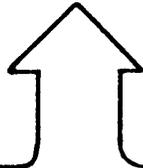


THE MINNESOTA WEAVER

VOLUME 6 NO. 1 SEPTEMBER 1980

COMING
UP



HIGHLIGHTS OF PROGRAMS FOR THE COMING YEAR

October will feature at 1:00 p.m. on Thursday, October 2 a review of the Collingwood workshops in Superior and Duluth this past summer. Organized by Shirley Herrick the program will spotlight Paul O'Connor on Collingwood's "shaft switching" technique and Janet Meany on "off loom" projects.

The November program will be a slide review of the 1980 Midwest Weavers Conference, headed by Sue Mansfield.

Tentatively scheduled for December is a program on Susan Marschalk's summer hiatus in Guatemala!

SPECIAL LECTURE BY JUROR Renie Breskin Adams

Sunday, October 5, 1980, 2:00 p.m.

Auditorium, Landmark Center, St. Paul

"Comments on Composition in Fiber and Transitions in Her Own Work"



Renie Breskin Adams

SPECIAL PROGRAMS AND ACTIVITIES

After many months of work, it is finally time for the juried textile exhibit sponsored by the Guild through a matching funds grant from the Minnesota State Arts Board from funds appropriated by the Minnesota State Legislature. 218 entries were received from 89 artists; 47 works by 32 artists were selected for the exhibit.

In addition to other activities, entrants will be involved in a critique session with juror Renie Breskin Adams to augment their participation in the exhibit.

The exhibit, "TRADITIONS/TRANSITIONS," will be exhibited at the Landmark Center, downtown St. Paul, from Sunday October 5 through November 2. Landmark Center, the restored Old Federal Courts Building, is a new cultural center in downtown St. Paul. It houses the offices of five non-profit agencies and sponsors a varied program of performing and visual arts and civic activities. Landmark Center is maintained by Ramsey County and is open to the public seven days a week: Monday, Tuesday, Wednesday, Friday 8 am - 5 pm; Thursday 8 am - 8 pm; Saturday 10 am - 5 pm; Sunday 1 pm - 5 pm.

PREVIEW PARTY/RECEPTION

All Guild members are also cordially invited to a special preview party/reception scheduled for 7:30 pm on Saturday evening, October 4, at the Landmark Center. This added bonus has been scheduled as a time to meet and greet the participants, the juror, and of course the hard workers who have been donating their time and energies to this project. If you would like to help with the arrangements, contact Joy Rosner at 824-7045.

Please RSVP to Penny at the Guild office (644-3594) by October 1.

From Renie's statement for the catalog:

"The words 'tradition' and 'transition' are not mutually exclusive in a work of fiber art. Within a single work, no matter what the traditional direction or attitude, one can reaffirm the past, intensify the present and suggest the future. Each work in the exhibit has some measure of the present in the communication of personal decisions about structure, function, form or content. Awards were given for works which were intensively expressive or innovative in purpose."

Quoting directly from the MSAB grant forms "So that the Guild can accomplish its goal of aiding members and other participants and to implement this exhibition as a learning experience, we propose a public lecture/slide presentation by the juror of his own work and philosophy" Refreshments will be served after the lecture at this, the official opening of the exhibit. The lecture is free and open to the public.

An illustrated catalog of the exhibit will be available at the Landmark Center during Guild activities and also at the Guild office for \$1.50.

To supplement the exhibit at the Landmark Center, a "program package" has been planned that should be of interest to both novice and experienced weavers. At noontime on the Tuesdays and Thursdays of the exhibit (Oct 7-Oct 30), Guild members are donating their time to present mini-monologs on fiber arts, augmented by slides and samples, at the Landmark Center auditorium.

Tues Oct 7 "Textile Traditions"/Lotus Stack
Thurs Oct 9 "Latin American Brocades"/Karen Searle

continued

- Tues Oct 14 "Coverlets: History & Construction"
/Irene Wood
- Thurs Oct 16 "Handwoven Clothing: Historical &
Contemporary Perspectives"/Ruth Arnold
- Tues Oct 21 "Design for Liturgical Spaces"
/Edna Gonske
- Thurs Oct 23 "Storytelling with Fibers"
/Marjorie Pohlmann
- Tues Oct 28 "Scandinavian Textiles"
- Thurs Oct 30 "Hmong Embroideries"/Nancy Haley

In addition to these brown bag lectures we would like to have demonstrations of fiber arts during the noon hour to acquaint people with the exhibit and with the Guild in general. It will also be time to have the illustrated catalogs of the exhibit available for sale. Sales of this catalog will help to meet, in part, some of the Guild's share of matching funds for this exhibit.

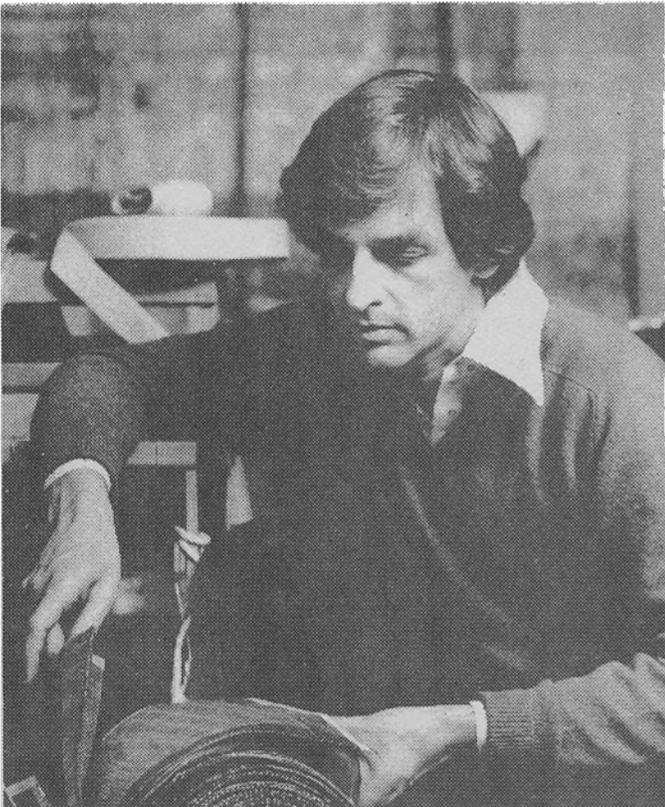
SPECIAL LECTURE BY GUEST Gerhardt Knodel

Gerhardt Knodel, director of fiber department (on leave) Cranbrook Academy of Art, will present a special lecture on Thursday, October 30, 1980, 7:30 p.m., in the auditorium of the Minneapolis College of Art and Design.

