

THE MINNESOTA WEAVER

Volume 7 Number 5 February 1982

**COMING
UP**



members' meeting

FEBRUARY GUILD MEETING TO FEATURE
LILA NELSON ON NORWEGIAN WEAVING

The February Guild membership meeting and program will feature a slide lecture, "The Dual Tapestry Tradition in Norway," by Lila Nelson.

The meeting will begin at 1 p.m., Thursday, February 4.

Lila is textiles curator at the Norwegian-American Museum in Decorah, Iowa, and teaches Norwegian weaving techniques at the Museum and around the country. She taught Aklæe workshops at the Guild last spring and again this fall. Lila is a member of our Guild.

BMFM workshop

MOUNTING WOVEN PIECES - SUZY SEWELL
February 18, 1:00 p.m.

When a wall hanging is finished you still have to decide how it should be mounted. At the February BMFM workshop Suzy Sewell will give us much needed advice on ways to solve complicated mounting problems, including stretching, the use of dowels and the use of velcro. Bring wall hangings that you feel were successful, ones that were not so successful and those you just don't know what to do with. Come with ideas for participation in an open discussion. Please call the Guild to sign up for this workshop, which will be held on February 18th at 1 p.m.

VIRGINIA WEST GUEST IN MARCH

Virginia West will present a public lecture "Weaving: A Personal View" on March 11th, 1982. This slide talk will deal with Virginia's philosophy of weaving, from functional to art statement. Her slides will include her past works and recent commissions.

March 12th, 13th and 14th, Virginia will present a workshop on creating couturier fabrics with distinctive texture, structure and color. These will be generally four harness weaves, although advanced weavers will work on multi-harness designs. Emphasis will be on how to keep expensive, luxury yarns on the surface for maximum effect.

The afternoon of March 14th will be devoted to work with paper patterns and the adaptation of them for use in stylishly simple handwoven wearables. This session will be open to the workshop participants other interested weavers.



GUILD NEWS



TREASURER'S REPORT

BY

PAUL O'CONNOR

A group of us put together this month's Weaver, for the first time without Marti Luzader, our most recent editor. We have emphatic reasons for wishing she were still around.

Many members became acquainted with Marti in the year and a half she was around the Guild, either in her capacity as volunteer Saturday receptionist (Q. - Marti, how did you get to be the receptionist at the Guild on Saturdays? A. - Since I work during the week, and I figured it's a volunteer organization, and I could only give time on Saturdays or evenings. I took classes on some evenings. That left Saturdays.)

Marti came to Minnesota a few years ago from Missouri to edit the Journal of Agricultural Economics. She's apparently done that so well that she's able to take the responsibility for editing the Journal and do it at home. For Marti, "home" is currently Columbia, Missouri, with her husband and some of her grown children. Soon, they hope to move to their farm in southern Indiana where she can (surprise) raise sheep, spin, weave, and sell her work.

Marti had started weaving two years before coming to Minnesota, when she took a beginner's frame loom class from Barbara Overby in Columbia.

After seeing our Fiber Fair, Marti joined the Guild and started taking classes in spinning, weaving, and dyeing. She assumed editorship of the Weaver because, "It's a community newspaper, just as important to the community of fiber folk as any paper is to any town."

When I talked to her in early January, she gave a welcome to all her Minnesota friends to "come on down where it's warm!" She says she misses us individually, and the Guild as a whole. "It's important to the community, to the arts, to education, to business. We don't have anything like it here."

The accounting for the Fiber Fair could not be finished in time for this issue of the Weaver, but will be published in the next month's issue.

A money market account has been set up (\$5,500.00 transferred from a regular savings account) through IDS. This should bring in about 12% interest.

Financially the Guild seems to be holding its own, however, traditionally it is downhill from now until September.

Continued from page 1

Virginia West is on the faculty of the Maryland Institute College of Art in Baltimore. She has authored two books, Finishing Touches for the Handweaver, and Weaver Wearables. Her work is included in many private and public collections in the U.S. and abroad, and she has conducted workshops and lectured extensively.

The public lecture by Virginia West will be held at the Guild on March 11 at 7:30 p.m.

The first workshop will be held March 12 and 13 from 9 a.m. to 3 p.m. and on March 14 from 9 - 12 a.m. The fee is \$50 plus a materials fee.

For the afternoon workshop on March 14, which will be held from 1 - 3 p.m., the fee will be \$15.

The fee for both workshops is \$60.

The workshop is limited to only 20 and registration must be in two weeks prior to the workshop.

FROM THE PRESIDENTS



Dear Marty,

We hope your trip to Missouri was not too long, through all the winter weather, and that you are settled at home with your family.

We know you must be glad to be with them, but we sure do miss you back here at the Guild. Putting together this issue has made us realize the things we didn't learn from you before you left, and thank you for the things we did.

You worked awfully hard as editor of the Minnesota Weaver, Marty, and so many people have told us how much they enjoyed each issue. We want you to know how much we appreciate your long hours on the newsletter, as well as the interest you had in all aspects of the Guild.

We wish you success and happiness in your new endeavors, but we'll miss you very much!!

Aun & Connie

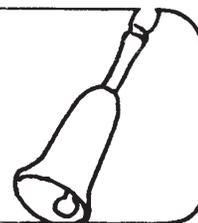
APRIL LECTURE AND WORKSHOP: PHILIS ALVIC

Philis Alvic will present a public lecture April 1, 1982 at the Guild at 7:30 p.m. A workshop will follow on March 2 and 3 from 9 a.m. to 3 p.m. Both the talk and workshop will deal with the production of multi-harness patterned wall hangings.

The workshop, "Variation On One Warp", concentrates on encouraging each participant to systematically work through variations on one threading. See the latest issue of Shuttle, Spindle and Dye-pot for pictures of Philis' work and a discussion of the workshop topic.

