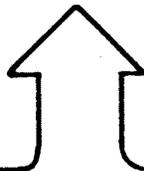


# THE MINNESOTA WEAVER

Volume 4 No. 9 June 1979

**COMING  
UP**



## JUNE MEMBER'S PROGRAM

Thursday afternoon, June 28, 1:00 p.m.

### "The Fantasy World of Victoria Rabinowe"

The opening session of Victoria's workshop is being presented in a program format for all of our members to enjoy. She has explored the many uses of tubular and double weave while creating "functional fantasy" pieces — puppets, clothing and accessories.

Victoria Rabinowe of Sante Fe lives in a world of dragons, unicorns, giant snow women, and shaggy ballerinas — all handwoven puppets. A New York transplant with a background in dancing and theatre, she is one of four partners in the Santa Fe Weaving Center — a unique compendium of our studios, a gallery, shop with spinning and weaving supplies, apprentices, students, and weavers.



Victoria and Friend

About her puppets, Victoria says "They have created a world I call 'functional fantasy.' They go beyond the limitations of static decorative hangings. Although frivolous in design, they are capable of coming to life through the person who puts his hand inside. They need personal involvement and physical contact in order to complete the intended image. And the greatest excitement about them is that they become different characters with each person

who manipulates them. I have always worried about the necessity of an 'artistic statement' but now I let my puppets do all the talking!"

Most of Victoria's pieces are basically four-harness tubular forms with an abundance of rya knots — "rightside up, upside down, inside out, backwards and forwards." Her work has been exhibited in the Southwest and on the East and West coasts



Libby Platus Photo by Linda Kaye

## August Guest Artist Workshop with Libby Platus

"The Artist in Business: Controlling Your Destiny" is the topic of the Second Guest Artist Workshop this summer, August 9-12. Geared to weavers who sell their work or would like to, participants will receive a thorough background in the business side of art.

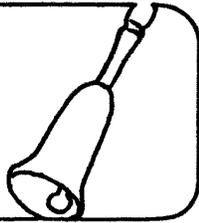
Libby Platus of Los Angeles is nationally known for her architectural fiber sculpture, public art, basketry and crochet. Her work has been widely exhibited and has appeared in numerous books and magazine articles. A lecturer, workshop leader, and author, she has taught all over the country and was a delegate to the World Craft Council in Kyoto recently. Her main goal, especially in large commissioned pieces, is to make art work "belong" to the finished building, and yet "be complete in itself."

*See School News for details about the workshops*

## An Invitation to Spinners

On Tuesday, June 5 and again on Tuesday, July 3 Spin-ins will be held at the St. Anthony Park Library, beginning at 9:30 a.m. both days. Everyone is invited to come and spin and visit (or just come and visit). Bring a bag lunch.

# SCHOOL NEWS



## SUMMER PROGRAM

In planning this summer's program, we added two interesting workshops with guest artists new to the Guild; added a couple of new classes; and tried to plan short-term courses to fit in with your vacation schedules. Be sure to check your summer class schedule brochure for details!

### Victoria Rabinowe — "Fantasy Workshop"

Tuition \$65.00

The use of tubular and double weaves to develop fantasy objects with emphasis on designing and structural possibilities. For floor or frame loom weavers with some knowledge of double weave.

June 28 - July 1, 1979

Thursday, June 28	1:00-3:00 p.m. and 6:00-10:00 p.m.
Friday, June 29	9:00 a.m. - 4:00 p.m.
Saturday, June 30	9:00 a.m. - 4:00 p.m.
Sunday, July 1	12:00 noon-4:00 p.m.

Topics covered will include the techniques and variations of tubular and double weaving, materials from classy synthetics to custom dyed natural fibers with emphasis on quality and color effects, surface techniques, and assembly instructions. The thrust of her workshop will be rod puppets which will also incorporate techniques for soft sculpture. pillows. boas. and headdresses.

### Libby Platus — "The Artist in Business: Controlling Your Destiny"

Tuition \$80.00

An intensive workshop devoted to the business of fiber art with emphasis on marketing. No fiber techniques will

### Libby Platus — "The Artist in Business: Controlling Your Destiny" Tuition \$80.00

An intensive workshop devoted to the business of fiber art with emphasis on marketing. No fiber techniques will be taught.