Combining the beauty of nature, space, and texture, Knodel's work is neither decoration nor artifact. It is a sophisticated and eclectic compound of experience and knowledge. Knodel has used his enthusiasm and talent to reach beyond weaving as a craft to establish his work on its own terms.

The lecture, which is free and open to the public, is sponsored by the Weavers Guild of Minnesota, made possible in part by a grant provided by the Metropolitan Council from funds appropriated to the Minnesota State Arts Board by the Minnesota State Legislature.

Gerhardt Knodel



Dear Member:

You are specially invited to feel a part of the Landmark show by contributing to the general prize fund. This opportunity to participate in the success of the show will not only be appreciated by your Guild but will be tax deductible as well.

Please make your checks payable to the Weavers Guild of Minnesota and indicate that it is a donation for the general prize fund.

Many thanks,
Paul O'Connor and Pat Penschorn
for the Board of Directors, WGM



Suzanne at a frame loom display in the Textile Workshop at the old Guild headquarters at Como and Carter.

SUZANNE GASTON VISITS

The pioneer of frame loom weaving in the Twin Cities will be returning for a week of teaching and renewing old friendships. Suzanne Gaston, currently living in Vancouver, British Columbia, was the inspiring teacher of many of the serious frame loom weavers in this area as well as mentor to most of this area's current frame loom teachers. She herself learned to weave in her native Switzerland. She began teaching in the Twin Cities over 12 years ago for the Weavers Guild and the YWCA as well as several community adult education programs. Her former students fondly remember her patience, quiet charm, and encouragement. They remember her high standards of craftsmanship and design and her eagerness to help them achieve those goals. Suzanne truly enjoyed teaching beginners as well as helping them to develop into more advanced areas. Published books relating specifically to frame loom weaving are authored more often than not by Suzanne's former students. Suzanne herself has written a booklet on frame loom double weave. While still living here she was a consultant for the development of the 20" Beka frame loom, the SG series, named in her honor. Several study groups can also trace their beginning and development to Suzanne's leadership.

All weavers, former students, and friends are invited to a reception, sponsored by the Yarnery, for Suzanne on Wednesday, September 24 from 4:00 to 6:00 p.m., at the Yarnery Loft, 1648 Grand Ave., St. Paul.

Suzanne will be teaching four workshops designed for the advanced beginner and intermediate weaver the week of September 22-27. These workshops will explore ikat tapestry, inkle bands, and plain weave variations. For further details call the Yarnery, 690-0211.

GUILD NEWS



SUMMARY OF MINUTES OF BOARD MEETINGS

May 28, 1980

1. The Board passed the following motion: The cost of a subscription to the Minnesota Weaver, without membership in the Guild, will be raised to \$9.00 and will be offered to those living beyond a fifty-mile radius of the Guild. The foreign subscription will be increased to \$10.50 per year.
2. Ann Brewer was unanimously elected Fundraising Director to begin immediately. She was given several names as possible contact people to help with fund raising projects.
3. The Board voted to allocate \$40 per month for advertising until Sept. 1, 1980 when the request for funds will be re-evaluated.
4. Shirley Herrick is organizing office volunteers and setting up a schedule/calendar to be published in the Weaver. We also need volunteers for the exhibit at Landmark Center.
5. On the recommendation of the membership committee, the Board voted that only one notice be sent for membership renewal. Suzette Bernard will continue the note in the Weaver reminding members to renew.
6. The Board voted to allocate approximately \$150 to purchase and install an exhaust fan in the window of the dye lab.
7. Ethel Pettengill and Marie Nodlund presented what they felt were some of the concerns of the long-time Guild members--gearing to the professional weaver, increased dues, not living within our means, among others. There was much discussion of the problems, and some solutions were suggested, among them offering fewer classes and offering BMFM workshops with broader appeal.
8. Pat Penshorn report that \$4810.88 was earned from loom sales. Suzette Bernard reported that 45 copies of the Guild history were sold.
9. The Board voted that the St. Anthony Park Weavers section of the St. Anthony Park Arts Forum shall be allowed to hang an exhibit at the Guild sometime next year. They will be required to contact our exhibit committee and/or the Outreach Director to develop plans.

June 26, 1980

1. Paul O'Connor recommended putting the money from the sale of looms into a passbook savings account. The recommendation was accepted by the Board.
2. Elaine Phillips reported that Open House has been scheduled for the Fall. Volunteers are needed to help. Some changes have been necessary in the 1980-81 program due to cancellation of speakers. Hilary Chetwynd was suggested as a possible guest artist for July.
3. It was suggested that members who have been in the Guild for longer than 20 years be given free membership. The Board voted that honorary members be considered

individually, and that the Board insure that this item be on the agenda annually.

4. There was much discussion about the coming exhibit at Landmark Center. It was agreed that the people responsible for the exhibit should meet on a regular basis; a Board member will also attend these meetings. Nancy Haley will be responsible for the exhibit catalog. These motions passed: That Nancy Haley be reimbursed from grant funds for the time she has spent; that two names be required on checks for the grant account.

