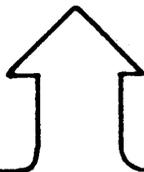


THE MINNESOTA WEAVER

Volume 1, Number 9 Summer 1976

**COMING
UP**



GOING AWAY PARTY FOR HARDA, NAN AND FEMMEKE

Thursday, July 8, 1:00 p.m., at the Guild.

Three long time Guild members will be moving away from the Twin Cities this summer. We will honor them with an afternoon tea party to which all members are invited. Harda Kuisk and her husband are moving to Los Angeles, CA in mid-July. In mid-August Femmeke Holthuis and family will be moving to Winnipeg, Canada. And on or about the first of September, Nan Kuehn and husband will be settling near Tucson, AZ. Her new address will be 1530 S. San Ray, Green Valley, Arizona 85614.

If you plan to come to the tea, please call either Margaret at the Guild office (332-7521), Faye Sloane (699-4040), or Ann Basquin (484-3451).

SPECIAL JULY PROGRAM

CREATIVE KNITTING, by Mary Walker Phillips
Thursday, July 15, 8:00 p.m.
College Center (upper level), Augsburg College

Mary Walker Phillips, well-known creative knitter and textile designer, will give a slide lecture, open to the public, on the creative uses of knitting. Whether you've ever held a pair of needles or not, you'll be inspired by Miss Phillips' exciting uses of this fiber technique. (Mary Walker Phillips will be in Minneapolis for the Creative Knitting workshop at the Guild, July 12-16.)

The College Center is air-conditioned.

**GUILD
NEWS**



Summer office hours: June = 9 a.m.-1 p.m., 6-8 p.m.; July & August = 9 a.m.-3 p.m., 6-8 p.m., Mon.-Fri. Phone-332-7521.

President . . . Faye Sloane 699-4040
Vice President . . . Pat Peshorn 698-8383
President Elect . . . Helen Van Den Berg 377-4721
Secretary . . . Sue Obrestad 777-2657
Treasurer . . . Ann Basquin 484-3451

NEW OFFICERS FOR 1976-1977 TERM

President . . . Helen Van Den Berg
President-Elect . . . (pending)
Vice-President . . . Judy Freeberg
Treasurer . . . Virginia Erhard
Secretary . . . Peggy Dokka

NEW BOARD DIRECTORS

Member Affairs . . . Beryl Smith
Education . . . Suzy Sewell
Outreach . . . Ann Basquin

NEW COMMITTEE CHAIRPERSONS FOR 1976-1977

Publicity . . . Sue Obrestad
Newsletter . . . Karen Searle
Newsletter Mailing . . . Cathy MacDonald
Properties . . . Betty Peter
Education . . . Mary Johnson
Paid Workshops . . . Lis Jones
Program . . . Adele Cahlander, Suzy Sewell
Library . . . Ruth Delsart
Historian . . . Jean Seeker
Studio Exhibits . . . Verna Kaufman
Community Exhibits . . . Mary Ellen Kollmer
Fiber Fair . . . Cathy Ingebretson, Sara Weld, Irene Meyers,
Lynn Klein
Traveling Exhibits . . . Edith Glemaker
Out-state . . . Irene Wood
Group Projects . . . Margaret Piddle, Irene Wood
Hostess . . . Marjorie Jirousek

The Education Committee needs more members. If this is an area you would like to work in, call the Guild office and leave your name with Margaret.

SUMMARY OF THE BOARD MEETING—MAY 13, 1976

Next year there will be just one program on the 1st Thursday of each month, alternating between afternoon and evening meetings. Money will be budgeted for guest speakers.

A letter of resignation from Mary Webster was read; the Board deeply regrets that she will no longer be a member. She has contributed so much to the Guild over the years.

New shades have now been installed on all the south windows.

A coordinator is being sought for Guild participation in the Snoose Blvd. Festival, May 28-30.

Extra copies of back issues of The Minnesota Weaver will be taken to both Midwest Conference and Convergence to share and sell.

Sue Obrestad, Secretary

TREASURER'S REPORT

Fiscal year to date—Sept. 1, 1975 through April 30, 1976

Income:	Memberships	5,931.00	
	Non-member fees	460.00	
	Tuition	20,143.50	
	Workshop	1,402.50	
	Library	47.45	
	Miscellaneous	1,379.70	
	Items sold w/tax	1,184.69	
	Frame loom dep.	855.95	
	Group project	(2.72)	
	Fiber Fair	908.29	
		<u>32,310.36</u>	
Expense:	Salaries	13,766.41	
	U. C. Fund	144.04	
	School	1,033.24	
	Guild	1,685.58	
	Office	4,610.69	
	Program	201.00	
	Workshop	958.00	
	Library	128.86	
	Purch. for Re-sale	1,149.94	
	Repairs & Maint.	63.91	
		<u>23,741.67</u>	

Trial Balance

Assets:	Checking Acct.	3,550.44	
	Savings Acct.	9,324.71	
	Properties	12,439.44	
	Petty cash	35.00	
Liabilities:	Reserve for Prop. Repl.	1,500.00	
	Reserve for Prop. & Lease	14,885.54	
	Bldg. Fund Reserve	203.56	
	Accrued Fed. With.	137.00	
	Accrued State With.	32.20	
	Reserve Minn. Sales Tax	22.60	
Income:	See above	32,310.36	
Expense:	See above	<u>23,741.67</u>	
		49,091.26	49,091.26

Ann Başquin, Treasurer

VICE PRESIDENTS REPORT

It was decided at an early Board Meeting that the Guild would not produce a yearbook for 1975-76. It was felt that we could wait till the Fall of 1976 in October or November to have a new one printed. This move was made to save us some expense.

The hostess in charge of refreshments for this year was Betty Olson. We certainly appreciate her work each meeting.

The Building Fund Committee could not pursue any real effort to find new accommodations for the Guild Home. Without any real knowledge of the future of Dania Hall, and knowing that rent any other place would be considerably higher than we now pay, we felt unable to look for a new home at this time. We are still hoping that one day our home will not lack parking space and will not have stairs, but this is still in the future.

Patricia Penshorn, Vice-President

STANDING COMMITTEE ANNUAL REPORTS

Workshop Report 1975-76 (covering out-of-town people brought in for paid members-only workshops from September through June)

The Jan Burhen workshops on clothing to be held in September of 1975 were cancelled because of a great lack of numbers of registrants. The same held true for the April workshops to be conducted by Nell Znamierowski. Two Clint MacKenzie workshops were successfully held in January. The week long workshop was on Color and Design in Fibers and the weekend workshop covered Leno and other warp-manipulated techniques.

Questionnaires were included in the April Minnesota Weaver to find out if we could focus on what the workshop problems were. However only 23 answers were received from 800 members. And the answers were confusing because there were no clear cut trends. Some felt workshops were too expensive, some felt they were not. Many did feel there were too many workshops but only about half of those answering. Other suggestions were very varied.

Tentative plans have been made in two directions. The first is to have Walter Nottingham give two workshops. One in the fall will deal with the human form in tapestry, wall hanging, fabric, and fiber. The second, in the spring, will deal with design problems of the slightly advanced fiber artist. In addition, we are working with the spinners to see if there is enough interest to have a spinner come.

The second change is a financial one. In the past two years, workshops for members assumed part of the Guild overhead. Next year, Guild members will find the cost somewhat reduced as fees will be only for the actual cost of the teacher and any transportation and lodging charges. This should decrease the cost of workshops somewhat.

Elisabeth A. Jones, Chairperson

Library Report 1975-76

The library is a big asset to the Guild, and our members are making good use of it.

We did find, in taking an inventory, that 50 books are missing. A good majority of these books were carried off without being signed out. Because of this, all books must now be checked in and out with the office secretary, and the library will be closed when she is not there. Books in the locked cabinet will not circulate.

We added 40 books to our circulating shelf, and 14 books to the reference shelf. Some of these books were gifts and some were publisher's review copies. We purchased some used books from two of our members, some of which will be used to replace some of the missing books.

An order for more books is in the making, and will be received within the next month.

The card cataloguing of author and subject is being done with the guidance of Vivien Liden. Many books were repaired and recovered. Loom Music and other periodicals need binding to be ready for circulation.

Our expenditures this year have been less than our budget, but will be raised with the coming order of books.

Ruth Delsart, Librarian

Membership Committee Report 1975-76

The Membership Committee provides a hostess at each meeting and tries to make our members feel welcome when attending functions at the Weavers Guild.

We are in the process of making permanent name tags for all members and hope to have them completed by fall.