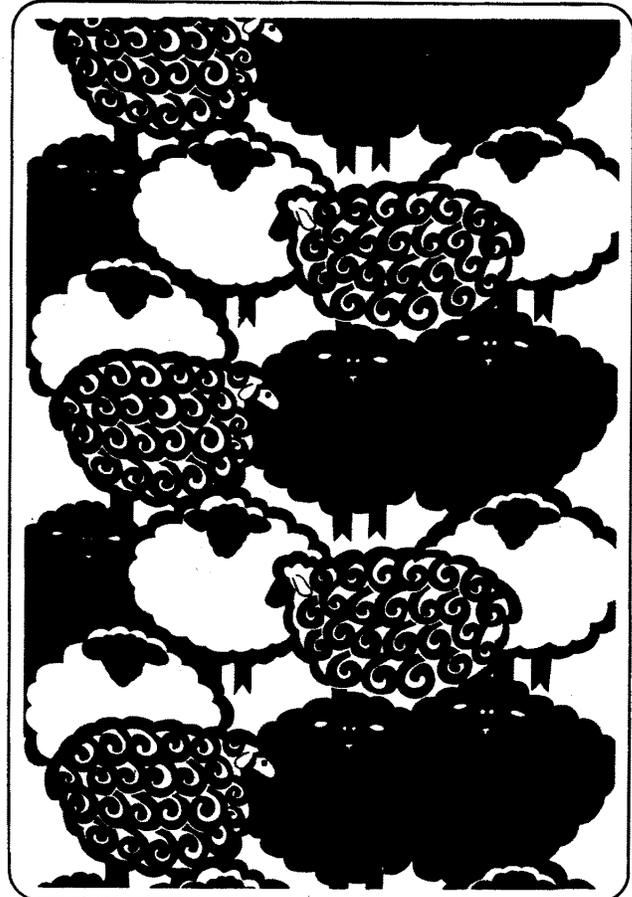
August 9-12, 1979

Thursday-Sunday 9:00 a.m. - 4:00 p.m.

Topics covered will include promotion, marketing planning, sales aids, institutional sales presentations, private sales presentations, pricing, contracts, record keeping, budgeting, taxes and regulations. Obtaining, planning, and producing an art object will be presented through lectures, slides, demonstrations, and discussions. Participants will have the opportunity to role play artists / dealer relationships, prepare a budget and plan a marketing trip.

More information about Victoria and Libby on page 1.

# A Wool Gathering



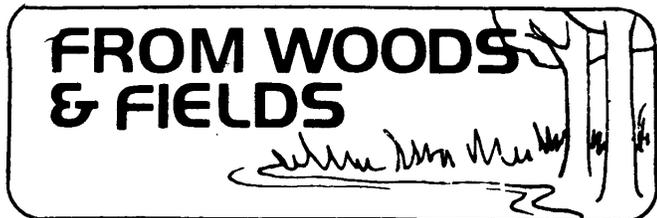
"Bathsheba" by Alleniana from our collection of graphic fabrics.

Good wools to weave dreams of.

Reynolds Lopi, Shetland, Troll, Poemes, Icelandic Homespun. Brunswick Pomfret, Germantown. Indiecita Alpaca. Tahki Donegal Tweed. Hampshire Two Ply and Designer. Unger Britania. Yorkshire. Apollo. Stanley Mirabella, Brush Spun, Multiglo, Zoom Zoom, Nature Wool.

## depth of field earth works

405 Cedar, Minneapolis, MN 55454 (612) 339-6061



**WEAVERS GUILD OF MINNESOTA  
DYE GARDEN PUBLICATIONS**

I am enclosing a **SASE** — please notify me when the items I have checked below are available for purchase:

- A Guide to Dye Plants* Vol. 1 (\$5 plus 75¢ postage)
- A Guide to Dye Plants* Vol. 2.
- Dye plant notecards.

Name \_\_\_\_\_

Address \_\_\_\_\_

Telephone No. \_\_\_\_\_

Mail by **July 15** to Weavers Guild of Mn Dye Garden  
Connie Magoffin, 3248 Colfax Ave. So., Mpls MN 55408

*by Connie Magoffin*

As summer is approaching and this is my last chance to communicate with you until fall, I want to inform you of the status of the Weavers Guild of Minnesota Dye Garden.

1. We are planting the temporary dye garden which is available for public viewing with one example each of several dye plants of historical importance. It is located at the end of the herb garden toward the Ordway shelter.

2. We are also planting an experimental 100 ft. row of dye plants in the nursery area to study and record color and growth patterns for planning the permanent dye garden. The plants included will be: safflower, tansy, weld, ladies bedstraw, teasle, pokeberry, indigo, madder, alkanet, agrimony, some rudbeckias, dyer's camomile, dyer's greenwood, woad, coreopsis, cotton and saffron.

We are currently planning the design of the permanent dye garden and could use the help of anyone experienced in landscape design.

4. While not the major emphasis until the permanent dye garden is a reality, we also have an ongoing project to create a library of dye plant information. This will include dye plant slides, cultivation information, dyed fibers and recipes, history and maps of the dye plants located on the Arboretum grounds, both wild and cultivated.

5. Fundraising has top priority this summer and it includes the following projects:

Volume 2 of *A Guide to Dye Plants* will be printed.

b. We will offer for sale notecards illustrating the five dye plants from volume 1. One of Carolyn Davis-McCullough's beautiful drawings will be on the front of the card and Ann Fox's excellent botanical description will appear on the back.

c. Consideration is being made to print a second edition of volume 1. Many people were disappointed that they were not able to purchase a copy before we ran out. (See form below).

d. Again this year we will offer for sale (hopefully at the Arboretum Fall Festival and the Guild Fiber Fair) skeins of naturally dyed yarn. Both medium weight and embroidery yarns will be available.