Submitted by Ann Fox, Secretary

FROM THE TREASURER

by Paul O'Connor

The past few months, since taking over the Treasurer's position from Mary Skoy, has been a time of transition and learning for me. For example, did you know the Guild has four separate checking accounts and two savings certificates? Well neither did I. And now we have a new savings account for \$4000 which comes (approximately) from the sale of the looms last spring. At the present time the Board has not formulated any plans for the use of that money. The regular checking account had a balance of \$1407 as of July 31, an amount that has held steady during the May-July period.

Properties and Permanent Collection are the other two responsibilities of the Treasurer: The Permanent Collection still exists, and Peggy Meyer has agreed to be chairperson for the Properties Committee. She has plans to develop a labeling assignment system for the looms and will begin to inventory the properties. Be prepared to volunteer your time to help her with her job. Most important, the teachers must keep Peggy alerted to the needs for repair and/or replacement of the looms, the spinning wheels, and any of the other items that may be needed for successful presentation of the courses and workshops.

FROM THE DEMONSTRATIONS CHAIR

by Sue Mansfield

The Guild has been busy filling many requests for demonstrations, as well as soliciting places to demonstrate, so we can reach more potential members. Many thanks to all the willing demonstrators, especially those who demonstrated more than once.

We have been weaving and spinning at Har Mar, Rosedale's 15th Anniversary, Wool Days at the Wool Growers, Greater Lake Street Bazaar, Murphy's Landing, Minnesota Historical Society, Girl's Club, Gibbs Farm, and the State Fair.

Special thanks to Susan Fore for arranging the display at Rosedale which thousands of people saw.

We still need people to demonstrate at:

Ramsey House, Sept 21, 1:00-4:30

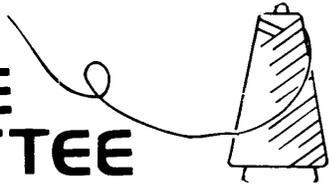
Gibbs Farm, Oct 19, 1:00-4:00

Call Sue Mansfield at 545-5568 if you can help.

Also: most dates for the Landmark Center. Call Mary Skoy if you can help there . . . 831-4512.

If you need help demonstrating, call Penny at the Guild office (644-3594) for a sheet of tips. Remember to let the Guild know where and when you demonstrate so we can report it to the IRS for our non-profit status as a volunteer organization.

FIBER SOURCE COMMITTEE



by Paula Pfaff

With Fall in the air, woolly thoughts come to mind and weavers start to plan Fall projects and Christmas gifts. This Fall the Fiber Source Committee is featuring some of the loviest yarns available.

September 15 - October 15: Henry's Attic

Henry's Attic sells a wide assortment of fibers and yarns in natural colors. Wool yarns include about every weight and variety possible, from simple plied yarns to boucle, loopy, and thick and thin yarns. They have added other fibers and yarns and now offer several varieties of silk, a wet-spun linen and several cotton yarns.

October 15 - November 15: Borg of Lund

Borg yarns are some of the finest to be found. They offer a superior color selection in many yarn weights and fibers. They are especially useful in yardage.

Complete samples of these featured yarns, along with order blanks are displayed on the Fiber Source Committee display. Because we place large orders, ordering through the Fiber Source Committee will cost you less than ordering individually. While you're there, notice the yarn cupboard. The committee purchases some yarns for resale. Currently the cupboard contains Harrisville yarns, carpet warp, and various and sundry yarns.

GUILD EXHIBITS

by Edis Risser

Our thanks to all those who participated in the clothing exhibit, which appeared at the Guild from May 23-July 20. The varied collection of woven, knit, and crocheted items contained a multitude of design inspirations and a multitude of finishing techniques. I'm sure all who saw it came away with new ideas.

Highlighted in the office area was clothing handcrafted by *Rose Allen*. Well-known for her classes in handwoven clothing, Rose presented, among other items, a number of jackets and blouses that particularly demonstrated the various clothing techniques she teaches in her classes. Included was her clothing sampler showing loom-shaped necklines, armholes, buttonholes, slits and finishes.

Other Guild members contributed coordinated ensembles, dresses, skirts, jackets, ponchos, vests, stoles, and hats. Of particular interest to the craftsperson was the imaginative use of color and fiber. Several items included handspun and hand dyed yarns. Woven borders ranged from overshot threadings to the Xenakis technique; and the items ranged from informal children's wear to formal evening clothes.

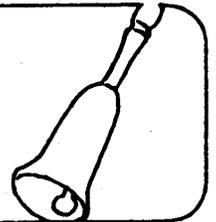
Contributors were: Lynne Anderson, Traudi Bestler, Louise Cameron, Dorothy Christensen, Pris Hagen, Shirley Herrick, Beth Lehet, Linda Madden, Sue Mansfield, Diane Milbrath, Karen Searle, Elaine Phillips, and Mary Temple.

We are pleased to report that the chairperson for Exhibits for the year starting September, 1980, will be *Phyllis Waggoner*. Our best wishes for a successful year.

Exhibits for the coming year will include: Liturgical Design; Minnesota Lace Society; Surface Design Minnesota; Scandinavian Traditions; Bands, Bags, Embellishments & Finishes; a Student Exhibit; and a Teacher Exhibit planned for late Spring and Summer of '81.

Bands, Bags, Embellishments & Finishes will be up from September 15 to November 15. To contribute items for this or any other show please call *Phyllis Waggoner* after 4 p.m. at 374-3784.

SCHOOL NEWS



by Elaine Martin

The Fall, 1980 edition of the Weavers Guild Bulletin has several new classes in it! Of special interest this Fall are:

on page 4, FLOOR LOOM SAMPLERS: 4 to 8 Harness, SURFACE INTEREST WEAVES SUITABLE FOR DESIGNER FABRIC GARMENTS, taught by *Mary Temple*. Several things are special about this one, including working in a workshop atmosphere (it's a one-week, intensive course), learning from *Mary Temple* who has been one of the Guild's most popular and effective instructors, and not least the fact that *Mary* is offering this course as a fundraiser for the Guild. Students' tuition will be going to materials, loom rental, and Guild overhead. Note that \$17.50 (members) or \$27.50 (nonmembers) of your tuition is tax deductible!