Beryl Smith

Outstate-Outreach

The new Guild in the Fargo/Moorhead area has been visited recently, and they are well organized, have a good program and they are doing very well. During the year the Guild at Duluth has had three of our members give them workshops.

Most of the letters of inquiry are now being answered by our office secretary.

Irene Wood

Properties

Property expenses for 1975-76 are \$104.76.

Recommendations

Suggest Education Committee take all responsibility for frame looms (rental, repairs, purchases, etc.). It is impossible for this committee to keep track of these looms and all their parts.

Convert tie-up system on Kessenich looms to "S" hook now used by Kessenich in place of the fish hook type of safety pin that are such a problem.

Education Committee suggest to teachers that students replace the shuttles at end of each class period to storage room at end of each class session. We do not have enough at all times unless this is done. Suggest to teachers that students clean up looms at end of final session, such as vacuum lint from aprons, reed slots, and remove all extra ties, string replacement heddles, etc.

I want to thank all who have helped to keep the supply room neat.

Thanks to my very efficient committee: Paul O'Connor, Marjorie Jirousek, Nan Kuehn, and Ivy Hietala.

Betty Peter

Studio Exhibit Committee Report

Active members of the Studio Exhibit Committee for 1975-1976 were: Bernnes Adrian, Rose Broughton, Charlotte Haglund, Jan Carter, and with much special help from Margaret Piddle.

The following exhibits were arranged:

- Teachers Exhibit
- 1975 Summer Workshops - Gang Weave, Card Weaving, and Ikat
- Student Exhibit
- Bolivian Weaving with Adele Cahlander
- Wearable Handwovens
- Best of Show - Functional and Nonfunctional by Member Ballot

Members of the Exhibit Committee were each responsible for one exhibit, i.e., to decide the theme, and call for pieces, as well as to arrange the time for the show to be hung. The whole committee assembled for the day on which the show was to be hung.

For each exhibit, a list of names, address, and insurance values was submitted for insurance purposes.

Jan Carter

Traveling Exhibits Sept. 75 to May 76

The following exhibits have been received during the past season:

- October: New Eng. Wvrs. Seminar book of 1963
- November: New Eng. Wvrs. Seminar book of 1971
- February: Boston Wvrs. Guild "Techniques on a Block Profile"
- April: Ken-Rock Weavers Guild "Tartan Plaids"

Edith Glemaker

Newsletter Mailing Committee

Many thanks to all who have helped to collate and mail the Minnesota Weaver this year.

Cathy MacDonald

ANNUAL EXHIBIT AWARDS

Each Guild member was invited to bring one favorite weaving before the Annual Meeting held Thursday, May 6th for an informal member juried show.

About thirty beautiful pieces were entered and all of them were greatly appreciated. Members present voted for the most outstanding piece in two categories—Functional and Nonfunctional.

Jan Carter's Navaho weaving of handspun natural fibers won first place in the Nonfunctional category with Sue Baizerman's beautiful Bolivian piece a close second.

Lotus Stack's elegant ensemble was elected first in the Functional category, Joy Rosner's charming hooded wrap, a very close second place. Our first place winners received \$5.00 as a prize.

Our congratulations and our gratitude to all of you who entered your precious work. Plan now for our Annual Members Show for '77, so we can have a greater representation of your varied skills for the inspiration and happiness of all your fellow members.

Bernnes M. Adrian

GUILD SHOW AT NORTHWESTERN NATIONAL BANK BUILDING

Come and see a showing of works by Weavers Guild members at the Northwestern National Bank skyway building from June 12 through July. The St. Paul-Ramsey Bicentennial Commission is sponsoring the exhibit. Verna Kaufman is coordinating it.

- RUG HOOKING
- WEAVING
- KNITTING
- CROCHET



18326 Mnka. Blvd., WAZZATA

JUNE SALE
15% OFF
Entire Stock

-AT Chowen's Corner-
IN THE Village of Deephaven

STITCHERY '76

It has been a very nice two months since I agreed to act as liaison between the Weavers Guild and United Hospitals Auxiliary on the Stitchery '76 Show and Sale, April 28 to May 1. The most pleasant aspect of the job was working with so many cooperative and cheerful people. I wish to thank everyone, starting with the Weavers Guild Board and Margaret. Thank you Spinners (11 of you), Weavers (12 of you), and Basket-makers (2 of you) who demonstrated during those three days. Thank you to 10 additional helpers who worked in the booth, and again to some of the demonstrators who served double duty in the booth. Behind the scenes Mary Severson was invaluable as a phoner, and Pat George, Verna Kaufman, and Faye Sloane were extremely patient and flexible about setting up the booth. I couldn't have done my job if it hadn't been for ALL of you who helped in one way or another. To all, a giant THANK YOU.

But this isn't only a call-board: Forty-one Guild members submitted items to our booth for sale: everything from belts and bookmarks to garments, pillows, rugs, and wall-hangings. The booth looked beautiful full of your work. Unfortunately we only sold work of 15 people. I think that what we have learned from this is: people who come to handiwork shows are handiworkers themselves; they have come mainly to look, not to buy. Therefore, if they buy, they want inexpensive beautiful small utilitarian items. This experience shows us that for sales of this kind we should each develop some smaller items which could sell for under \$5 but would still be of our usual high quality. We did contribute \$89.72 toward the hospital benefit; the Guild earned \$23.20; the remainder of \$351.08 was returned to the individual weavers who sold things. Again, I wish to thank every one of you who contributed to and participated in this event.

Kathie Frank

WEST LAKE GALLERY SHOW

Guild members have been invited to have a group show at the West Lake Gallery from August 1-28. All pieces shown must be for sale. Work should have been completed within the last year and not previously exhibited in this area. Pieces for this exhibit should be delivered to the Guild by July 26. For more information, call Joan Seifert 941-5753 or Edna Gonske, 824-4737.

GUILD MEMBERS WALK AWAY WITH STITCHERY'76 PRIZES

Guild members swept all of the awards in the professional Fiber Art category, and several of the amateur category awards at the juried show held at Dayton's Auditorium, April 29-May 1, sponsored by the United Hospitals Auxilliary.

Barbara Fritzberg received a second prize for amateur original stitchery work. Kathie Frank received a second prize for baskets and a third prize for her woven rug in the amateur Fiber Art category. In Professional Fiber Art, Barbi Bell received the blue ribbon for her sculptured basket; Karen Searle received the second place award for her inlaid vest, and Kathy McMahon received the third place award for her white rya rug.

LIBRARY FINES IN FORCE

A fine of 5 cents per day for each weekday is now being charged for ALL overdue library books! Please try to return books promptly.

THE CUPBOARD OPEN ALL SUMMER

Just a reminder that The Cupboard, the Guild's own yarn "shop," will be open for business all summer. You can place your orders at the Guild, attaching a check. The order deadline is the first Thursday of each month.

The Craft Yarn sample books are on file at the Guild.

LETTER FROM THE GUILD OFFICE

I wish to thank everyone who has made my job easier, and in particular: a special thanks to Dorothy Glenny who has spent the past year on the telephone searching for volunteers to come to the Guild office each day to answer the phone and help me. I discovered that 45 people served the Guild as telephone/office volunteers, and I feel that I should name those who came most often: Marge Boening, Sasha Cervenka, Mary Fagerson, Judy Freeberg, Betty Olson, Faye Sloane, Laura Thompson, and Helen van den Berg for coming faithfully each month. Thanks also to those who were able to come every other month, or only once.