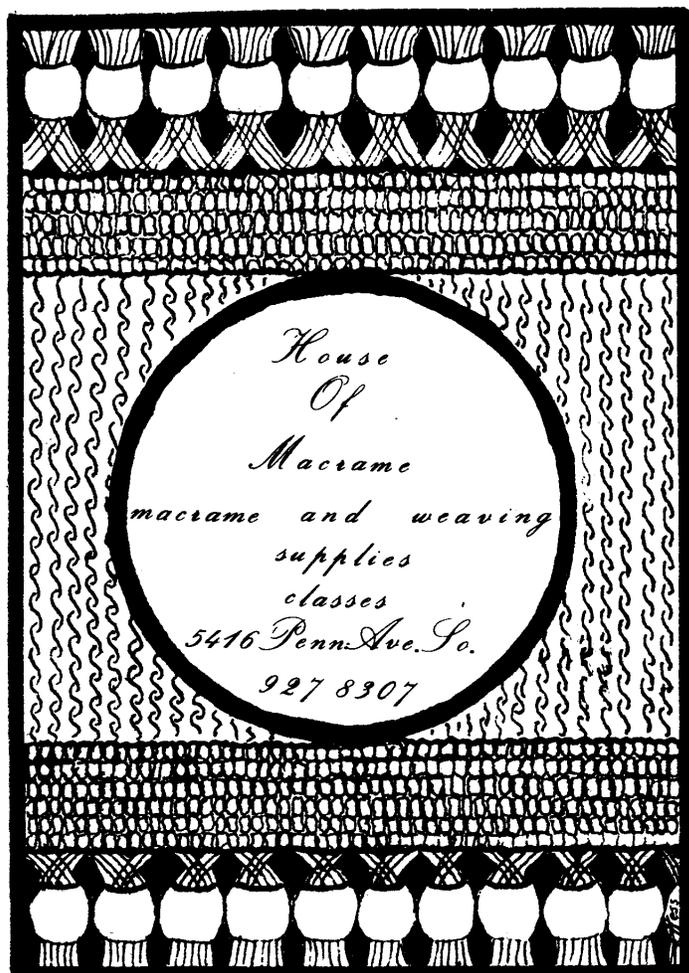
Since all the labor is voluntary and some of the materials are donated, a very large percentage of the money from the sale of these items will go toward the installation and maintenance of the dye garden.

If you want to insure that a copy of *A Guide to Dye Plants, Volume 2*, will be available to you for purchase, return this form (or a facimile) to me by July 15, 1979.

While this by no means commits you to purchase the books or notecards, the purpose of the form is two-fold. It will help us to make decisions on quantities to print and, more importantly, if you include a SASE, we will promise to notify you when and where the items will be for sale.

As you can see, a wide variety of talents are needed for the success of the dye garden. If you are interested in helping us either call me (822-8358) or Ruth Arnold (544-0779) or just come to our monthly meeting at Ruth's on the 3rd Thursday of the month, 7:15 p.m. (1500 Kelly Drive, Golden Valley).

Have a colorful summer!



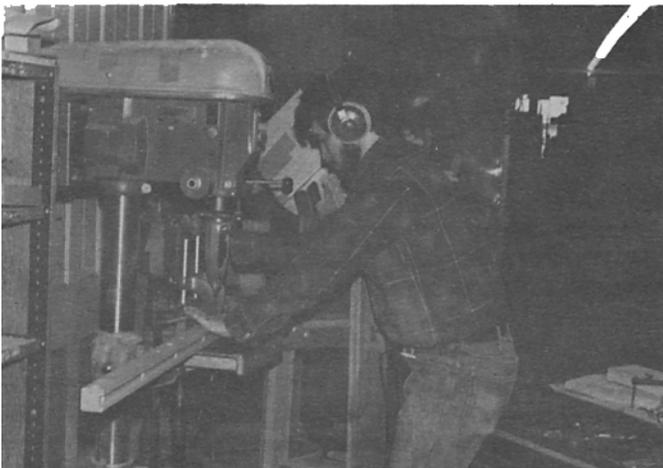


**TOBEKA ROAD OR: Local Loom Manufacturer Makes Good**

*by Karen Searle*

Did you know that there is a loom factory right here in the Twin Cities? BEKA Looms occupies one and a half floors of a downtown St. Paul warehouse building. The six year old firm is going full-tilt, producing BEKA rigid heddle looms and accessories for nationwide distribution, plus a specially designed model distributed through *Better Homes & Gardens* magazine.

"The BEKA boys" are very proud of their well equipped woodworking shop, which contains many intriguing machines for cutting, sanding and finishing the various parts, including some equipment specially designed by firm members. An industrious buzzing and a carpet of sawdust and wood shavings provide the atmosphere in the workshop area, while in quieter corners, heddles and beam dents are glued, rods inserted, and looms packed and shipped. Efficient planning and organization, plus fast, accurate machinery, make it possible to produce a maximum of looms with a minimum of staff. BEKA adheres to a policy of always maintaining an inventory and shipping from stock, to assure fast delivery on all orders.



Jim Ingebretsen manning the drill press.

James Sealy-Kreisman (Jamie) directs the sales and personnel side of the operation with production and product development supervised by Jim Ingebretsen. Richard Kreisman acts a foreman. Two other partners and the original founders of the firm, Nick Brubaker and Pete Kreisman now work elsewhere.