The workshop fee is \$45. There will be a limit of 20 participants and registration must be in two weeks prior to the beginning of the workshop.

SCHOOL NEWS



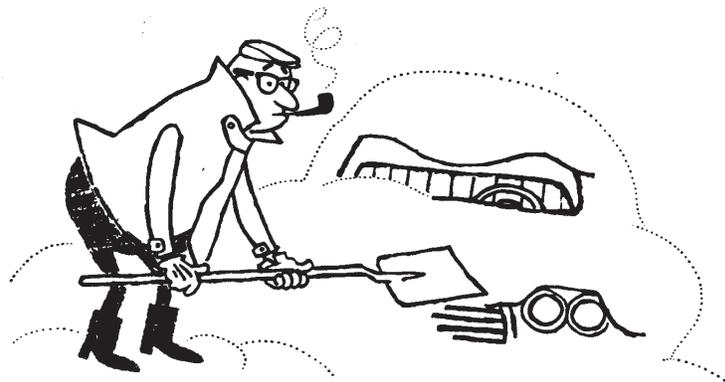
FRAME LOOM III: DOUBLE WEAVE FOR THE RIGID HEDDLE FRAME LOOM

Double weave will give you two layers of fabric at the same time! It can also mean tubes, double-width, lace over plain weave, stuffed, padded, quilted weaves, and even double weave pick-up, or Finn Weave. This is NOT Xenakis technique, but a simple adaptation for the frame loom devised by the instructor, and taught several times in the past.

Two identical heddles are necessary for your frame loom. We will warp the loom for double weave during the first session (3 hrs.) and explore techniques four more sessions (2 hrs.). A list of materials will be sent to each student registered. Basic knowledge of weaving balanced weave on a frame loom is required. Tuition: \$38.00; \$33.00 for members. Instructor: Mary Temple.

TUESDAYS: FEB 23: 6:30 - 9:30 p.m.
MARCH 2 - MAR 23: 7:00 - 9:00 p.m.

For Guild classes beginning in February or March, see page 5.



MIA

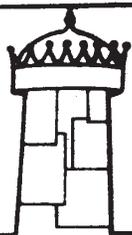


The Textile Arts Council of The Minneapolis Institute of Arts has been organized. The first program "TEXTILE ARTS FORUM: Learning from the Past, Appreciating the Present and Preserving for the Future," will be presented on Thursday, March 4, 1982 in the Pillsbury Auditorium. Representatives from several area groups, including the Minnesota Weavers Guild, will form a panel to discuss how museum collections can benefit fibre artists. The value of museum textile collections will be explored. It is hoped that the community will be stimulated to support The Textile Arts Council and help them achieve their goals. Watch your mail for your special invitation.

EVENTS AT THE MINNEAPOLIS INSTITUTE OF ARTS - FEBRUARY

A LOOK BEHIND CLOSED DOORS:
CONSERVING THE TAPESTRY COLLECTION
through Fall, 1982
February 2-28th
Tours at 2 p.m. Tues.-Sun. &
Sat. at 11 a.m.
Call 870-3131 for details

KIOSK



Women: Achieving Excellence, a workshop on "women's visions of the world: artists and the artist in every woman(sic)" is co-sponsored by Metropolitan State University and the Women's Center - YWCA at the YWCA in St. Paul on Saturday, February 6 from 9-4. This workshop is in cooperation with the "Celebrating Women as Artists" festival. A variety of workshops, performances \$10, \$14. includes lunch. For more information, call the St. Paul "Y" 222-3741.

HAVE YOU HEARD



KUDOS

A baby boy was born to Susan and Jerry Brown. Keenan Edward was born on November 11, 1981 and weighed in a 7 pounds and 10 ounces

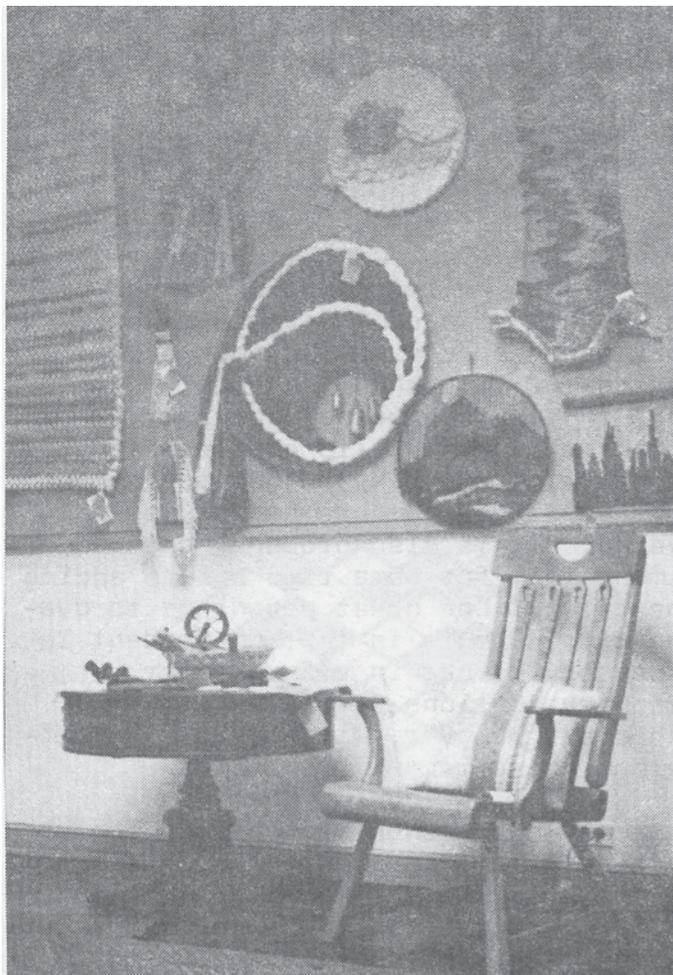
A baby boy was also born to Sue Isaacman and Jens Beck. Jesse was born on December 15th, 1981 and weighed in at 7 pounds and 9 ounces and he was 20½ inches long.