A good one to follow *Mary's* course would be *Rebecca Jarmel's* course on COMPLETING YOUR HANDWOVEN GARMENTS, on page 13. *Rebecca's* an experienced teacher, weaver, and garment maker who is new to the WGM faculty but not new to the problems weavers have in making beautiful yardage look "finished" in garments.

We're excited about the group of classes offered as BANDS PLUS, listed on page 13. This is a great way to learn the fundamentals about several techniques, including fingerweaving, cardweaving, inkle, Latvian, Bolivian Pebble, and Bolivian Intermesh, in short courses. The classes are taught by a variety of teachers each working in her field of special knowledge, and students may take the classes individually, or the series for a reduced rate!

Another goodie for Fall is MACRAME: BEYOND THE FUZZY OWL, by *Beth Lehet* on page 15. *Beth* is another new faculty member with extensive teaching experience. We're pleased to offer a macrame course giving technical instruction on knotting techniques, and stressing individual designs. Now's the time to learn knotting, and avoid the owls and plant hangers!

continued

The Education Committee has decided to reorganize itself for this Fall, and we're looking for volunteers. Here's what you may be volunteering for:

Education Administrative Subcommittee: responsible for schedules, bulletins, contracts, filing, reviewing bills, liaison with Properties Committee and Publicity Committee.

Faculty and Curriculum Development Subcommittee: responsible for periodic faculty review, curriculum review and development, integration of handouts, audio-visual use, and safety standards. New faculty members and new course offerings will be reviewed by this group first.

Workshop Subcommittee: responsible for all arrangements for special workshops, including liaison with Publicity Committee, contract negotiations, hospitality for guest artists, and special arrangements when necessary.

Each of these subcommittees should have an average of one meeting a month, and an average of one general Education Committee meeting per month. Each subcommittee should have one instructor on it, who will act as a faculty liaison as well as a full working member of the subcommittee.

Who can volunteer? We're especially interested in more input (and output--this is a working committee) from newer members, who are active as students in our classes now. We also feel a need for the opinions of senior members, who may have an historical perspective that helps so often, and members who've had a few years' lapse in their active participation in Guild activities. Please call Penny at the Guild office, or me at home if you have an average of ten hours per month to work on the Education Committee next year. It's also important to state that although this committee works hard, many good times, potluck supper meetings, and laughs have been shared!

Edna Gonske is still looking for a Publicity/PR person to work with the Education Committee, as well. While this person would come under Edna's jurisdiction, the volunteer would attend the general monthly meetings of the Education Committee (and share in fun).

Don't forget The Yarnery Home Interiors Contest for their Oktober FiberFest. Deadline: September 12. Contact any Yarnery store for details!

HANGTAG DILEMMAS/???

At this time of year many of you are preparing for the Fiber Fair: including designing a hang tag and/or business card for your items. Looking for ideas? Perhaps you remember that unique drawing on the stationery you bought last year; then clip it out, add your name and address, and voila! you've got your tag. Right? . . . Wrong!

Take a closer look at that stationery. Notice the copyright symbol either on the front or the back? When an artist places a copyright notice (©plus name and date) on an art work prior to sale they are availing themselves of copyright protection--to prevent unauthorized copying, selling, distributing, publishing, or making of other versions of the work in different media for the life of the artist plus 50 years.

The lack of copyright notice does not necessarily mean a lack of copyright. Through error or omission this can happen, and the author has five years to correct that omission. You can be pretty certain that works will be copyrighted if someone has used his/her talent, time, and money to print/publish/sell designs and writings.

All the material appearing in the Weaver is copyrighted by the Guild. And, many of the drawings contributed for the newsletter are also copyrighted by the individual artists.

A person who uses any exclusive--copyrighted--design without permission of the copyright owner is an infringer.

Infringement

Not absolutely every use of some one else's work is a copyright infringement. The standard for judging substantial similarity is whether a person seeing both works would consider one being pirated from the other. Damages between \$250 and \$10,000 can be awarded in the court's discretion for each work infringed. A possible solution would be to secure written permission of the copyright owner.

So, if you're using some one else's design or a variation of it for your logo, be sure it can pass the test question. Better yet, be original. Don't copy the work of another person . . . and don't forget to copy-right your own design!

indigo IS MOVING TO MINNEAPOLIS* NOVEMBER 1
 OUR NEW LOCATION--THE LUMBER EXCHANGE BUILDING
 TEN SOUTH FIFTH STREET · DOWNTOWN
 TEXTILES, FOLK ARTS, HANDMADE GOODS IN THE TRADITION
 FROM AFRICA AND ASIA -- PRE-COLUMBIAN AND COPTIC FRAGMENTS
 INDIAN SARI LENGTHS, INDONESIAN IKAT · BATIK, CHINESE
 EMBROIDERY, ZULU BEADWORK, JAPANESE PORCELAIN
 BASKETS FROM BOTSWANA, MALI, CHINA, EGYPT, CAMAROON...
 * WE WILL BE OPEN IN SAINT PAUL UNTIL LATE OCTOBER · VICTORIA CROSSING
 867 GRAND AVENUE · TELEPHONE · 292 · 0008

INTRODUCING

Board of Directors

part 2

by Caroline Miller

Edna Gonske has been appointed Director for Public Relations, a new Board position. Although she has been a member for nine years, she has not been active in Guild affairs for awhile and is reactivating at this time when an organized publicity effort can certainly benefit the Guild. Edna proposes communication of Guild interests; among members through a neighborhood telephone network, and to the public through newspaper articles and demonstrations.

For the past several years, Edna has been engaged in liturgical designing in which she explores and implements non-traditional ideas for the use and execution of banners, paraments and vestments. Currently, she is working to define a worship space with banners for a congregation without a church. Another recent project in the life of this busy artist is the studio addition to her house. Guild members have been promised a look when it is completed. Those of use who are interested in liturgical design will have a chance to join a study group with Edna this fall.