Nick and Peter, both physicians, started their firm, BEKA Research, in 1973 to manufacture electronics instruments. It was at this time that a need was being felt locally for a reliable competitor to the imported frame looms then



Workers gluing dents in warp beams

available. A shortage of electronics parts, combined with some urging from the Yarnery (of which Peter is a part owner), caused BEKA Research to change its name to BEKA Looms — a fortunate turn of events for the rigid heddle weavers in this country. Jim Ingebretsen, another physicist, joined Nick and Peter to develop the loom and equip the shop. Peter's younger brother Jamie joined them for a summer job after graduation from college in experimental psychology, and stayed on. The following year, their brother Richard took leave for a year from teaching English to help out — and stayed on. Jamie, Jim and Richard are assisted by Sue Stafki, chief bi and shipper, and two to four factory workers, depend on production schedules.

The first thirty BEKA looms were finished in the fall of 1973, and loaded into the family van for a sales trip to the West coast, which brought them their first ten customers. A similar trip eastward the following spring launched them firmly in business. They now supply looms to stores in 45 states (including Alaska and Hawaii), with the Yarnery still their biggest customer. (It is one of the biggest yarn stores in the country). Their list of customers is growing steadily.

Personal contact with customers, and service have always been the bywords of BEKA policy. Part of the firm's mission is to educate people about the capabilities of the rigid heddle loom. The Twin Cities area is rich in frame loom classes and weavers, but in other parts of the country, rigid heddle looms were regarded as little more than toys. BEKA set out to change that image by visiting stores, demonstrating their loom, finding material written for rigid heddle looms and generally responding to the shopowners needs in any way they could. Weaving accessories, larger looms and different sized heddles were developed. When David Xenakis developed his technique of using multiple rigid heddles for producing four harness weaves such as overshot, summer and winter, double weaves, etc., he was hired as a consultant. BEKA distributes David's book *The Xenakis Technique*. A rigid heddle loom with a double warp beam that David has developed may soon be available.

An extension of the policy of educating customers about rigid heddle weaving is the BEKA mobile, a travelling workshop van which brings instructors to the various shops around the country to give workshops to shop staff and students. Basics and warping and weaving, color and weave effects and texturing are most requested workshop subjects. In many states the only weaving classes offered through stores and this helps to spread quality weaving instruction.



Jamie Kreisman sanding shuttles

As another "first" in the area of customer education, this summer BEKA will sponsor Rigid Heddle Weaving Conference to be held in St. Paul June 27 - July 1. The Conference will provide the opportunity for store owners, managers and teachers around the country to meet, to learn rigid heddle techniques in workshops, and to attend seminars on marketing and retailing relating to yarn shops.

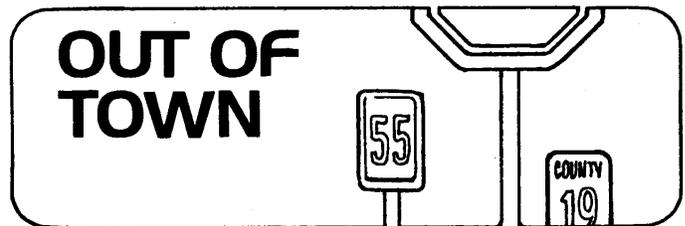
In 1977 the growth of BEKA was also given a boost from another direction at the peak of interest in weaving by the craft market (which Jamie is careful to emphasize, is a very different phenomenon from interest in weaving by serious potential weavers), BEKA was fortunate to become associated with *Better Homes and Gardens*, who were having problems over the poorly functioning frame loom they were then marketing. BEKA could offer them a good loom as well as expertise and yarn, and contracted to manufacture a mass produced loom with the best features of the regular BEKA loom, plus yarn and instruction packets for various beginner projects. This move assured that a good quality, low priced loom was available to the general public, and that newcomers to weaving would get off to a good start.

*Better Homes & Gardens Magazine* is planning a feature article on rigid heddle weaving, with projects and instructions by Twin Cities weavers to be published early next year.

In view of the steady growth of business, Jamie feels that the "fad" period of the popularity of weaving was deceptive — it was a marketing push by non-weavers, primarily craft magazine editors and a sudden plethora of frame loom manufacturers, who didn't understand the need for good equipment. "Weaving requires too much of a commitment of time and money to be a fad." He is sure that the real weaving market is still growing. "New stores and more genuinely interested people are appearing all the time. With costs as they are, people are increasingly inclined to make their own things, and they want good tools"

The future holds exciting possibilities for this dynamic and growing company. Now that the firm base of a rigid heddle market is established, the BEKA boys can devote some attention to another project that has been in the back of their minds for some time — the development of a BEKA floor loom. A prototype is expected to be ready for testing this fall, and they hope to begin manufacture on a small scale (local sales only at first) in 1980. A very exciting business . . . and to think that all this is happening right here in St. Paul!

PHOTOS BY KAREN SEARLE



**Continuing Education and Extension, Univ. of MN, Duluth  
WORKSHOPS IN HERITAGE WEAVING, SPINNING,  
NATURAL DYES  
August 6,7,8  
August 14,15,16  
August 21, 22, 23**

Beginning and intermediate weaving, spinning and natural dyes will be the subjects of three intensive three-day workshops taught by Janet Meany at the University of Minnesota, Duluth in August. The beginning class will concentrate on two harness techniques which can be used on antique rug looms. The intermediate will explore the loom controlled weaves for multi-harness looms. In the third workshop the basic principles of hand spinning and natural dye will be covered. For information and registration write or call Continuing Education and Extension, Duluth Center, 403 Administration Building, University of Minnesota, Duluth, Duluth MN 55812.