A baby boy was also born to Pat Boutin Wald and Alan R. Wald. Peter was born on December 12th, 1981 and weighed in at 6 pounds and 15 ounces and he was 19 3/4 inches long. Pat's current address is 6943 Woodard Bay Road, N.E., Olympia, Washington, 98506.

Congratulations to the proud parents!

HINTS

In case anyone else disregards all cautions and hulls black walnuts without plastic gloves, an adequate anti-dote is ammonia. I've still got some on my fingernails, but it's a whole lot better than the snide comments I was getting at work. It even removed some of the black walnut stains on the concrete floor.



REMEMBRANCES OF A GREAT FIBER FAIR

UPCOMING WINTER QUARTER CLASSES
BEGINNING IN FEBRUARY OR MARCH

Frame Loom II: Intermediate Skills/
Balanced Weaves
Tues. Feb. 16 - March 9 6:30 - 9:30 p.m.
Wed. Feb. 24 - March 17 6:30 - 9:30 p.m.

Frame Loom III: Textures and Patterns
Sat. Feb. 13 9 a.m. - 3 p.m.

Frame Loom III: Krokbragd
Sat. Feb. 27 9 a.m. - 4 p.m.

Beginning Spinning
Wed. Feb. 3 - 24 6:30 - 9:30 p.m.

Unusual Fibers and Spinning Techniques
Tues. Feb. 9 - March 9 7 - 9 p.m.

Weekend Beginning Spinning
Fri. March 5 6 - 10 p.m.
Sat. March 6 9 a.m. - 4 p.m.
Sun. March 7 Noon - 4 p.m.

Twined Baskets
Wed. March 10 6:30 - 9:30 p.m.

Color and Design in Embroidery
Mon. Feb. 8 - March 1 7 - 9 p.m.

Floor Loom I/Floor Loom Review
Mon. Feb. 1 - March 1 9 a.m.- 3 p.m.

Floor Loom II: Intermediate Skills
Mon. & Wed. Feb 1 - 24 6:30 - 9:30 p.m.

Tricks of the Trade: Shortcuts for
Warping the Floor Loom
Sat. Feb. 27 9 a.m. - 4 pm.

Summer & Winter Weaves Sampler
Fri. March 5 6 - 10 p.m.
Sat. March 6 9a.m. - 4 p.m.
Sun. March 7 noon - 4 p.m.

Advanced Multi-harness Weaves
Mon through Fri. March 25 - 26
9 a.m. - 4 p.m.

FROM WOODS & FIELDS



This month I'd like to offer an answer to one of the more often asked questions that I encounter. Perhaps it is one that you have wondered about, also.

Question: What is the best way to obtain a deep brown from walnuts?

Answer: One of the most common misconceptions about dyeing with walnuts is that the walnut shell is used for dyeing. While the shell can give tans, the most sought after color, a deep, rich brown, is most easily obtained from the green hull that surrounds the shell as it grows on the tree. I have never had English walnut hulls available for testing, however, most dye sources refer to black walnut as the species used for dyeing.

I have dyed with walnut hulls in nearly every possible condition: fresh and green, picked directly from the tree; brown hulls which have been on the ground through rain and snow; green hulls which sat in a plastic bag longer than I intended and thus turned to a brown, wormy, moldy mush; old, dried forgotten hulls which had to be pounded with a hammer into powder before using; and hulls which I have chopped and steeped, covered in water, for as little as a few days to as long as several years until they were needed for dyeing. All forms yield colors ranging from light to deep brown, but what do I recommend for you to use?

The richest, deepest brown is obtained from fresh, green hulls picked directly from the tree and used immediately for dyeing. You will obtain the greatest amount of pigment by cutting the soft hull off the shell into small pieces. (At one time a walnut furniture stain was achieved by rubbing the cut surface of a green hull directly onto the wood. You will experience this staining potential if you do not protect your hands with rubber gloves while handling the hulls.)

Simmer the chopped green hulls along with your fiber in water until the desired color is achieved, perhaps leaving the fiber in the dye overnight. Nut hulls, along with most barks, are some of the few dyestuffs that need to be simmered for longer periods of time than the usual hour or so. If they are being used from a dried state, the hulls should be soaked from a minimum of overnight to as long as several days before being used for dyeing. It is also probably best to simmer them for some time before adding the fiber. One great advantage to dyeing with walnuts is that no mordant is necessary to obtain a fast color. Slight variations of browns can be achieved, however, with the use of different mordants.

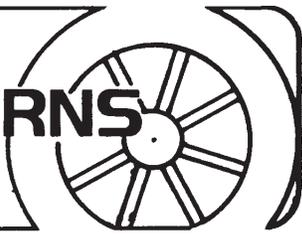
How many hulls should be used? I have used as little as the chopped fresh green hull from one walnut to obtain a rich, chocolate brown on one ounce of fleece. They were simmered together for two hours and allowed to cool together overnight before rinsing. If dried hulls are used a much larger quantity will be needed to reach a dark brown. I've usually found that fresh hulls give a richer and more vibrant color and old hulls tend to give a duller brown.

My experience with hulls that have been on the ground for any length of time has been poor. I am assuming that exposure to rain or snow has caused the water soluble pigments that we are seeking for dyeing to be leached out.