Edna Gonske

Four years ago, Lynne Anderson heard about our Guild through The Weaver. At that time Lynne and a friend owned an art consignment and weaving supplies shop in a small Kansas town. Two years later Lynne, her husband and two children, now ten and twelve, moved to Minnesota where Lynne has enjoyed the educational and social opportunities offered by the Guild. All the Andersons like our area because of the variety of things to do here. They expect a small Anderson in August.

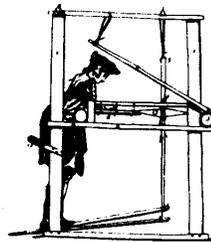
Presently, Lynne is the new director for Member Affairs. Under that title she helps three committees: Hostessing, By-Member-For-Member Workshop, and Fiber Source. One of Lynne's priorities is to recruit greeters to welcome new members.

Lynne first learned to weave on a picture frame loom from a kindergarten teacher neighbor who was weaving with children. She later took a floor loom class at Cornell. Today with two floor looms at her disposal, Lynne weaves practical items and especially likes to do rugs. She has worked in rya and recently attended a workshop in Kansas on shaft changing technique. The art consignment shop, still alive and well after four years, carries some of her weavings.

Ann Brewer is forming a fund raising committee. Anyone interested in working on fund raisers for Fiber Fair, Silent Auction, and a Studio Tour, call Ann at 699-4515 evenings, or leave your name and number with Penny at the Guild. First meeting will be held the 3rd week in September.

OUR SECOND CALENDAR

1981



There's Magic in the Web of It.

1981
Calendar
has 28
prints
with
quotes.
Of inter-
est to
weavers
spinners
fiber
artists.

NEW

The Weaving
Book of Peace
and Patience.

1st documented collection of
drafts of two early American women.

Other items available...

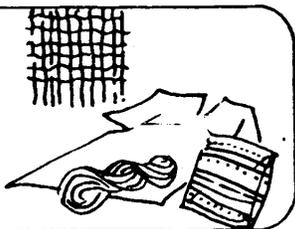
Upright Tapestry Loom, Tapestry
Tools, Books, Yarn and Weave
Sett Calculator, Gift Wrap,
Post cards, Book Plates & Marks

FOR FREE BROCHURE WRITE

TWO CAPE COD WEAVERS
BOX 186, BREWSTER, MA.
02631

2CCU

FIBER FAIR



by Suzette Bernard, chairman

The annual fiber sale for Guild members is fast approaching and is an excellent opportunity to sell your fiber products. Emphasis, of course, is on quality. The FIBER FAIR has a reputation for being a source of the highest caliber fiber items and to insure this, all items are screened before being accepted for the sale. All new entrants (and anyone with questions about their pieces) must show their items to the Selection Committee before check-in.

The deadline for entries is November 10. All entrants must work on the FIBER FAIR in some capacity. The Guild shall receive 20% of the sales to help support its programs. This event is the majority fund raising activity of the Guild!

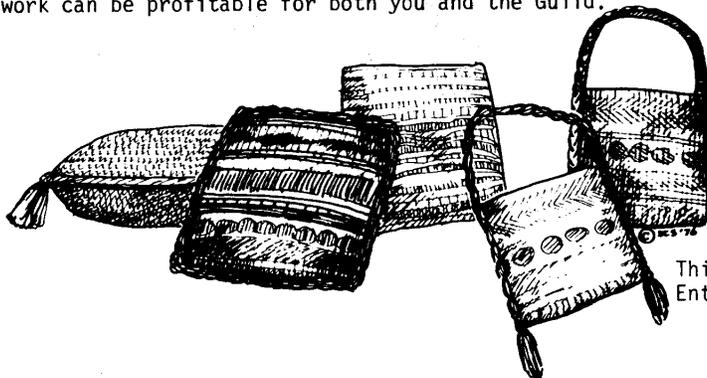
The entry fee this year is \$4.00. Due to the increase in advertising rates, paper costs, etc., we found it necessary to raise it from last year. The entry fee is used solely for expenses: publicity, printing costs (tags, flyers, posters, letters), paper bags, sales receipts, and a few miscellaneous items.

Each entrant receives an identification number, a sheet of "Guidelines for Fiber Articles," flyers for publicity in local neighborhoods, and sales price tags. If more tags are needed, they can be picked up at the Guild office. The Guild sales price tag is for pricing and entrant identification number only. Entrants must attach, in addition, sturdy labels for washing instructions, fiber identification, and if desired, artist's name.

Even if you don't have items to sell, I would encourage you to help with the sale. Sales clerks, floor walkers, door openers for evening and weekend hours, and even cookies bakers for treats for our hard working volunteers are needed (and appreciated).

Each year decorations from the past year's tree at MIA are sold as an added fundraiser. Last year's FIBER FAIR added many more hand made Christmas items which proved to be popular sales items. One entire room will again be set aside for these special items so why not set aside a day or two to produce your favorite handmade ornaments for the sale. The most popular price range was 50¢ to \$2.00 and ornaments relating to fibers (such as the ceramic sheep) were very popular and good sellers.

We are looking forward to another successful FIBER FAIR. So--whether you have 1 piece or 100--your handcrafted fiber work can be profitable for both you and the Guild.



FIBER FAIR SELECTION

by Sue Mansfield & Mary Temple

All articles to be sold at the FIBER FAIR will have to meet the Selection Committee Guidelines. The Guidelines will be available at the October 2 Guild meeting. All pieces must be seen by the Selection Committee during check-in November 18. If you question whether your item varies from the guidelines or have other questions please bring it or have a friend bring it to the October 16 or October 29 meetings. These dates are also for new participants in the FIBER FAIR.

Sturdy labels for weaver's name, washing instructions, etc., must be supplied by the weaver. The Guild tag will be for pricing and identification number only. It will be distributed to all entrants.

Pre-Selection Dates:

Thurs., Oct 16 1:00-3:00 and 7:00-9:00 p.m.
Wed., Oct 29 7:00-9:00 p.m.