## SO. CALIFORNIA CONFERENCE ADDRESS

### PREDICTS TRENDS

*reprinted from HGA News*

Mary Ann Slawinski, Jr. Coordinator of the SAN DIEGO CREATIVE WEAVERS GUILD, summarized Nell Znamierowski's address to the Conference at Santa Maria, March 9:

Nell Znamierowski opened her address titled "Where is the Weaving Explosion Going?" by stating that the weaving explosion, that is, every other person wanting to weave, is over.

She went on to say that the causes of the explosion of the 70's were the "back to the soil" movement of the mid-60's and the desire of the people to make things by hand, more leisure time, retiring earlier and living longer. They went all the way back to the basic levels, that is, spinning and dyeing as well as weaving. The craft idea was quickly growing. The one weakness was that many craftspersons did not take the time to learn the foundations.

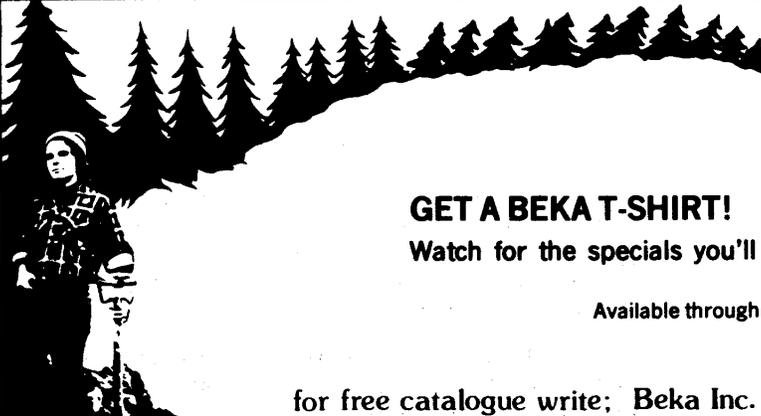
There were two barometers of this explosion. One was the craft books that glutted the market starting in mid- to late 60's with professionally written books. then going on into the 70's when publishers "wanted any book." Beginning weaving books were 99% of the publications. Authors were told to make weaving seem simple and easy to do. This had a good effect for "it brought people into weaving then separated the wheat from the chaff, and the wheat went on to become better weavers." By 1977, there were no major calls for beginning weaving books and no significant sales of weaving books at all. Future books, said Nell Znamierowski, will be those emphasizing color and design, better weaving, felting and other spin-offs of the weaving crafts.

The other barometer with which to measure the weaving explosion was the weaving school. They were busting at the seams. More weaving schools opened; weaving classes were given even at non-craft universities. Weaving shops were forced to give classes. As the tide changed, weaving classes have been dropped. Within the last six months, in New York, whole schools and many shops have closed.

Art weaving of the 60's had a great influence on the new weaver. As some fine weavers such as Lenore Tawney freed themselves from traditional work, forming three dimensional sculpture and wall hangings the new weaver picked this up because it weaves fast and loose weave covers a multitude of sins. These thick yarns, loose construction, lots of fleece, beads and feathers became known as the "California style." The weave was based upon freedom and the style changed the weaving world. But few knew the correct techniques and the new weaver did not give himself the "options to other kinds of weaving."

The leveling off of faddist weaving is not clearly defined, but a different kind of weaving is evident. Weaving is turning finer. "Quality is the tone of weaving today. Although economically the field is not a rosy picture, industry is turned onto weaving now. There is a trend back to woven fabrics." At the Whitney Museum in New York, the 1977 show was "Wall Hangings — a New Classicism." Weaving is becoming refined, small-patterned and controlled."

Ms. Znamierowski predicted the 70's fairly accurately when she gave an address in the '60's. It seems that we should take heed of what she had to say about the 80's.



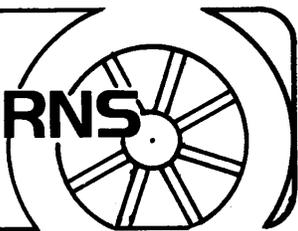
# Beka Looms

**GET A BEKA T-SHIRT!**  
Watch for the specials you'll be able to get with it this spring.

Available through BEKA dealers.

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

# AS THE WHEEL TURNS



## SPINNERS DELIGHT IN RECENT WORKSHOPS

### Glaski Spinning Wheel Workshop

The Glaski workshop on "Understanding Spinning Wheel Features and How These Features Affect Yarn Production" was a very demystifying experience. Tony and Vlasta began by clarifying spinning vocabulary, and once we were all speaking the same language they continued, explaining wheel parts and their functions.

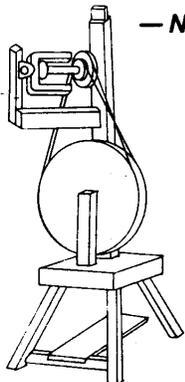
The Glaskis explained the three methods of powering a wheel: 1) driven flyer (Ashford), 2) driven bobbin (Bulk or Indianhead wheels), and 3) driven bobbin / driven flyer — (traditional double-banded wheels).