In addition to walnut hulls, fresh walnut leaves have often given me as beautiful a brown as the hulls. I've had no luck trying to dry walnut leaves for storage purposes. And, yes, I have used butternuts with the best browns, also, coming from the fresh hulls.

Walnuts are an indispensable source of brown dye for the natural dyer. If you don't have a friend with a walnut tree, you had better start talking to the squirrels!

AS THE WHEEL TURNS



AS THE WHEEL TURNS

EXPECTATIONS

BY

KATE FOREMAN

We're all prone to great expectations: the 95¢ gadget that will solve all kitchen problems, and then it falls apart in our hands the first time we use it. The situation holds true for spinning, too. One wheel just doesn't usually spin every fiber, so we acquire a flax wheel and maybe even an Indian cotton wheel to round out the wool wheel.

And it holds true with wool, too. The classic horror story, passed on from one generation of beginning spinners to the next, is about sending separate lots of beautiful wool-undoubtedly purchased at a premium price-to the woolen mill and having it returned in one batt, ruined, for all practical purposes (even though Sue Johns referred to it as a learning experience in one of her articles). To learn what spinners can expect from a woolen mill, I talked with Ham at St. Peter Woolen Mill. The key, according to Ham, is being very explicit about what you want. St. Peter is a custom mill, unlike the larger mills that have a 100 pound minimum. St. Peter will even separately card leg wool from back wool-as long as the spinner has separated the legs from the back, package them separately (different grocery bags in the same box), and indicated on the letter or purchase order that they are to be kept separate. I've sent down different dye lots of the same color (back when they did dyed wool) as well as two colors and wools to be blended; it's all come back exactly the way that I want it to. Most often spinners say one thing and mean something else; possible these people should talk with the people at St. Peter or another spinner to ascertain that they have the jargon correct, that

what they are asking for is really what they want.

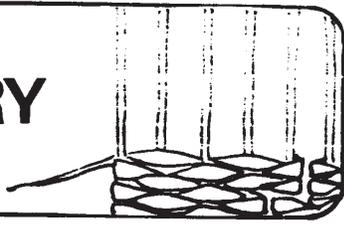
Another problem is that chaffy wool will be returned chaffy. The solution is to tease the wool thoroughly before sending it to a woolen mill. Burrs won't come out in a carding process; they will, for a fee, remove manure tags and large pieces of hay. But they won't, even for a fee, skirt or sort the fleece.

Speaking of skirting a pleece, when buying a fleece, make sure that you know whether you're getting a skirted fleece or not. I'm not to sure that it makes a difference as long as you know which you're getting and are paying accordingly. Some fleeces are more difficult to clean than others, so they may not be available fully skirted. At the commercial fleece sources, the price difference may be the deciding factor. If you end

up discarding two pounds of matted, burred wool for which you have paid \$3.50/pound, you may be very angry; on the other hand, if you're paying \$1.25/pound, you may decide that your labor is justified. Besides, you can always use the matted pieces in felting, so our're not losing much. Some flock owners cover their sheep at all times to discourage the hay from becoming imbedded in the wool. Some are careful not to throw the bales of hay over the sheep, aiming more around the sheep. The key is to know what you're getting.

One further suggestion from St. Peter Woolen Mill: if you are washing your wool before sending it down to then, scour it on the dry side. If you haven't lost 50% of the greasy weight, it's not dry enough. That means it will gum up the machines at the woolen mill, which slows production for them (and we all want it back in a week) and costs extra money because they'll charge you to scour it to a sufficient level. When they wash the wool, they leave in 25-30% of the oil, so be prepared to add spinning oil if you have then wash it.

ON TAPESTRY



Tapestries* are frequently referred to as frescoes of the north where they served not only as wall decoration but also as insulation against the cold, damp climate. The tapestry form was especially well suited to this dual function as the nobility frequently traveled from castle to castle and took many of their belongings with them. Tapestries were relatively mobile and reasonably adaptable and thus could be used to great advantage in the life style of the Western European elite of the late middle ages and early renaissance periods.

It should be kept in mind that at this time the rooms in homes of the nobility were large and had stone walls. It took many tapestries to complete the decoration of just one room. Often tapestries were made in sets to fit a very specific living space but it was not mandatory that all the tapestries in the same room "match." Tapestries were very costly and as such were collected and displayed to demonstrate the wealth of the home. Establishments with large holdings would rotate the pieces hung according to the season, holiday celebration or personal whim.

The "decorative" function of tapestries initially had very didactic overtones. In general the subject matter of the first tapestries was religious. The biblical scenes or lives of saints depicted were meant to inspire the viewer to holy thoughts and virtuous aspirations. In time historical themes became more popular, but the educational intent continued. Patrons of the arts (who were frequently the ruling gentry) and their families, were often depicted as heroic figures from history and as such, in the eyes of the viewer assumed the virtues of the characters they portrayed.

The Minneapolis Institute of Arts has ten pieces from a very famous set of early seventeenth century French tapestries. The tale they tell is of the fourth century B.C. widowed Halicarnassian Queen,

Artemisia. The story as written by the sixteenth century poet Houel was divided into three parts. First the bereaved queen is seen involved with the elaborate funeral arrangements for her dead husband Mausolus. The second part of the story concentrates on Artemesia's duties as Regent for her son Lygdamis and the importance of his education. The last section describes the cares of state that must be attended to in order to maintain the kingdom until the young king reaches his majority.

Houel was a member of Catherine di Medici's court and wrote his poem after the death of her husband Henry II and while she was regent for her son Charles IX. By comparing Catherine's situation to the heroic queen Artemesia, Houel hoped to win royal favor. He not only composed the poem, but indicated how easily the story could be made more popular through the creation of a series of tapestries, which would be a further testimony to Catherine's greatness.