Check-in:

Tues., Nov 18 11:00 a.m.-8:00 p.m.

Enclosure

This year's entry form for the FIBER FAIR is enclosed. Enter early and start planning for the sale now!

U OF M EVENTS

SPECIAL TEXTILE COURSES

Extension Class: "Designing Your Own Quilt"

Fall Semester Class Design 0437C Craft Materials
Monday evenings, 6:20-9:00, 212 McNeal Hall; 3 certificate credits; tuition: \$58.50. Class starts Sept 29. Registration begins August 25. Instructor: Debra Millard, M.A. Design. For more info: 872-9130.

Techniques for hand-dyeing cotton will be presented. Historical and contemporary foundations in art and design will be explored. No quilting or design experience necessary. Using preliminary color and pattern studies done in paper, students will create a series of 2 or 3 fabric wall quilts based on an asymmetrical repeated module to create overall pattern design variations. Quilt designs are developed through exploration of pattern with a computerized WEAVE program. For registration forms call 376-3000.

CORRESPONDENT REPORTS



NATURAL COLORED WOOL GROWERS ASSOCIATION

Natural Colored Wool Growers Association 3rd Annual International Meeting: October 9-10, 1980
Johnson County 4-H Fairgrounds, Iowa City, Iowa

This association is a nonprofit organization whose purpose is to promote the interests of natural colored wool growers and users. Membership is open to spinners and weavers as well as sheep producers. NCWGA shepherds in both the U.S. and Canada are dedicated to producing the highest quality natural colored fleeces for discriminating handspinners.

The Iowa City Weavers & Spinners Guild is co-hosting this event. A fleece and sheep show, style show, sheep shearing, and sheep dog demonstrations will highlight activities on the 9th. Jane Busse, spinner and weaver from Cincinnati, Ohio, noted for her rugs and clothing, will be the speaker on the 10th. An auction of show fleeces will wrap up the two-day event.

There is a \$10 registration fee, due by September 15. For more information on the annual meeting, membership, newsletter, or their newly published fleece directory, feel free to write or call: John & Judy Lewman, Spring Creek Farm, Box 466, Mound, MN 55364; 612/472-4524.

FIBERARTS



FIBERARTS Magazine is devoted exclusively to contemporary fiber: weaving, soft sculpture, dyeing, basketry, clothing, stitchery, knitting, and crochet/knitting.

Published every other month, with three special-topic issues per year, FIBERARTS brings you the best and most exciting of today's fiber work—and the people who are doing it.

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

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

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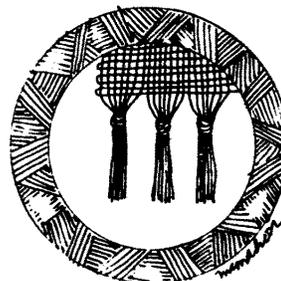
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SPECIAL EVENTS

"A CALL TO CONFIDENCE & COMPETENCE"

Minnesota Crafts Council Annual Meeting/Oct 18-19, 1980
Northfield Arts Guild, 304 Division St., Northfield

Special guest: *Eudorah Moore* (crafts coordinator,
National Endowment for the Arts)

The Minnesota Crafts Council is honored to have Eudorah Moore as guest speaker and participant in this year's meeting. Ms. Moore will be conducting a workshop and will make herself available to interested participants to talk about what the NEA can and should do for crafts people and crafts organizations.

If you wish further information regarding reservations or accommodations, please contact MCC, Hennepin Center for the Arts, 528 Hennepin Avenue, Room 210, Mpls 55403.

SATURDAY TEXTILE SEMINARS 1980-81

Co-Sponsored by Minneapolis Institute of Arts and WGM

Seminars meet from 10:00 a.m. to 3:00 p.m. in Room 211, MIA. Tuition is \$15 for MSFA and WGM members and \$20 for nonmembers. Lunch at the Link Restaurant is included. Other 1980-81 seminars are scheduled for November 15 "Oriental Rugs," January 17 "European Tapestries," February 14 "Islamic Embroidery," March 14 "Garments of India and Persia," and April 4 "Ancient Peruvian Textiles."

October 18, 1980

"American Indian Beadwork," Marjorie Jirousek, instructor

TRADE BEADS: a background of the unique ornamentation created by the Indians of the North Central United States.
by Marjorie Jirousek

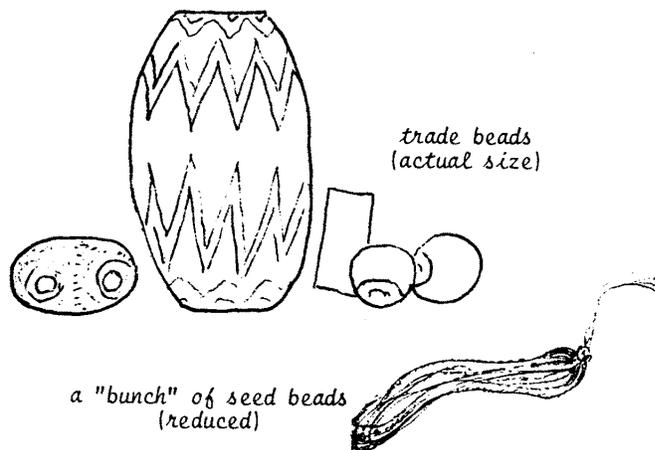
The urge for personal adornment seems to be as old as mankind. Archeologists have found stone beads among the stone knives and axes at neolithic sites. In the mid-western United States the mounds of the burial cults, dating back to at least 8,000 years ago, have produced beads and carved pendants of stone, bone, shell and copper. Ocean shell was an "import" to the midwest in 6,000 BC!

The first reported European glass beads to reach the Americas were brought by - guess who! Columbus. His journal states that they were "received with great pleasure." Sir Francis Drake and other explorers touched along the Pacific coast and gave beads. The Spanish of course brought them into the southwestern area. In fact, no well equipped expedition into the unknown wilds of this continent failed to include beads as part of its stock in trade. We've all heard tell, of course, that Manhattan was purchased for a chest of beads and trinkets.