We then measured all the wheels present to determine ratios. Tony explained ratios with the help of a cleverly constructed board which contained three pulleys corresponding in size to a drive wheel, bobbin pulley, and flyer pulley. He rotated the larger pulley, while we counted the number of times the smaller pulley revolved in relation to it. Vlasta then demonstrated on all the wheel types present to illustrate the impact wheel ratios have on yarn production.

Toney told the group what to look for when purchasing a wheel: 1) take the flyer in your hand and make sure the flyer pulley is threaded so that it will remain stationary, 2) make sure that the bobbin turns freely when the flyer is in position, so that they don't bind one another, 3) look for a pin on the flyer pinning it to the flyer shaft (this is helpful in case the sheet needs repair, then the flyer / orifice can be taken apart easily), 4) look at the hooks on the flyer arm, and make sure the hooks don't have any sharp edges that may snag yarn (Glaskis use threaded brass cup hooks on their wheels which are easy to replace). Staggered cup hooks are also an asset because they allow for wider spacing on the bobbin.

I have included only a small portion of the information on care, design and use of spinning wheels that was discussed. I especially enjoyed the Glaski workshop because the information was reiterated throughout the day, giving those in attendance time to familiarize themselves with new terms and ideas, to ask questions and to relate this new knowledge to the actual spinning wheels.

— Nancy Heneghan



Glaski Traveling Wheel

NOTE: The Glaski traveling wheel is now available at the Wool-N-Shop. It is a compact castle style wheel made of Black Cherry. Three interchangeable flyer pulleys extend the range of yarn sizes that can be spun.



Paula Simmons

### Paula Simmons and Linda Berry Walker Workshops

A doubly pleasurable weekend with two spinning instructors, Paula Simmons and Linda Berry Walker. Those attending Paula's workshop found out how to improve their efficiency, both in preparing and spinning wool. Between practice with the long draw, we were able to preview some of the equipment that will be described in her new book *Spinning for Selling*. Equipment included a make-it-yourself machine for picking wool and a spinning wheel that winds the spun yarn directly around a skeiner on the back of the wheel. (Those of you who didn't attend will have to wait for Paula's book to come out in August.)



Students examine one of Paula's hand woven fabrics

Linda's Saturday workshop included descriptions and samples of wool from various sheep breeds. Sunday, Linda broke down spinning into basic steps and then discussed how yarn can be designed during these stages to achieve special effects. For example, blending wool fibers during carding will give a different appearance to the yarn than blending by holding together two different colored rolags when drafting the yarn.

We also discussed the problem of protecting wool from moths. Linda uses moth crystals that she purchases at the grocery store. She wraps these in small packets folded from newspaper and stores them between layers of fleece.

Connie Magoffin told us about the U. of M. public service information number for insect problems (373-1044).



When I called they told me that many of the old moth-proofing chemicals had been taken off the market because of residual problems similar to those encountered with other pesticides such as DDT. Since most moth damage occurs during storage, they recommend the use of moth balls made of Paradichlorobenzene. This chemical breaks down rapidly when exposed to air; therefore these mothballs must be in a *closed* container with the wool. They recommend that you air out the stored wool for a day before using.

Pat Boutin Wald



Linda Berry Walker

PHOTOS BY NANCY HALEY

## QUESTION AND ANSWER

In the last edition of *Spin Off* magazine, Beverly Horne's article "Fleece in Your Hands" described "evenness" in a fleece as: "Uniformity of quality over the fleece, fibre diameter along the staple, staple length over the fleece, and fibre length within the staple." Could you explain this in more detail?  
—Kathy Martin

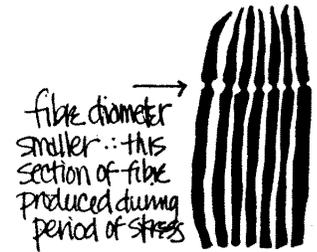
Quality as used here refers to many different properties of wool such as its length, diameter, strength, and amount of crimp, yoke, dirt, vegetable matter and possible matting or felting of the fleece.

"Uniformity of quality over fleece" and "staple length over fleece" refers to the fact that wool sheared from different parts of the body of an individual sheep (i.e. the neck, back, belly) may vary both in length and in many other qualities mentioned above.

"Fibre diameter along the staple" describes a situation where the individual wool fibre actually varies in size along its length. Like the rest of us, sheep can suffer stress from time to time. Stress in a sheep is often due to illness, parasites, poor feed, or for a ewe, multiple births. The wool that grows during these periods is of poorer quality and often finer than that produced when the sheep

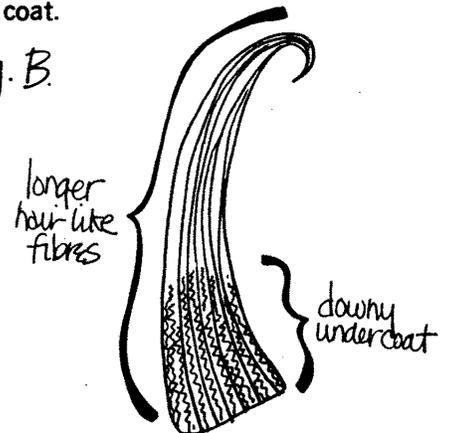
is healthy. Since all the fibres on the sheep will be affected at the same time, the weakness will show in a horizontal line across the lock (fig. A). This weak section in the lock will often break during the stress of carding — leaving many short fibers that look similar to second cuts in your fleecé. Brittle tips on wool can also break off during carding.

fig. A.