As originally conceived the Artemesia set was to contain 74 tapestries, however, many of the original designs were never woven. As fate would have it, the Artemesia theme was popular for many years as two other French queens, Marie de Medici and Ann of Austria at the death of their husbands became regents for their sons. Both of these queens had tapestries woven from the existing cartoons, but added newly designed borders which included their coat of arms.

Despite the fact that numerous sets of the Artemesia series were woven, at the present time only twenty-eight tapestries remain and none of these bear Catherine de Medici's cypher. The largest group of these survivors are now a part of The Minneapolis Institute of Arts' collection. Eight were woven in 1610 and bear the monogram of Louis XIII (Marie de Medici's son) in the borders and two other tapestries were woven for Ann of Austria in 1615.

For the first time in years many of these tapestries are now on display at the museum in conjunction with the tapestry conservation exhibition A LOOK BEHIND CLOSED DOORS. Guild members and other interested individuals are encouraged to visit the Institute and learn more about the individual tapestries in this series.



The tapestry illustrated (MIA 48.13.1) was woven in 1610 for Marie de Medici under the direction of master weavers Philippe Maecht and Adriaen de Welde. It is one of a series from the first part of Artemisia/Catherine de Medici's history depicting the funeral of Mausolus/Henri II. Here can be seen three philosophers standing at the

entrance of a garden watching the procession, which is not visible in this tapestry. It is interesting to note that the background of these Halicarnassian figures includes wings of a palace reminiscent of Fontainebleau. The border designs include the coats of arms of France (lilies) and Navarre (crossed chains) as well as the initial "L" for Louis XIII.

*Throughout this article the word "tapestry" is used to refer to the large pictorial wall hangings developed in medieval Western Europe utilizing a "tapestry"

woven structure on a plain weave base. Tapestry weaving, i.e., the structure, of course is not limited to this particular format.

weft-faced

by Paul O'Connor

DRAFTING WEFT-FACED PATTERNS: FOUR-HARNESS TWILLS

BY PAUL O'CONNOR

In this article some of the patterns that can be obtained when weaving weft-faced straight draw twills on four harnesses will be discussed. The next article will discuss what happens when broken twill threading is used.

The threading, tieup, treadling and drawback are given in figure 1 for a straight twill when woven as a balanced weave. What happens when this is woven as a weft-faced fabric? Let's go back to a diamond grid graph paper and the rules that were discussed in the first article of the series.

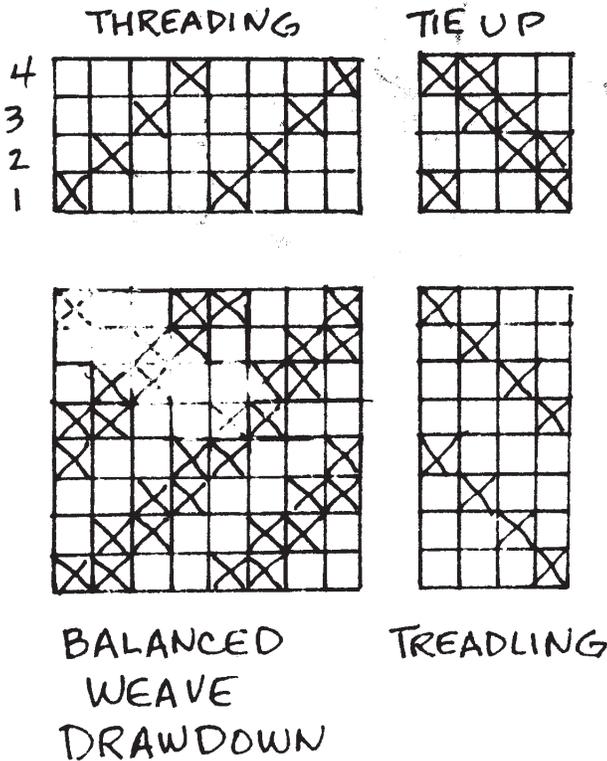


Fig. 1

Figure 2 shows how the first four weft shots show up. Remember that each weft floats over two warp threads, then under the next two. This means that the diamond is larger than was true when weaving plain weave.

Figure 3 shows where shot #1 shows up (down to the right of shot #4) and also the shot number directly above shot #1 (equals 1 + # harnesses or 5).

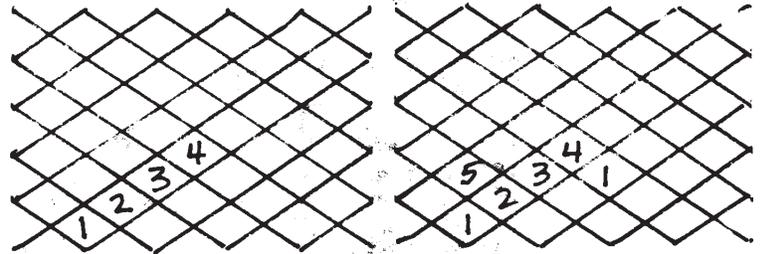


Fig. 2

Fig. 3

Figure 4 gives the numbering sequence for the entire grid. Don't worry that things skew up to the right. This is an artifact resulting from the way the diamond grid is drawn. The final weaving squares up.

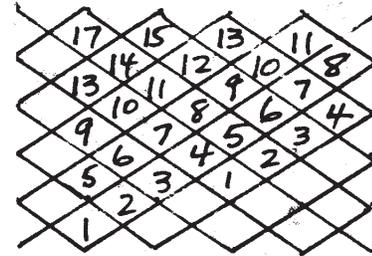


Fig. 4

It is always easier to remember the grid according to the number of shots in the repeat of the pattern that is used. This has been done for figures 5, 6 and 7 which give the patterns for a 5, 7 and 8 repeat respectively. Weft A is white and weft B is black in all these diagrams.