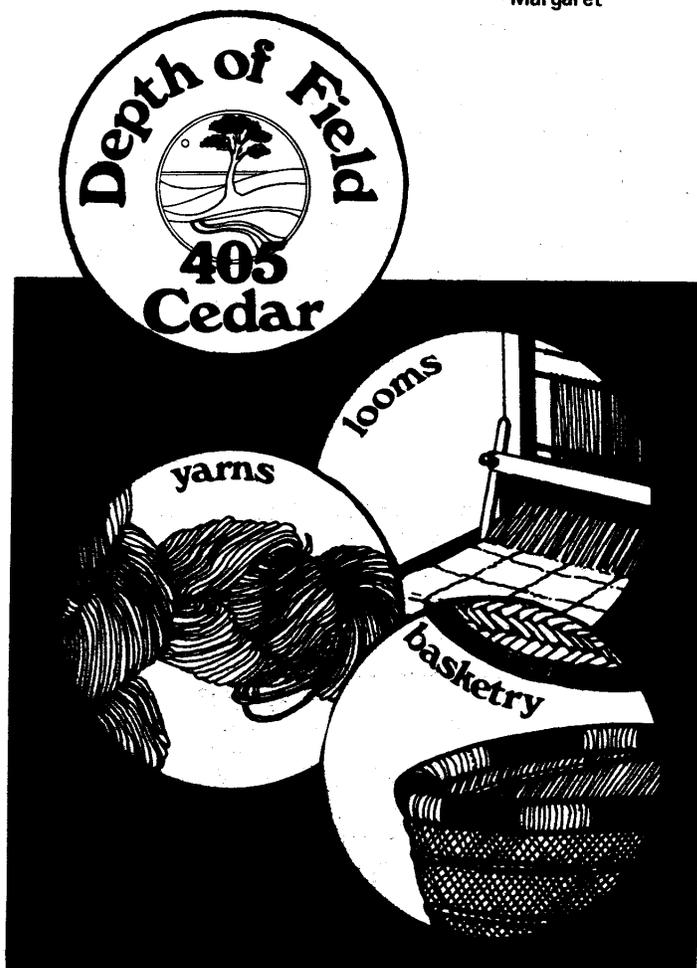
"Thank you" does not seem like enough to say to Ann Basquin who has taught me almost everything I know about the Guild and about how to take care of the office. From my first day at work last August, she has answered my calls for advice and help. Those calls averaged almost one each day until recently.

I'm very grateful to Faye Sloane for her patience when I brought problems to her. In many ways she helped to make my job a pleasure.

After Ann and Faye, the people who I've called most often for help have been Jennifer Dean, Sue Baizerman, and before Jennifer came to be our educational coordinator, Ina Rubenstein. Thank you Ina, Sue, and Jennifer for being so willing to listen to and answer questions for me.

There are many others who have helped in many different ways—including Cathy MacDonald who mails out the Minnesota Weaver and has so much patience with me and the label system; Mary Ellen Kollmer who brought the plants back to life and took care of them through the winter; Kathie Frank who took care of the office so I could have a morning off to go to the Spin-In; and to all of you who have helped with anything at all, thank you very, very much.

Margaret



NEW MEMBERS

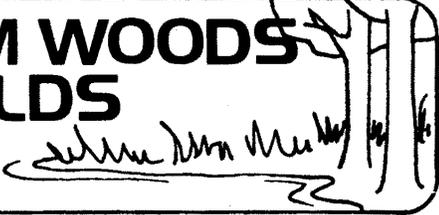
Guild Members: The people listed below are new Guild members since the end of February. Does anyone live in your neighborhood? Or do you already know her/him? If so, why don't you call them up and make plans to come to the next meeting or workshop together?! Next year we plan to make this a regular column in the newsletter.

Caro 1506 Braun	Abbott Virginia Ave. # 56401	Dor 580 Mpls	S.
Debra 3636 Mpls 823-	Johnson O Ave. S, No. 3 5407	Janet 174 St. L 646	eur Ave., No. 1C 13
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Sara 4106 Mpls 920-	Johnson An Ave. S, No. 2 5410	Jenni 235 St. L	12
Nancy 212 Sout 451-	Bacher S. ul, MN 55075	Kirst 129 St. L 699	l Dr., No. 340 16
Linda 2806 Mpls 822-	Johnson Ave. S. 5408	Aini 212 Mpl 377	
Hanni 1186 St. P	Arcus Rich Ave. 55105	Mar 604 Huc (711)	16
Pam 2801 Mpls 722-	Johnson icking ington Ave. S. 5407	Joel 613 Mpl 545	lley Rd.
Pat 1856 St. P 645-	Johnson penteur, No. 11 55113	Kat P.O Day 428	T. R. James 27
Linda 1746 Ceda (319	Johnson edel ve. NE s, IA 52402 347	Dia 322 Mpl 824	re. S.
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Nancy 1026 St. P 489-	Johnson on penteur 55113	Anni Carle Nort	5057
Vick 3581 St. P 484-	Johnson o St., No. 211 55112	o 128 Minr	55343

Joan 2266 St. P 645-		Pat 25 Mpl 92-	Johnson h St. 10
Elair 1992 St. P 631-	Ave. N. 113	An 58 Mo 47-	l Blvd. #364
Marg 1410 Minr 546-	mbe h Road # 55343	Bar 29 St. 63-	ne Ave. 5113
Caro 1830 Mpls 546-	S. 6	Yo 23 Mpl 33-	na in Ave., No. 323 04
Patri 773 St. P 457-	Johnson nial Dr. 118	Lir 13 St. 77-	Address change: Catherine Ingebretsen 475 Laurel Ave. St. Paul, Minnesota 55102 (call information for the new number after May 22)
Curt 381E Mpls 537-	Johnson N. 9	Kat 10 Ha 43-	ngelly , No. 307 5033
Marg RR # Carnl 689-	Johnson in 55008	Me 20 Mp 33-	in, No. 2 04
Nancy 9630 Mpls 546-	Johnson l. 1	Ber 57 St. 227	o. 12 5102
Ellen 2701 Mpls 824-	Johnson re. S. 8	Mar 431 Mpl 825	Johnson Ave. S. #9
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Dale 140E Mpls 871-	Johnson No. 2 3	Sall 23E St. 64E	Jane 134 Roc 282
Geni 412 Mpls 870-	Johnson Ave. 3	F 1 S 6	Johnson ve. SE MN 55901
Caro Box Wint (507	Johnson 5396	J 2 S 6	Johnson stre ve. S. 55454
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FROM WOODS & FIELDS



by Connie Magoffin

At 4:45 a.m. on April 10th, five of us from the Weavers Guild (Jan Carter, Mary Johnson, Nan Kuehn, Laura Thompson, and myself) began our trek to a lichen workshop sponsored by the Duluth Guild and held at Janet Meany's home. An early stop for coffee and a roll resulted in an interesting conversation with a wilderness camp instructor who includes the rock tripe or *Umbilicaria* lichen on his edible wild foods list! *Umbilicaria* gives us those lovely purples.

Barbara Haight is charming and warm and a most enthusiastic proponent of lichen dyeing. From her home in Olympia, Washington she brought huge skeins of homespun yarn glowing with rich color, from yellow-greens to oranges to deep browns, purples; even shocking pink and blue can be achieved. Dyeing with lichens imparts a special lustre to the wool and the aroma reminds you of the woods where they probably were collected. One of the most appealing parts of dyeing with lichens is that fleece can be dyed without even being washed. This idea won everyone's heart!

After a discussion of the 13 lichens mentioned in her book, we dyed with 5 of them: *Alectoria*, *Lobaria*, *Letharia*, *Parmelia*, and *Cladonia*. In a short time we had the beautiful colors Barbara had predicted. In addition to sharing dyeing hints with us, Barbara treated us to slides of her farm, family, and the sheep she raises (also part of her family). Despite her pas-

sion for dyeing with lichens, Barbara is very concerned about its ecological effects and encourages us, if possible, not to collect lichens from trees or rocks, but only those that fall as a result of a wind or rainstorm.

After dividing up the fleece and yarn we had dyed, and thanks and goodbyes were said, our Minneapolis group drove further north and spent another half hour or more collecting lichens (what else?). A stop in Duluth filled our stomachs. We were considerably less talkative on the way home to Minneapolis, but we all agreed it was a most worthwhile trip.

Barbara 'N Me, On Lichening And Learning by Ruth Merrill and Barbara Haight is now available on our reserve shelf. Do take a look! If any of you would be interested in a lichen dyeing workshop please let me know or tell Margaret in the office.

One last thought before I say goodbye for the summer. Amy Core, who was one of the participants in the lichen workshop, generously shared woad seeds with all of us. Hopefully in a few years we will in turn be able to share our seeds with you. Don't forget to plant some new dye plants this year and, again, a reminder not only to use them fresh this summer but dry or freeze some for your winter dyepot. And when you are digging those weeds from your yard (dandelions, plantain, mullein, goldenrod, milkweed, etc.) throw them in your dyepot rather than in the trash; it makes garden work seem a much more productive task. Happy dyeing and be sure to share your results with all of us.