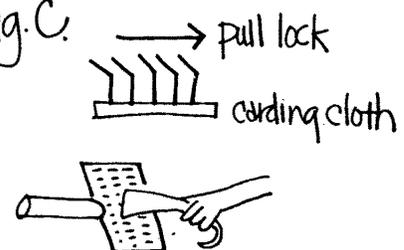
"Fibre length within the staple" can refer to tippiness, where weathering has caused the fibers to become brittle and break off at different lengths from the tip. It could also refer to fleece from more primitive breeds of sheep. Before domestication, many sheep breeds had both an outer hair-like coat to shed rain and a soft downy under coat for warmth. Like dogs, primitive sheep shed their undercoat in warm weather. During domestication sheep were bred for a uniform wool fleece that did not shed. In breeds that have not been as domesticated, the lock of fibre will still contain both a short down wool and a longer hair like wool (fig. B). A good example of this type of fleece found locally comes from the Scottish Highland sheep. Mohair, coming from a goat rather than a domesticated sheep, also has this double coat.

fig. B.



To separate the down from the hair, lay the cut end of the lock on the surface of one of your handcards. Grasp the hairy tip of the lock and gently but firmly pull the lock against the bend of the carding teeth (fig. C) You may have to repeat the process several times. Each time some of the down will remain in the teeth of the carding cloth while the longer hairs will remain in your hand.

fig. C.



© Pat Boutin Wald 79

# Glimåkra Looms.

Steady, sturdy, Swedish.

Tools that are functional  
and beautiful.

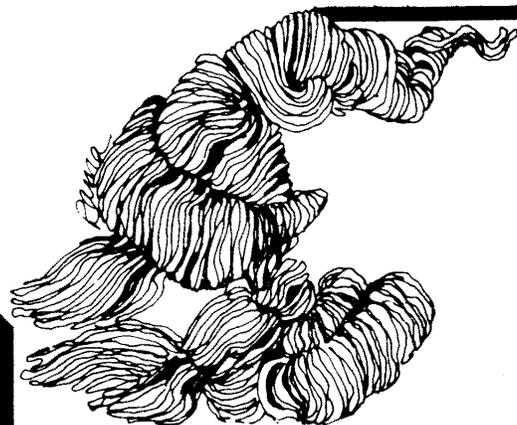
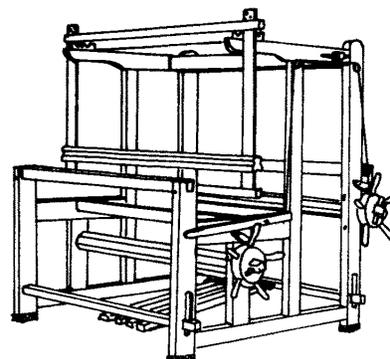
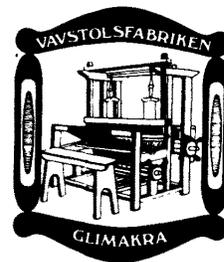
Private lessons by arrangement

*M. Susan Brock Ltd.*

*1838 St. Clair Ave.*

*St. Paul, Minnesota 55105*

*tel. 612/699-1909*



## the Yarnery

We are discontinuing our CUM Mattyarn

Was \$3.70

Now \$2.50

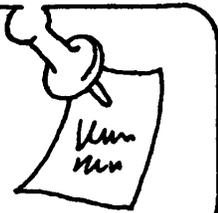
This single ply wool has an interesting twist and comes in many subtle colors. A sturdy yarn, especially for rugs and tapestry.

1648 Grand Avenue, St. Paul 690-0211

Rosedale Shopping Center, Roseville 631-2800

Leisure Lane Shopping Center, Edina 922-7179

# BULLETIN BOARD



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

## DEADLINE FOR NEXT ISSUE

AUGUST 10

### CITIZENS FOR THE ARTS

Minnesota Citizens for the Arts is a public interest group lobbying for support for the Arts in the Minnesota State Legislature. Their goals are to 1) support increased state funding for the arts in Minnesota, 2) support local arts organizations and their development, 3) encourage Minnesota artists, 4) provide increased access to arts experiences for all citizens. Contact Citizens for the Arts, 212 W. Franklin Ave., Minneapolis MN 55404 for more information.

### FOR SALE

"American Coverlets of the Nineteenth Century from the Helen Louis Allen Collection," a catalogue of an exhibition of coverlets tthe Elvehjem Art Center, University of Wisconsin, Madison, Wis. in 1974. Each of the coverlets in the exhibition is pictured with drafts for many in the back of the book. Bargain price! \$1.50 post-paid. Send check to Fiber Handcrafters Guild, 10520 North Shore Drive, Duluth MN 55804.

**Kessenich Loom** 28 inch, 4-harness, 6-treadle. \$350. Call Carol, 378-0368 after 6 p.m.

**Handmade table loom** with two reeds, 10 & 12 dent, table & stand, extra treadles. \$100. Call Susan, 535-1223 after 5.

**Lillistina table loom** 25 inch, 4-harness, 12 dent reed, string heddles, floor stand and treadles. Artice Mullen 339-0854.