By the late 17th century the French had established permanent trading posts along the Great Lakes. Beads began to show up by means of inter-tribal trading in the western areas where direct contact with traders was lacking. Beads became important.



Marjorie Jirousek



Glass beads brought in trade in the early period all came from Venice, on the island of Murano, where they had been made since at least the early 14th century. As demand for beads grew, other European cities pirated skilled craftsmen from Murano and set up in competition. Beautiful Venetian beads are produced to this day.

Until around the 1800's, the beads traded into this area varied much in size, but were suitable for stringing rather than sewing. At this time smaller beads were offered--at first the so-called poney beads, measuring about 3/32 inch, which the women started sewing on garments. These were followed some years later by the smaller seed beads, similar to the ones used to this day. These brought a great change to the Indian art of ornamentation.

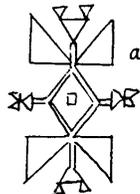
To appreciate this change, one must know that perhaps for generations women had been decorating clothing and most other belonging of their families with colorful vegetable

continued

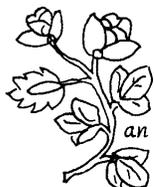
dyed porcupine quills, using a variety of intricate techniques and designs. The natural range of the porcupine is in the northern forests of the United States and most of Canada. They are not found on the plains, but through trading, the plains Indians used quills extensively. The northern United States and Canada are the only area in the world where this beautiful art of quill weaving and embroidery has been practiced.

It did not take the women long to decide that seed beads with their wide range of bright colors, durability and ease of application were a vast improvement over the tedious work of preparing and applying the less durable quills. They at first used the same designs used with quills, but soon went into broader areas of design and color with the more versatile beads. Bead and quill work are sometimes combined, and quills have been used up to modern times on articles where tradition and perhaps religious significance is involved.

Minnesota is on the dividing line between two major Indian cultures of the United States. The Ojibwe are Woodland, and share similarities in beadwork techniques with tribes to the east. The Sioux in Minnesota are a part of the great Sioux nation, and share with them similarities in beadwork design and technique of other plains tribes further west.



a Sioux design



an Ojibwe design



"Fear, Laughter and the Unknown" Knotless netting, needleweaving, and embroidery, cotton. 30" x 24"
Renie Breskin Adams 1978

Glimåkra Looms



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in just 4-6 wk.!

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Minnesota Weavers

Join the juried competition selecting table linens
for the Minnesota Governor's Residence

A purchase award of \$250⁰⁰ for 12 placemats, 12 coordinated napkins and a table runner designed to complement the winning dinnerware selection from the Minnesota Potters competition.

Requirements: 12 - 12"x18" placemats
 1 - table runner
 12 - hand woven machine washable napkins

October 9, 1980 ~ 3:00 ~ 5:00 pm, State Capitol

Opening reception* in Governor's Reception Room for display of the winning entry in the dinnerware competition. This exhibit will be open daily in the West (Governor's) Corridor until October 18. Take this opportunity to view the table setting your weaving must complement.

December 15, 1980 ~ deadline for submitting one placemat and sketches of table runner and napkin.

February 15, 1981 ~ completed placemats, runner and napkins (25 pieces) to be delivered to the Governor's Residence.

Jurors: Gretchen Quie, Irene Wood and Mary Temple

*Weavers who attend the reception may sign up to stop at the Governor's Residence between 5:00 and 6:00pm October 9 to see the dining room there.

Governor's Table Linen Set ~ Entry Blank

Name _____

Address _____

_____ Zip _____

Phone _____

Pertinent Comments (fiber content, etc.) _____

Entry No. _____

Send mat, sketches and entry blank to:

Governor's Residence
1006 Summit Ave.
St. Paul, Mn. 55105

any questions call:
612/297-2161 (M-F, 9am-2pm)
or
Louisa Gerstenberger
612/920-0398

1980 FIBER FAIR ENTRY FORM

ALL FIBER FAIR PARTICIPANTS must work in some capacity--on one of the following committees or on a sales shift during the FIBER FAIR itself (see below). Please indicate where and when you are willing to work. If for some reason you cannot fit a specific committee assignment into your schedule, please check "Other" and commit yourself to a time (if possible). There are many, many ongoing tasks with which you can help. Registration information and guidelines will be sent upon receipt of entry.

<u>Committees</u>	<u>please indicate your interest</u>	<u>when can you work: morning, afternoon evening, weekend</u>	<u>date(s)</u>
Publicity	_____	_____	_____
Personnel	_____	_____	_____
Finance	_____	_____	_____
Selection	_____	_____	_____
Check-in	_____	_____	_____
Staging	_____	_____	_____
Sales	_____	_____	_____
Demonstrations (each day of the sale)	_____	_____	_____
Check-out	_____	_____	_____
Clean-up	_____	_____	_____
Other _____	_____	_____	_____

Work opportunities during FIBER FAIR week:

- Check-in: Tuesday, November 18 (morning, afternoon, or evening)
- Staging: Wednesday, November 19
- Sales: Thursday, November 20, 6:30-9:30 p.m.
Friday, November 21, 9:45 a.m.-1:45; or 1:30-5:30 p.m.
Saturday, November 22, 9:45 a.m.-1:45; or 1:30-5:30 p.m.
Sunday, November 23, 12:45-5:15 p.m.
- Clean-up: Sunday, November 23, 5:00-7:00 p.m.

Participation in the FIBER FAIR is limited to Guild members or invited guest artists. Members: please check that your membership is current. All items sold in the FIBER FAIR must be approved by the Selection Committee. The Guild will retain a percentage of each sale as sponsors of the event. The Weavers Guild of Minnesota, Inc., is not responsible for loss or damage to items submitted to the sale.

ENTRY FEE: \$4.00. Make checks payable to the Weavers Guild of Minnesota Fiber Fair. Please indicate the number of sales tags you need and if you would like a receipt (yes or no).