NOTICE

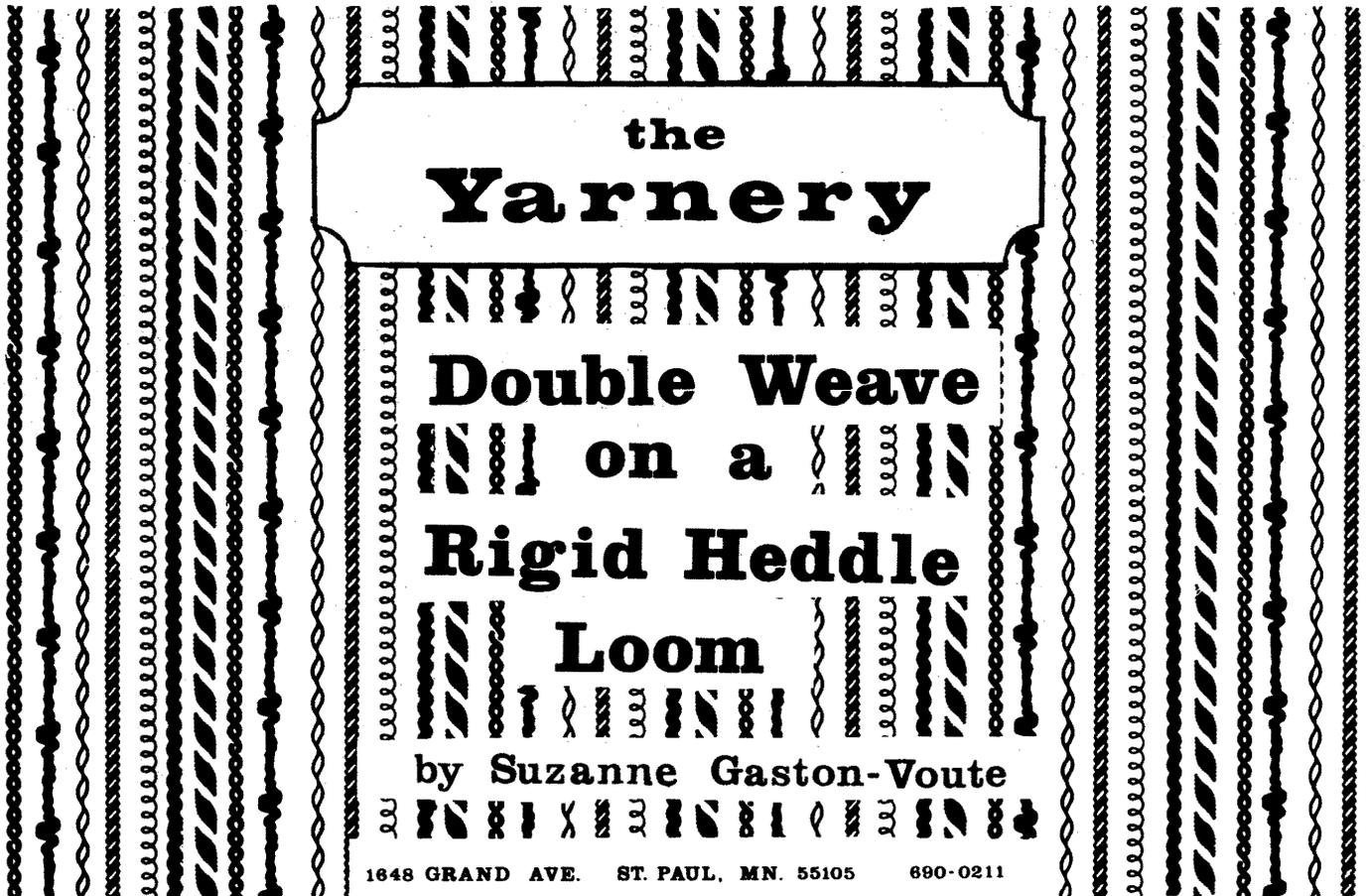
All items submitted to the Minnesota Weaver should be in writing and sent to the Guild office or to Karen Searle, 3036 N. Snelling, St. Paul, MN 55113. Material is due on the 10th of each month.

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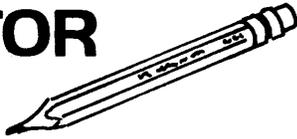
Double Weave
on a
Rigid Heddle
Loom

by Suzanne Gaston-Voute

1648 GRAND AVE. ST. PAUL, MN. 55105 680-0211



FROM THE EDITOR



It has been a good first year. The Minnesota Weaver has been well received, and it has been very gratifying to work for such an enthusiastic audience.

I want to thank everyone who has contributed articles, photos, drawings, ideas, suggestions along the way. (Keep it up!) I'm especially grateful to the faithful columnists for their energy and devotion.

Special thankyou's go to Dianne Swanson for designing the format of the paper and donating other graphics services; to Kathy McMahon for her cover drawings; to Lynn Marquardt for invaluable help in assembly; and to Sue Egerman and Jay Magoffin for screening our photos and making it possible to have pictures in the Minnesota Weaver at no extra cost!

Financially, membership dues paid half of the typing and printing costs, income from advertisements paid the other half. The support of our advertisers has been invaluable, and we hope it will continue.

We'll be back in September with Volume II of the Minnesota Weaver. Have a good summer.

Karen

METRICS FOR WEAVERS

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8 9 5 +4

by Peggy Dokka

If you have ever despaired over understanding the many methods of sizing yarns, you will be glad to know that there is a simple way in existence although not yet very widespread. This is the TEX system of yarn sizing, and it is described in John Tovey's Weaves and Pattern Drafting.

Briefly, the TEX size of a yarn is the number of grams which a 1000 meter skein weighs. The good news is that all yarns with the same TEX size may be set the same, regardless of fiber and make-up. Contrast this to the present confusion where a 20/2 cotton may be set at 30 to 36 epi, depending on the type of weave; while a 20/2 linen works much better at about 24 epi. One may consult the table in Mr. Tovey's book and see that the cotton has a TEX size of 59, while the linen is nearer to 165. A 2/20 worsted, on the other hand, has a TEX size of 88 (about what a 14/2 cotton would be), and according to the chart, it would be set at 25 to 34 ends per inch.

Of course the sett table can only be approximate, as the softness of the yarn and its irregularity has something to do with how well it will work in a given sett.

One disadvantage of the TEX system is that there is no indication of ply in the number, but this can be added to the description of the yarn. It is a simplification to know that two yarns have the same size although one may be two-ply and the other three-ply.

HAVE YOU HEARD



NEW MOBILE

Many thanks to Irene and Lowell Wood for designing and assembling the unique mobile that now hangs in the middle classroom. It is composed of reeds, shuttles, bobbins, spools, and other interesting tools. It's a "must" to see when you stop in at the Guild.

GUILD MEMBERS WORK ON GUTHRIE COSTUMES

One of the most exciting places for a textile artist to work is in the Guthrie Theater's costume department. Gloria Reither and Mary Young are hard at work on costumes for this coming season. They'll share their experiences with us in a future issue of the Minnesota Weaver.

CRAFTS IN MINNESOTA

A booklet entitled Crafts in Minnesota has been published in April 1976 by the School of Journalism and Communication of the University of Minnesota. It features many local craftspeople including some Guild members. The Weavers Guild is included in an article entitled "Organizing the Crafts." An interview with Walter Nottingham is also featured.

ATTENTION

Weavers, Craftspersons
Potters & Painters

If you are willing to work at your craft while exhibiting your product for sale, we will give you the space you need for

½ Price

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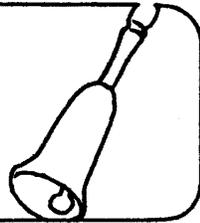
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SCHOOL NEWS



SUMMER SCHEDULE HIGHLIGHTS

Here are some of the highlights of the summer schedule of classes:

NEW CLASSES (never before offered, or at least not recently): Several classes are being given for the first time this summer, and a couple are being revived after quite an interval. Check your summer bulletin for complete details on:

Frame Loom Explorations. A frame loom sampler course for intermediate weavers. Weave a new sample each session—all fibers provided. June 8-29.

Contemporary Stitchery, Quilting, and Soft Sculpture. Learn applique, reverse applique, patchwork, trapunto, and more. An excellent course for your teenager too! June 15-24.

Inkle Weaving. A popular course returns to the Guild. You'll find dozens of uses for your beautiful inkle bands. August 23-September 1.

Card Weaving. Char Miller gave an exciting workshop in card weaving last April—she'll teach you how to master this ancient and versatile technique too. Aug. 2-6

Backstrap Weaving. A time-honored, universal, and inexpensive weaving method. Learn it quickly and be ready to let your imagination take over. Two classes: either July 7 and 9 or July 24 and 31.

Weekend Floor Loom. Weave and leave! Learn the basics of floor loom weaving in an intensive weekend workshop. July 9-11.