**BEKA ratchet loom** - never used, including instructions and two textbooks. \$85. Will deliver in Twin Cities. Jim Frost, Rt. 1, Box 92A, Stockholm, Wis. 54769. (715) 442-2021 or 442-6313.

### AUTHOR SEEKS DYER ROOM PHOTOS

Constance LaLena is seeking photographs for a "Handbook of Synthetic Dyes for the Fiber Arts" to be published by Charles Scribner's Sons. The book is designed to be both a basic reference work and a working manual for the dyer room. B/W photos are needed of equipment used in actual studio dyer rooms or printing workrooms, views of actual working studio dyer rooms and printing workrooms now in operation, drawings or old photographs of dyeing and printing equipment which may no longer be in existence. Color photos are needed of the dyed or printed work of contemporary fiber artists. Contact: Constance LaLena, 2851 Road B½, Grand Junction, CO 81501.

## THE MINNESOTA WEAVER

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Please turn over this *Weaver* and take a look at your mailing address. If the date by your name is either 5/79 or 6/79 you can save us money by sending in your membership renewal today. Please help us.

### Back Issues for sale

Back issues of the *Minnesota Weaver* are available in the Guild office for Current year: 50¢ per issue  
Past years: 25¢ per issue

Check the index in the February '79 issue for the back issues you need to have. Quantity discounts available.

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Please let them know that you appreciate their help in making another year of *Minnesota Weaver* possible.

### Moving?

If so, please fill out the following and send it to the Guild office, 2402 University Ave., St. Paul 55114.

Dear Suzette, I am about to move. Please change my address in your records so I won't have to miss a single issue of *the Minnesota Weaver*.

My name \_\_\_\_\_

My old address \_\_\_\_\_

My new address \_\_\_\_\_

City \_\_\_\_\_

Zip \_\_\_\_\_

My new phone number \_\_\_\_\_

**THE MINNESOTA  
WEAVER**

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Weavers Guild of Minnesota

The Weavers Guild of Minnesota  
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644-3594

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**DATES TO REMEMBER**

Thursday, June 7 *Board Meeting*

Thursday, June 28, 1:00 p.m. *Special program with  
Victoria Rabinowe*

June 28 - July 1 *Guest Artist Workshop — Victoria  
Rabinowe*

August 9-12 *Guest Artist Workshop — Libby Platus  
Ornament Workshops*

Wednesday, June 20, 9:30 a.m.-12:00

Wednesday, June 20, 1:00 p.m. - 2:30

Monday, June 25, 7:00 - 9:00 p.m.

Wednesday, July 11, 7:00 - 9:00 p.m.

Thursday, July 12, 9:30 a.m. - 12:00

Thursday, July 12, 1:00 - 2:30 p.m.

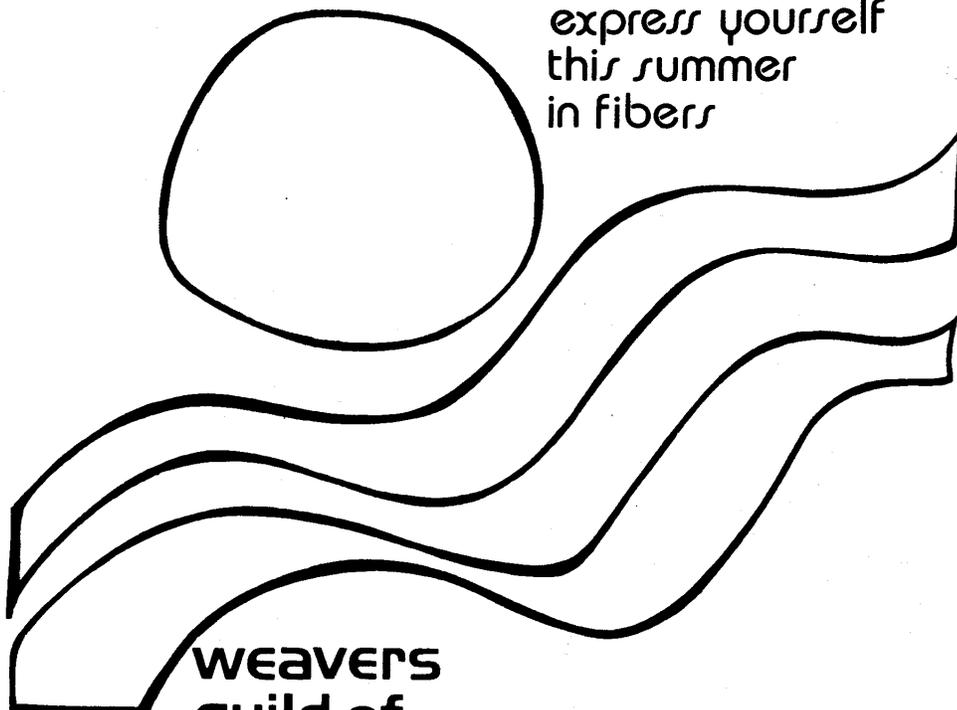
Monday, August 6, 9:30 a.m. - 12:00

Monday, August 6, 1:00 - 2:30 p.m.

Tuesday, August 14, 7:00 - 9:00 p.m.



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