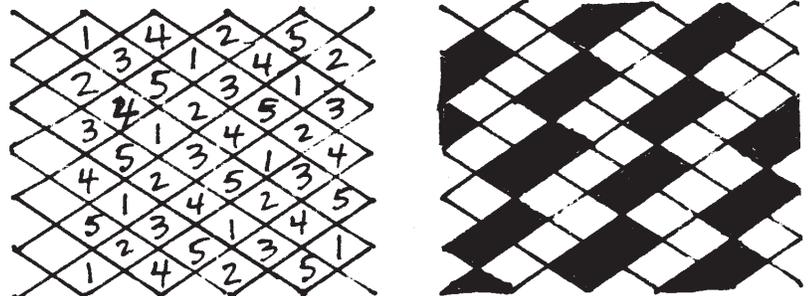


Fig. 5

AAABR

Fig. 5

continued on page 13

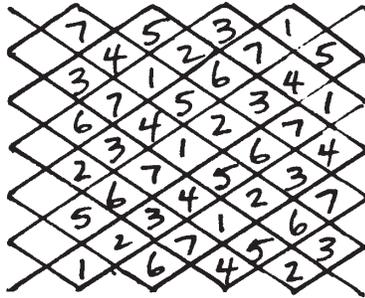
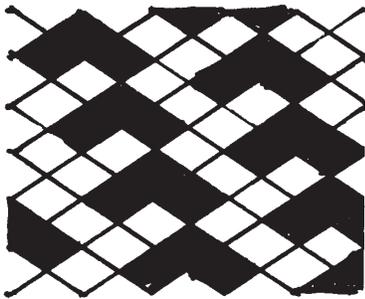


Fig. 6



AAABABB

Fig. 6

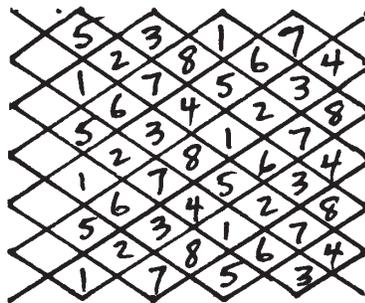
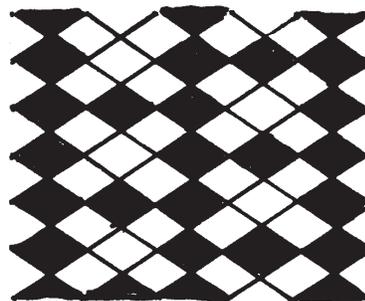


Fig. 7



AAABABAB

Fig. 7

One of the most interesting patterns that can be obtained with straight draw threading is one of the possible 12 shot sequences. This is shown in Figure 8. It is also shown as Plate 52 in Collingwood's book. Plates 47-51 give further examples of weft-faced weaving with a straight 2/2 twill.

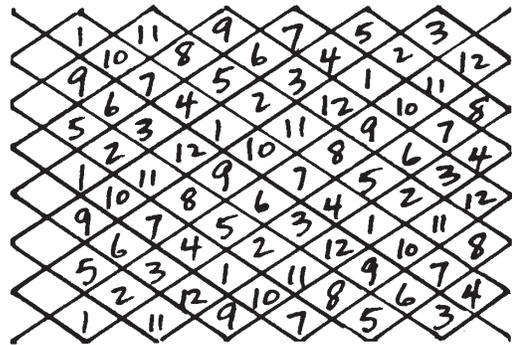


Fig. 8

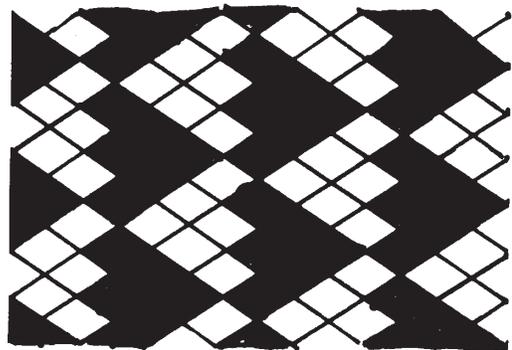


ABB AAB AAA BBB

Fig. 8

**WHEELS
LOOMS**
WRITE FOR BROCHURE
**FLEECE
SHEEP**

SPRING CREEK FARM

BOX 466-D MOUND MINNESOTA 55364 (612)472-4524

CORRESPONDENT REPORTS



LAKE SUPERIOR 81
5TH BIENNIAL NATIONAL CRAFT EXHIBITION

This exhibition was the fifth in an eleven year commitment to the advancement and exhibition of contemporary crafts by the Duluth Art Institute, Duluth, Minnesota.

Ruth Kohler, Director of the John Michael Kohler Art Center, Sheboygan, Wisconsin, made careful and considered selections from the work of 453 artists. 173 pieces by 130 entrants were on display in the Tweed Museum of Art at the University of Minnesota, Duluth from June 28 to August 9, 1981. In her statement concerning the show Kohler indicated that, in the fibers realm, weaving and three dimensional fiber objects were notably absent. Stitched and pieced textiles predominated.

"Let's Be Civilized" and "Repetitions of Sylvia" by Renie Breskin Adams are exquisitely wrought stitchery pieces with subtle color changes. The former is encased in an antique gold frame. The latter is a divided composition with animals delineated in satin stitch in the four corners. The other areas are executed in the detached button hole stitch. The button hole stitch consists of a network of thread attached only at the top and the bottom to a fabric backing. Framing the small panels is a striped warpfaced woven band. She has used 6 strand embroidery floss.