SPECIAL ONE- OR TWO-WEEK CLASSES: The summer schedule at the Guild includes several classes that meet every day for a week or perhaps two. These give you a unique opportunity to immerse yourself in your subject—a craftperson's heaven! Here's a brief listing of these special courses. Again, check your summer bulletin for more information.

Floor Loom 1 and 2. Two weeks of thorough and fascinating instruction by Irene Wood. August 2-13.

Spinning and Dyeing. In two weeks you'll master the basics of both of these satisfying fiber arts. August 2-13.

Natural Dyes 1 and 2. During the prime natural dye season, Connie Magoffin will acquaint you with what you need to know to dye your own yarn using nature's bounty. August 3-19.

Navaho Weaving 1 and 2. For the first time, you can take these two popular courses together intensively. July 26-30.

Card Weaving. This course too (described above) will be offered for one week in the mornings. August 2-6. Please note the change in dates for this class.

NEED A FLOOR LOOM FOR THAT SPECIAL PROJECT?

Guild looms can be rented for the low rate of \$1 per day or \$5 per week when not in use for classes. Call the Guild office for information.



SUMMER Weavers' G



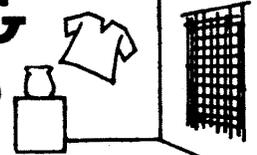
SUMMER '76 SPECIAL INTENSIVE SEMINARS WITH

Else Regensteiner
BLOCK WEAVES

Ms. Regensteiner's course in four and eight harness block weaves hardly needs an introduction. Here's the opportunity of a lifetime, to learn drafts and patterns that will give you a nearly inexhaustible repertoire of weaves. Some of them are: double weaves, twills, bound weaves, and so forth. This class, the same one that the Guild teachers took a year ago, is already filling fast—so it's time to act!

Else Regensteiner, a well-known weaver, is the author of two books on weaving that are standard works for handweavers. Her work has been exhibited worldwide. She also is an excellent teacher and workshop leader.

SHOWS & EXHIBITS

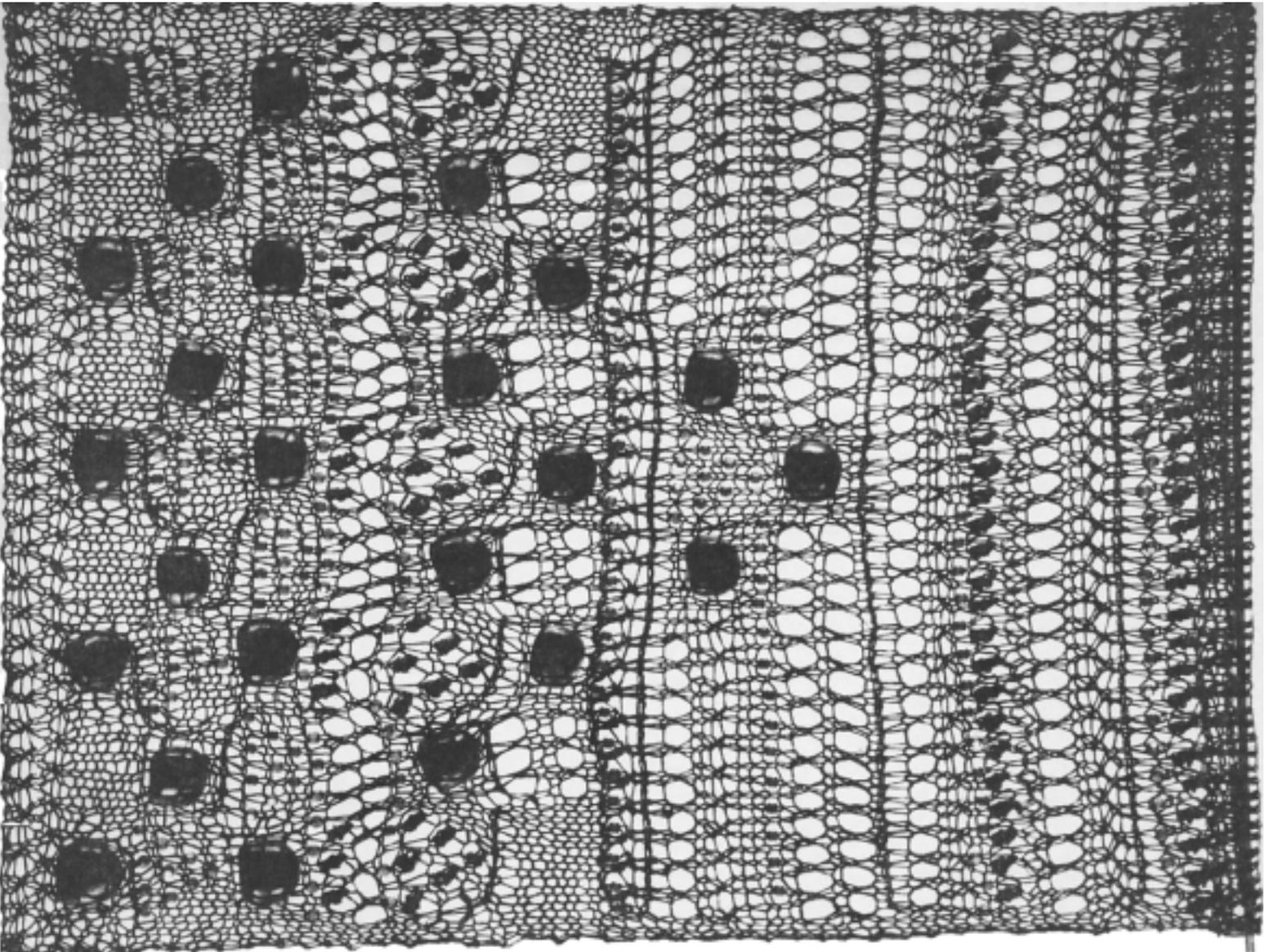


"U" ART EDUCATION DEPARTMENT STUDENT EXHIBIT

Anna Smits again invites us to visit the Art Education student exhibit to be held this year in Coffman Union. The show will be held in Coffman's new exhibition area on the third floor from June 2-11, and replaces the open house at Wulling Hall.

QUILTING DEMONSTRATION AT MINNEAPOLIS ART INSTITUTE

A quilting demonstration at the Mpls. Art Institute: Karen Trotter, of the museum staff, will be demonstrating quilting techniques in Gallery 340 on Sunday, May 30th at 3 p.m. During this demonstration, Ms. Trotter will be working on a quilt of traditional American design and will answer questions about the history and craftsmanship of American quilting.



attention knitters

mary walker phillips

will conduct a workshop on
creative knitting

Mary Walker Phillips is an internationally known authority on knitting and macrame. She is the author of three books on these subjects, including *Creative Knitting, An Art Form*. Her work appears in the Smithsonian Institution, the Museum of Modern Art, and many other collections. Since 1962 she has exhibited her work in shows throughout the country and has had several one-woman shows. This is the first time Miss Phillips has held one of her workshops in the state of Minnesota.

**clothing
decorative items
wall hangings**

This course in creative knitting will include stitch movement and patterns, ways to vary patterns, the importance of decreasing and increasing in creating new patterns, horizontal stitch, stranded knitting, and double knitting in one color and two colors with two different types of materials. The types of yarns and their suitability, as well as finishing and blocking, will be covered.

**July 12 - 16, Mon. - Fri., 9:00 - 4:00 (30hrs)
tuition: \$50.**

For further information call:
332-7521

**WEAVERS GUILD
OF MINNESOTA**
427 1/2 Cedar Avenue
Minneapolis, Minnesota 55454



Guild of Minnesota



4 GUEST ARTISTS, AUGUST 16-20

Marjorie Pohlmann EXPLORING THE DESIGN IMAGE

Here's an exciting, fundamental course for any serious fiber artist of any competence. Marjorie Pohlmann's approach in this class is geared to all fiber media—weaving, embroidery, knotting, and so forth. The main emphasis is on planning a personal design image. Explore with Marjorie the processes for identifying relationships in the work of other cultures and other craftspeople and for establishing relationships in your own work. The course will consist of lectures, visits to local collections, and student participation in a series of design projects using various materials. This will definitely be a rewarding week.

Marjorie Pohlmann, a designer and weaver, has created a number of commissioned pieces throughout the country, primarily for liturgical spaces. She has also lectured and conducted workshops throughout the Midwest. She too is an excellent teacher and workshop leader.

"MOTHER EARTH, FATHER SKY"

An exhibit of pottery, baskets, weaving, rugs, kachina dolls, silver work, tribal garb, and other objects done by Hopi, Navajo and Apache craftsmen. Shown through July 2, weekdays at the Native American Center Gallery, 1530 E. Franklin Ave.

OUTDOOR ART FAIR SEASON

The outdoor Art Fair season is here. Below is a list of some of the major outdoor summer art and craft events in this area to visit or to enter. Information on how to participate in a particular art fair can be obtained by calling Arts Resource and Information at 870-3131.

June 5, 9 a.m.-6 p.m. St. Anthony Park Festival, Como & Carter Ave., St. Paul.

June 10. Fair in the Fields, Lakewood Community College, White Bear Lake.

June 19-24. Bicentennial/Aquatennial Art Days, Nicollet Mall, Minneapolis. Crafts Market Place, July 19-20; Heritage Crafts, July 21-22; Fine Arts Fair, July 23-24.

August 13-16. Uptown Art Fair, Lake & Hennepin, Minneapolis.

August 21-Sept. 19. Minnesota Renaissance Fair, Shakopee.

FRAME LOOMINATIONS

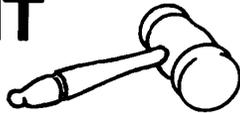
They are called those "long summer months," but I usually manage to turn around twice and it is Labor Day; our year does seem to come to an end around the first of June, though, and there is always the anticipation of summer as a time to relax, enjoy life, and do some different things. In just the last few years the idea of taking a vacation while you learn new skills or absorb yourself in your craft has really become very popular.

What plans do you have for fibers this summer? Perhaps you have already made plans to be at the Midwest Weavers Conference in Illinois in June, and even on beyond to Handweavers Guild of America Convergence in Pittsburg later that month. Some lucky people will attend the meetings of the World's Craft Council in Mexico City this summer. There are classes and workshops at our own Guild and other places around the Twin Cities, and workshops or study weeks in fiber arts at Quadna Lodge in Hill City, through the University of Minnesota; Shell Lake, Wisconsin; Stout; River Falls; and many more opportunities for growth and study in fibers around the country and world. The latest issue of Craft Horizons in April has a very good listing of recommended craft schools and summer study opportunities. Places such as Banff, Haystack, Arrowmont, and Penland (where I spent three weeks last summer) offer intensive experience in a beautiful setting so that vacation can be combined with learning.

Craft Horizons and Shuttle, Spindle, and Dyepot offer advertisements of tours to other parts of the world, usually led by some well-known fibers personality. I stayed with Alice Brown while I was in Des Moines doing program and workshops for the Iowa Federation of Handweavers in April, and heard of her adventures learning Gobelin-type tapestry from a weaver in Provence, France, who advertises in SS&D. In some cases, this may be the only opportunity you might have to study with a specific fibers person who is normally tied up the rest of the year with his own graduate and undergraduate students, or, in the case of someone such as Peter Collingwood, doing his own thing at home in England eleven months out of the year.

If there is someone specific you really want to work with, write to them to find out what their summer workshop plans are, and send for brochures to those places as early as December. Most of the schools such as Penland fill up their registrations in a few weeks after the summer brochures are mailed out, especially for the more well-known artists. The expense is relatively low: my own experience at Penland tuition was \$60 a week, and total room and board expenses were \$85 a week for a single room, less for double, or dormitory. Scholarship funds are available as well, in many of the schools. It may be too late to get into the place of your choice this summer, but tuck the idea away for next summer, and I will wish you all some unique and unforgettable adventures. If the far-off and distant experiences are out of the question this summer, at least take your weaving and get out into the open air with your backstrap tied to the apple tree, or your frame loom and weaving seat in the back yard; certainly you can pick over that fleece and card and spin outdoors, and I wish you all at least one funny looking clothesline of skeins of hand-dyed yarn, drying in the shade and making your neighbors wonder about you. Happy summer!

FROM THE PRESIDENT



DEAR MEMBERS

Since this will be the last issue of the Minnesota Weaver until September, I'd like to make a few comments and express my appreciation to a number of people.

I feel it has been a good year for the Guild and a most interesting one for me personally. We are fiscally stable and in general the Guild seems to be functioning very smoothly. It has been reassuring to know that the membership is so supportive of the officers and board of directors. The decision to raise the dues was not easy but was necessary to enable the Guild to continue to best serve its members. As you know, the rent has been raised, supplies cost more, we have had to pay more for services, and the Guild philosophy has always been to have a financial cushion since we cannot accurately predict our future income.

A primary reason that the Guild has been functioning so well is that we are fortunate in having two really exceptional people in command. Margaret Piddle, our office secretary, knows everything and everybody. She so capably and conscientiously handles the daily Guild business, class registrations, and major and minor catastrophies. What would we all do without her! Jennifer Dean is doing a fantastic job as educational coordinator. She has taken over and is carrying out her responsibilities in an extremely professional and efficient manner. Margaret and Jennifer not only make a great team but also project such an enthusiastic and positive image for the Guild. They certainly have made the lot of the officers and board of directors a much easier one. We could never have gotten through the year without them.

The Guild school is widely recognized as a high caliber, professional weaving school. Ina Rubenstein's dreams, plans, and efforts are to a great extent responsible for the liaison with the colleges resulting in college credit for classes at the Guild.

The educational coordinator is the administrator, but the teaching staff is our contact with the students. The success of the school is in large part a direct result of their proficiency.

The Guild has grown too large to function without a professional staff but, at the same time, could not function at all without the host of devoted volunteers.

Sincere thanks to all of the officers, board members, and committee chairpersons who served the Guild this year.

Special thanks to:

Ann Basquin who as treasurer conscientiously kept the financial records and prepared clear and comprehensive reports every month. And always came up smiling.

Sue Baizerman and the education committee. This group works all year long with the educational coordinator to formulate policy as well as planning and scheduling classes. It's a monumental task expertly handled.

Karen Searle, editor of the Minnesota Weaver, and her staff.

This outstanding newsletter has kept our membership well advised through news items, articles, notices, reviews, and general information. Also to Cathy MacDonald and her faithful mailing committee.

Cathy Ingebretsen, Rose Broughton and committee who are responsible for making this years fiber fair the most successful ever.

Betty Peter and her committee for so beautifully organizing our equipment, repairing it, and keeping it in such fine condition.

Betty Olson and the hostessing committee who each month worked so hard to set up the meeting room and made sure we had refreshments so attractively served. Thanks also to all those who provided the goodies.

Lis Jones and her committee for planning and carrying out the excellent guest workshops and programs.

Lotus Stack and Ginny Erhard for planning and presenting the many fine members programs and workshops given throughout the year. Also to the Guild members who actually prepared and presented the workshops and programs.

Jan Carter and her terrific committee for all the beautiful exhibits. Also to those who contributed pieces for those exhibits. You really made the Guild look great.

I would also like to convey my appreciation to my husband and son. Without their support, indulgence, and understanding I would never have been able to serve as Guild President.

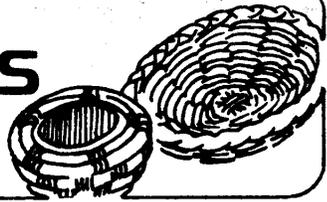
Thanks to everyone for making this a most pleasant, enjoyable, and rewarding experience for me.

Sincerely,
Faye Sloane

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MOIST — A PLEASURE TO WORK WITH —
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OF BASKETS



by Cathy Ingebretsen

Basketry is the oldest form of fiber manipulation known to man. The reason? Containers were needed to transport food from where it was picked, dug or killed to where it was to be eaten. The development of primitive fiber manipulation (sewn and woven baskets . . . woven shelters . . . woven clothing . . . spun fibers, plaiting, braiding, netting, knotting, knitting, crocheting, sewing, . . .) was brought about by FUNCTIONAL NEED.

This functional need is the most important difference that I see between traditional and contemporary weavers. We no longer functionally need to make containers. We can buy plastic bags, plastic buckets, plastic baskets. We no longer functionally need to make our own clothing or shelter, or fish nets or linens.

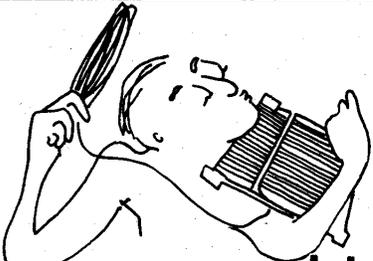
Because we are "freed" from the necessity of making a basket that has to conform to a certain usage, we have the option to make entirely non-functional baskets or sculpture. We can play; we can experiment; we can close off the top, or open the bottom. We can meander with the basket and combine new materials. We have the freedom and time to fail as well as succeed. We are limited only by ourselves and can be as creative as we dare. We can weave just to weave—and not to make. Yet we still have the old options of functional need to work within, too.