Another exceptional piece in this category is Andrea Demel's vest "Las Casas", a rich panoply of color and texture with touches of metallic embroidery and attached antique brass metal disks. The scalelike projections are done separately, stuffed and applied. They are a repeat of forms outlined in the upper portions of the garment. The detailing of the bottom is covered, wrapped and caught back up. Brilliantly colored, the whole is worked in satin stitch with 6 strand embroidery floss and lined with linen.

Turning to applique, award winner Rise Rice Nagin has contributed "Night Swarm". Silk, cotton, satin, and linen have been appliqued on a semi-transparent black background. The forms move over the surface, disappearing and overlapping in a wild array of colors. In contrast to this is the calm simplicity of Lynn E. Klein's "Site #1 - Tracs", a fabric collage employing the discharge dye process (taking color away) and photo imagery. The subtle greys are heightened by a striking spot of red-orange.

Traditional quilting techniques are modified in the several fine representations of this craft. "Ice Flows II" by Debra Millard is a small work composed of dyed squares of the same size constructed in rows. The color progression, however, is on the diagonal and this is reflected in the slanted direction of the quilting. From a distance the visual effect is one of an inner glow, an emanation of light from within. Equally noteworthy is the work of Jan Myers, recipient of an honorable mention award. "Remembering Chicken Little" has a border of fragmented pieces in more intense colors while the central part is subdued in tone progressing from a predominance of light on the top to brighter colors on the bottom. Two beautifully designed quilts by Marjorie Claybrook are also included in the exhibition.

Perhaps one of the most inventive works in the fibers category is "Money" by Sas Colby. The maroon silk background is illuminated with loose silk threads of greens, yellows, and blues which float over the surface of the diagonally machine stitched script. This is bordered on two sides by colored stripes of silk decorated with plastic disks of red and black. "Garden Kimono" by Linda Nelson Bryan is a handpainted and resist dyed silk garment with double needle pin tucking detailing in a raised design. Another printed fabric is that which was done by Richard Abell. It consists of dyed areas in pinks, fushias, and purples overprinted with blocks.

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Katherine Tilton McKeheon has woven a shaped tapestry with whites, greys, and beiges in the central area and brilliant reds, oranges and touches of brown along the top. Black outlines serve to enhance the colors. Mary Kester employs dyed felted strips in her shaped tapestry woven with overlapping planes. Both tapestries by Laurie Dill Kocher are strong, aggressive statements. "Midnight Sun" is a double woven arrangement of stripes in graduated colors, yellows through to the oranges and reds.

Wool felt is shown to advantage in the piece by Linda Lowe Gren called "Mill Works". There are soft color changes throughout the controlled texture of the felt. Anne McKenzie Nickolson has taken rickrack, dyed it, and pieced it together and placed tiny embroidery stitches on the top in her pieces "Zig zag I and II". Her works are framed separately with a wide spaced backing. A woven basket by Jane Reiter has a dark macrame finishing on the top.

The craftsmanship of the fiber works presented in the exhibition is impressive. Although some categories are missing, those represented have competent and imaginative contributors. A high degree of professionalism is reflected not only in the fiber works but in the show as a whole.

During the coming year a component of this exhibition will travel to the following art centers, museums, and universities in the mid-west:

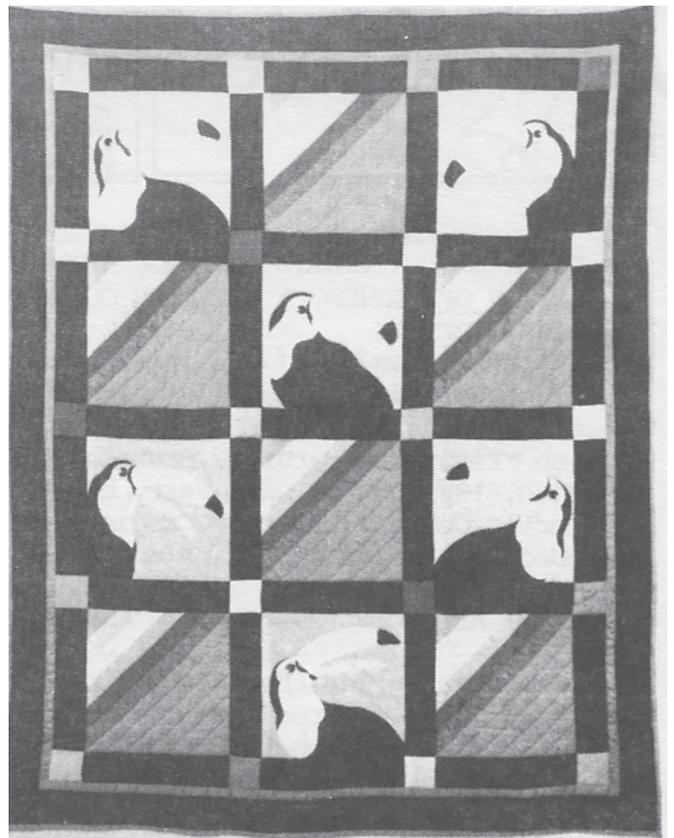
February 1 to 21st, 1982
University of South Dakota,
Vermillion, South Dakota

February 28 to April 11, 1982
Paine Art Center and Arboretum,
Oshkosh, Wisconsin

April 19 to May 30, 1982
Oscar Howe Art Center
Mitchell, South Dakota

Janet Meany

Stitchery Consultant:
Charlene Burningham



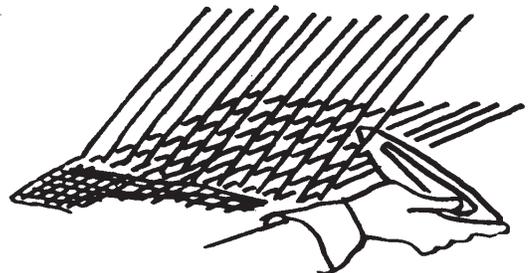
Majorie Claybrook, "Amish Toucan"

INSIGHTS from Madison Weavers Guild
Newsletter

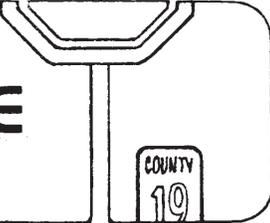
Along with all that can be gained from the pursuit of an art comes the responsibility to respect all art, written, aural, and visual, and to study and appreciate the works of others.