Whatever direction you choose to pursue, I hope you'll always be aware of the aesthetic aspects of weaving, of the meaning, the texture, the design, . . . the beauty.

This will be the last of this basketry series column. Please contact Karen Searle or myself if you have any opinion on what should fill this space next year. A couple options that we've discussed are:

1. "Of baskets" — dealing with materials and technical information. (i.e., natural materials—where to get them and how to work with them; contemporary materials—suggestions and where and how and why; books—which ones deal with specific information you might want to know.
2. A column "on Yarns" — dealing with specific yarns; characteristics, sizing, sets, cost, usage, accessibility.

Your comments and suggestions would be gratefully appreciated. You can write to either of us in care of the Guild. Thanks.



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SWAP SHOP

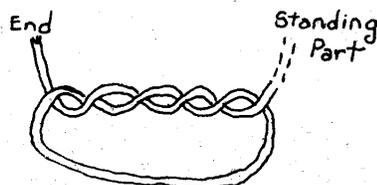


STOP KNOT

A stop knot is tied to the end of a cord which passes through a hole, to prevent it slipping right through. For example it is used on the cords that hang from the coupers on a double-counter-march loom, on the cords to various levers and knobs on some table looms and the cords from lams and pedals.

An overhand knot is made, then the end is taken 2 or 3 extra times round the standing part. When pulled tight this makes a hard compact knot.

from Peter Collingwood His Weaves & Weaving Shuttle Craft Monograph 8, 1963

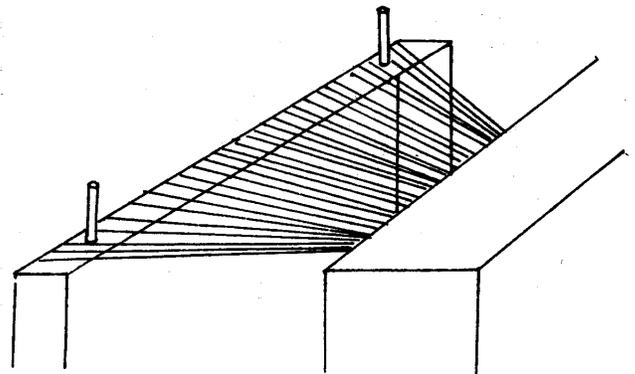


SELVAGE PROBLEMS

For even tension take smaller groups of warp ends at each side when tying or lashing on to the bar at the cloth beam.

In weaving fine worsteds, wooden pegs can be inserted in holes drilled on each side of the back beam, and about three of the outside warp ends placed outside the peg, so that the edge warps are pulled farther out on the beam to increase tension. Instead of holes and pegs, a smooth nail in a long stick can be lashed to the top of the beam. It can be moved to correspond to each different warp width.

from The Threadbender



GLUE GUN

A hot glue gun is the most wonderful tool for weavers! Glue sets in 60 seconds and never needs clamping. Good for finishing hangings, sample swatches, etc. Cost is about \$5 plus glue sticks, 50 @ \$3.73. Source is Montgomery Ward, Zayre, Target and other hardware stores.

Betty Peter

SWATCH PAGE

TRICKS OF THE TRADE—WORKING WITH LINEN

I love to read about weaving! Besides being fun and yielding inspiration for weaving projects, so many tricks may be learned by delving into the literature. I'd like to share with you some linen weaving hints I've discovered. They were gleaned from the following articles: "Singles Linen" by S. A. Zielinski, *Modern Weaver*, October, 1954; Harriet Tidball, *Shuttle Craft Guild Bulletin*, April, 1966. May 1956, December 1956.

Zielinski's article is chock-full of hints on weaving linen, many of which are applicable to all weaving. The main rule is to avoid tension and friction.

Warp preparation

When warping, let the yarn slide through your fingers. (Make sure they are dry. If necessary, wear smooth leather gloves.) Problems will occur when 2 strands of warp are piled on top of each other on the warping frame. One will be longer than the other and the warp will not have a uniform tension. Wool is elastic enough so this isn't a problem as with inelastic fibers like linen, but I do not pile up threads in any case. Care at every step of the dressing of the loom and weaving process avoids so many problems. Zielinski suggested not to chain the warp. When beaming, insert sheets of heavy paper between the layers. I think that the back raddle method of warping would avoid the most friction and that one should have two crosses—one at the beginning end and one at the opposite end. Use one cross end to put the warp on the back beam stick, to spread in the raddle and roll on the warp beam, and the other cross for threading and slewing. One should keep the warp tension loose but even during beaming. Watch for twisted ends and bent lease rod which indicate that a warp thread will break soon. Zielinski suggested keeping the rods thin and pliable for this purpose.

We have also found in our classes, that if one steps back as far as possible—holding the warp as it is being rolled onto the beam and shaking it when tangles appear—as one would shake the reins of a horse, the tangles—as if by magic—disappear. Other weavers use a widely spaced comb to comb out the tangles—combing in one long stroke rather than repeated short strokes which wear out the yarn. My feeling is that one should use any method that works!

In working with linen, leave the lease rods in place about 6 to 8 inches back from the harnesses—making both the front and back sheds the same size and yielding a minimum of friction between the heddles and the warp.

Weaving

When weaving, the tension must be as loose as possible and still give a clear shed. This tension must always be the same, thus one must keep adjusting the tension forward every inch or so, as weaving takes up some of the warp length and thus changes the tension.

The fell (last pick of weft) should never be further from the beater when pushed back than 8 inches, or nearer than 6 inches. Thus, one should weave no more than 2 inches before advancing the warp. In beating linen, beat once—but very hard and quickly (Peter Collingwood suggests beating with the whole arm). When beginning to beat, begin to close the shed. When the beater touches the cloth, the shed should be closed. And the beater returns to its original position, the next shed should be open.

Even though the warp has been prepared and beamed correctly, two problems still occur frequently in the weaving of linen—broken warp ends and uneven selvage edges.

Broken warp ends

Before breaking, the edge threads look worn and fuzzy. Do not beat until the hand moving the shuttle away from the reed has stopped, thus releasing tension on the weft. If possible, decrease the tension of the warp.

Harriet Tidball had much to say about broken warp ends in the SCGB of December 1956. The major cause of warp breakage according to her, is jerky rather than perfectly rhythmic weaving. The next most frequent cause is incorrect shuttle throwing—throwing a shuttle so that it touches a warp end. When the weaving is progressing rapidly on a highly tensioned warp, a thread will snap if hit by a fast travelling shuttle. A poorly wound bobbin which causes a drag at the selvage cause the edge warps to snap. A warp which is too heavily tensioned may cause broken ends, but so can a too loosely tensioned warp also cause broken ends if it permits certain threads to lie slightly out of line in the shed where they may be hit by a shuttle.

Uneven edges

Zielinski attributed the problem of notched selvages to the shuttle bobbin, or the way that it was wound. If wound improperly, the weft gets caught in the shuttle and should be rewound. Small regular loops on the selvages can be avoided by beating a little earlier while the hand carrying the shuttle is still moving.

According to Tidball, narrowing or draw-in at the edges will break edge threads, as every time the beater is brought down sharply, it will cut the threads which are out of position.

Warp ends can break within the fabric as a result of any roughness in the shuttle. So perhaps one can use the finest grade of steel wool to smooth a shuttle when weaving a fragile fiber—especially after a shuttle is dropped on the floor.

Unweaving

Unweaving is hard on linens and leaves a mark on the fabric. Zielinski said "It is advisable not to make mistakes"!!!! We wouldn't ever challenge him on that thought. If necessary, one inch is about the limit of unweaving for fine threads.

Sizing

Sizing is sometimes necessary to make a warp stronger. In the case of a weave that draws in at the edges and may result in broken warp ends, Zielinski used pure paraffin wax rubbed into the edges right on the loom. The wax increases a threads resistance to friction nearly 10 times, while water merely doubles its resistance.

Harriet Tidball, in SCGB May 1956 said that she sponged her linen warp with a thin solution of starch in back of the harnesses and between the back beam and the warp beam as a sizing to strengthen her warp. She then wove it wet or dry.

Finishing

In the SCGB of April 1956, Tidball described a method she used for ironing linens before spray starch came into being and which I suspect may soon come back into use. She used old-fashioned boiled starch and added a little piece of paraffin to it, which gives a beautiful finish to linens and makes them easy to iron. (I, for one, still use linen tablecloths.)

Zielinski, in a later article, June 1955, applied many of these hints to weaving in general and suggested that for the most efficiency and quality in weaving; one should weave continuously for a few hours. He said that it took him about half an hour to reach top speed and to fall into the rhythm. It can be maintained easily for quite a long time.

When I first read all this, when I first began weaving, I was utterly dismayed. However, it ultimately has helped me so much.

Happy Sampling and Experimenting

Joy Rosner

BULLETIN BOARD



Do you still need a ride to the Midwest Weavers Conference? Call the Guild and ask about the Greyhound chartered bus.

Do you want to exhibit/sell/demonstrate your weaving or spinning? There is to be a large arts and crafts day on Main Street in Mpls. on Saturday, July 10 from noon to dusk. You would have a space of 20 feet wide by ?? deep in which to set up your weavings and demonstrate. Bring your own props. Entry donation of one piece (valued at approx. \$15.00) which will be auctioned off. This day is sponsored by the Bicentennial and Aquatennial Commission. Call Margaret at the Guild office if you are interested.

DEMONSTRATOR WANTED

For July 9 and/or 10 in Lakeville, Minnesota. Possibility of small space to sell. Contact Peggy Mound, 8433 208th Street West, Lakeville, Minn. 55044; phone 469-3196.

DEMONSTRATORS WANTED

Brooklyn Center Bicentennial Commission needs demonstrators for its Pioneer Festival August 15 from noon to 6 p.m. at the Earle Brown Farm. Demonstrators may sell their work. No entry fee. Call Jan Higgins, 561-7879 or Sue Heisler, 535-6849 if you can help.

EXHIBITORS WANTED

People to exhibit and/or sell their craftwork in the New Prague Bicentennial Festival July 3-5, in the New Prague Memorial Park. Artists are asked to be set up from noon to dusk and to provide their own racks, tables and chairs. A \$10.00 grounds fee is being asked to help cover operating and advertising costs. Space will be available for artists to set up tents behind their display area. Overnight camping in the park will be permitted. Other features of the festival will be a parade and horse show, huge fireworks display, bands, children's activities, food booths Czech and German dancing and singing. Hope you can help us celebrate! Contact Paulette Cervenka at (612) 758-3986 or write c/o 301 E. Main St., New Prague, Minn. 56071.

WANTED TO BUY

Floorloom 4 or 8 harness. Julie A. Magnuson, 3509 13th Ave. S., Minneapolis, Minn. 55407, phone 722-6253.

FOR SALE

Walking Wheel in good condition \$190. Ann Basquin 484-3451

KANGAROO MAKER, PLEASE COME FORWARD

Who made the knit kangaroo for the Mpls. Institute of Arts Christmas Tree? (It's hanging in the office waiting to be claimed.) I would like the pattern if there is one, for a friend of mine - Connie Magoffin.

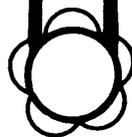
WANTED

A 4 harness, jack-type floorloom, at least 30" wide. If you have one to sell, please contact Mary Lundeen, Rt. 3, Fergus Falls, Minn. 56537, phone (218) 736-5312.

DEMONSTRATOR WANTED

Weaving demonstrators are wanted for the YWCA Bicentennial Celebration in downtown St. Paul on Saturday and Sunday, July 3 & 4, between the hours of 10 a.m. and 8 p.m. If interested, call Elaine Jones, 222-3741 or 488-5850.

stoneflower



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st. paul

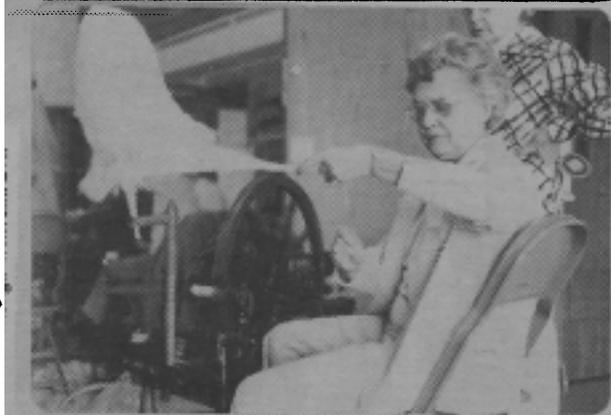
Handcrafted items in wood, clay, fiber and metal.

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ETC...

???

Ethel Pettengil with silk bell



A GREAT TIME AT THE SPIN-IN

To understand why Colonial spinning bees were so popular, you should have come to the Van Cleve Park on Monday, May 10. It would also have been helpful to be able to watch and listen to several people at once.

Laura Thompson was spinning Belgian linen, which was a great deal different than Peggy Dokka's distaff of flax. Silk spinning, shown by Ethel Pettengil, cotton by Laura Thompson, and all sorts of wool by others kept everyone busy. The day was organized by Dorothy Glenny after she attended a spin-in in California.

There were as many different kinds of spinning wheels as there were participants—square framed wheels, antique wheels, walnut and fire engine red wheels, and drop spindles of all kinds. Just to see the assorted wool carrying baskets was a treat!

An exchange of dye and food recipes was an added plus. Margaret Sermon brought a book of Bicentennial weaves from all over the United States. (She is a member of Cross Country Weavers.) Someone mentioned an article in *Mother Earth* that told how to make a spinning wheel from a bicycle wheel for \$3! Weavers from the clothing study group shared ideas for garment weaving and construction.

If you have never spun—and this reporter is not a spinner—you could have had expert advice on selecting a wheel, carding and spinning while enjoying a beautiful experience. You are urged not to miss the next one. Watch the Minnesota Weaver and take part in a "Spin-In." It will truly be a good day.

Betty Pego

Laura Thompson with cotton



FRAME PROJECTS SOUGHT

The following letter was received from Nina Holland, author of Inkle Loom Weaving:

Dear Karen,

I hope I am not too late for the next newsletter.

This summer I will be starting a book about two harness weaving for Chilton. Because I know Minnesota is frame loom country, I hope that some of your Guild members will help me on my project. At this point I would like to see sketches and snap shots of both utilitarian and art pieces made on frame looms of any type. The book will in fact include rigid heddle, back strap, inkle and frame loom information. So projects in any of these areas are of interest to me.

Recently I have been weaving a series of bound-woven rugs. Is there anyone in your Guild who has done similar work? Since I live in an isolated area, I would welcome the opportunity to communicate with a weaver working in this technique.

Enjoy your newsletters which come to me for the North Country Yarn Crafters.

Sincerely yours,

Nina Holland
37 Draper Avenue
Plattsburgh, New York 12901
May 5, 1976

NEW PUBLICATIONS

Several new publications have become available during the past year for weavers and fiber artists. Those which have come to our attention are:

Fiberarts—a new large format bi-monthly magazine. \$6 per year. Free sample copy. Write Fiberarts, 3717, 4th NW, Albuquerque, New Mexico 87107.

Interweave—a new quarterly magazine of the fiber crafts. \$6 per year. Sample copy \$1.50. Write Interweave, Linda C. Ligon, 2938 North Country Road 13, Loveland, Colorado 80537.

Weavers Newsletter—a monthly bulletin covering weaving events around the country. 9 issues. \$6 per year. Free sample copy. Write Weavers Newsletter, P.O. Box 259, Homer, New York 13077.

The Crafts Report—a business oriented monthly newspaper of marketing news for craft professionals. Write Crafts Report Publishing Co., Inc., 116 University Place, New York, N.Y. 10003.

Craft Guidelines—National Endowment for the Arts publication describing the various types of funding available to craftsmen and organizations. Write Elena Canavier, Crafts Coordinator, Visual Arts/Crafts Program, National Endowment for the Arts, Washington, D.C. 20506.

STATE FAIR

Enter your weavings!

Have you noticed that the State Fair competitions in Fine Arts and Creative Activities have been conspicuously lacking in weavings? Why not enter your well-crafted, beautiful weavings in these two competitions? Let's start collecting those ribbons! One year only four sets of place mats were entered, and two categories in weaving had NO entrants! State Fair information will be available in the Guild office in May or June.



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WEAVER**

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 Mary Temple, and Mary Webster
 Photography Jay Magoffin, Char Miller
 Reporters Everyone

DEADLINE: The 10th of each month.

DATES TO REMEMBER!

- JUNE 2-11 Art Ed. Open House
- JUNE 12 Guild Show NW Bank
- JULY 8 Going Away Party
- JULY 15 Creative Knitting
- AUGUST 1-28 W. Lake Gallery Show

DEADLINE FOR NEXT ISSUE: AUGUST 10

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