--Kim Bunke

Newsletter, Madison, Wisconsin Weavers Guild



GUILDS ELSEWHERE



FEDERATION OF MINNESOTA WEAVER'S GUILDS AND FIBER ARTISTS

The first meeting of the Federation of Weaver's Guilds and Fiber Artists was held on Friday and Saturday, October 9th and 10th, 1981 at the University of Minnesota, Duluth. Over 100 registrants attended the conference which started with an informal evening in the Tweed Museum of Art.

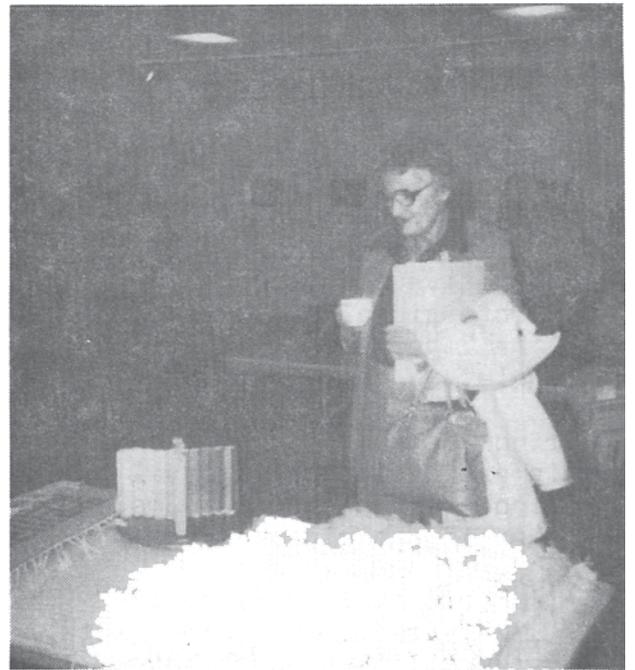
Saturday morning was the official beginning of the meeting with registration, inkle band name tags, and coffee. Marj Pohlmann, designer/weaver from Minneapolis, spoke on the subject, "Profile of a Working Studio". The work of the speaker, mostly ecclesiastical pieces, was on display for the ten days in the Museum. Lunch was served in the college cafeteria with a business meeting afterwards. The Ely Weavers Guild has offered to host the next year's conference and the Norther Fiber Arts Guild of Bemidje with take 1983.

Weavings of the participants were displayed on tables throughout the day. Irene K. Wood, the HGA State Representative, chose four pieces to be sent to Convergence '82 for the exhibition, Accessories for Interiors. Three will be selected. The works sent were by Beverly Martin, Duluth, curtain; Dolores Bulinshi, Ely, bound weave hanging; Susan Saari Karasti, Ely, afgan; Janet Meany, Duluth, pillow.

In the afternoon tours were conducted through Glensheen, a Jacobean mansion built by a 20th century mining entrepreneur in Duluth. Seed money for the conference was provided by the Handweavers Guild of America. This first meeting was hosted by the Fiber Handcrafters Guild, Duluth.



Connie Magoffin, Irene Wood and Paul O'Connor in Duluth



Shirley Heebink at Federation meeting

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

BULLETIN BOARD



YARN SALE: Going out of business. Many colors and styles of yarn from Elite, Lily, Harrisville, and Scotts Woolen. Reduced prices. Call 379-0089 or 872-9631 for details and date of sale.

WANTED:
 - adjustable width spreader
 - spool winder with yardage counter and spools
 - 48" sword batten
 - reeds, and miscellaneous weaving supplies
 Mary Neligh, 300 Poplar, Northfield MN 55057 (507) 645-8204

FOR SALE: Kircher 20" frame loom, excellent condition. \$35.00. Call Shuttlerace, 646-2688 or Suzy Sewell, evenings, 721-4974.

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 Mpl 4
 331

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 Rte -Gor Lake
 Col 5202
 314

Rer
 341 ve. S.
 Mpl 8
 H:
 W:

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Deb
 552 S.
 81c 420
 H:
 W:

Jer
 220
 Mpl
 W:

Car
 360 S.
 Mpl
 820

Anr
 122 a Hodgson (family)
 Anr
 520

Ruf
 110 (ption)
 Bro 16

Del
 510 Apt. #117
 Blc 6437
 830

Jar
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 Sw:
 570 32

Anr
 810 :)
 Blc S.
 880 6420

Kr:
 450
 Sol 55075
 450

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DATES TO REMEMBER

Member Meeting

1 pm, Thursday, February 4th
Slides/Lecture on Scandinavian
(Norwegian) Weavings

By Member For Member
Mounting Woven Pieces,
by Suzy Sewell
1 pm, February 18th

Virginia West, Lecture
"Weaving, A Personal View"
7:30 pm, Thursday, March 11

Workshops

Friday, Saturday & Sunday,
March 12, 13, 14, Virginia West,
Creating Couturier Fabrics

By Member For Member
March 18, "What's New in Fibers"
Books, products for the Fiber
Artist, by Mary Skoy

MN Weaver Staff - February Issue

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Paul O'Connor, Lotus Stack

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The Weavers Guild of Minnesota, Inc., is committed to the policy that all persons shall have equal access to its programs, facilities, and employment without regard to race, creed, color, sex, national origin, or handicap.