MAIL TO: Weavers Guild of Minnesota, 2402 University Avenue, St. Paul, MN 55114. QUESTIONS on registration may be directed to Suzette Bernard, sale chairman, at the Guild office, 644-3594.

Name _____ # of sales tags _____

Address _____

City _____ State _____ Zip _____

Phone: home _____ work or day _____

DEADLINE FOR ENTRIES: NOVEMBER 10

SWATCH PAGE

This "Swatch Page" by Joy Rosner has become a very popular article and is often requested via back issues. So, we decided to reprint it here for both "old" and "new" members.

THE TRIANGULAR SHAWL IN BRONSON LACE AND PLAIN WEAVE

by Joy Rosner

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

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

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

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

Photo 2 shows the entire shawl.

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

Sett: 12 epi for the tweed. For another yarn, one would sley to achieve a perfectly balanced plain weave area. A 40" wide, 2 yard long warp was prepared. The two yard warp is sufficient for the warp length fringe and the weft length fringe.

Photo 1.

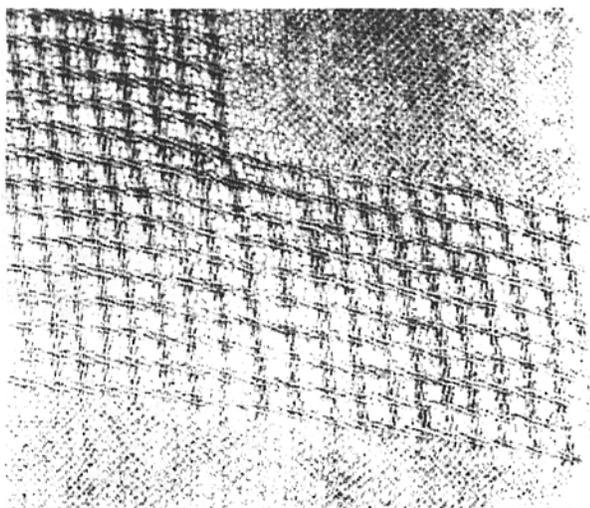
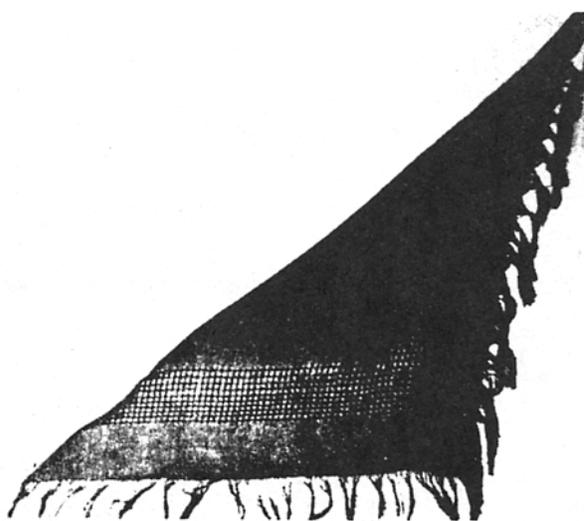
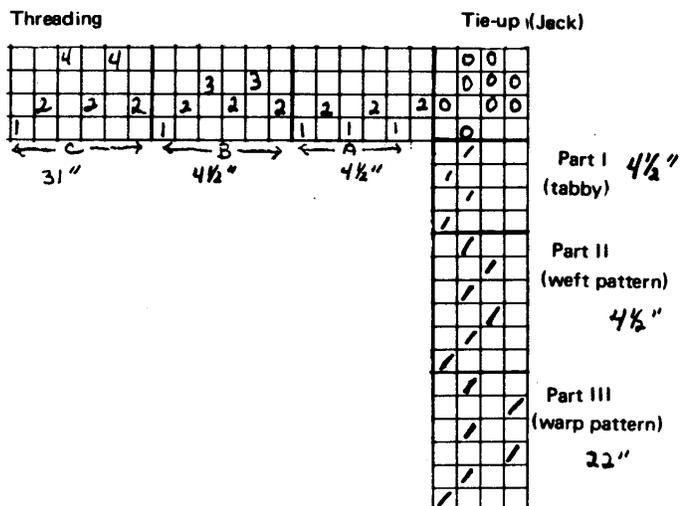
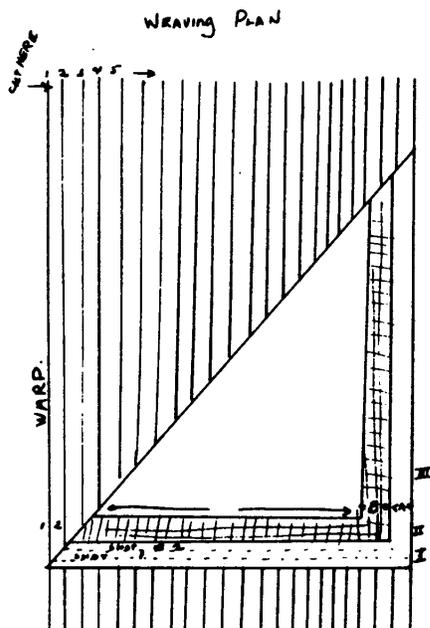


Photo 2.



continued



Weaving the Shawl

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

Problems Involved in Weaving

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

Finishing Techniques

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

References

- Atwater, M.M. The Shuttle-Craft Book of American Hand-Weaving. Atwater mentions that this lace technique which is widely used now in linen weaving was originally used in English scarfs—thus I used the British wool singles for the sample!
- Black, M. New Key to Weaving. She gives a discussion of Bronson lace as does Atwater.
- Davison, M. A Handweaver's Pattern Book.
- Interweave. Vol. III, Number 1, Fall 1977. This article offers another way to weave a triangular scarf. The author suggests bribing a child to cut the warps at the back of the loom—a competent child.
- Laughlin, M.E. "More Than Four." How to extend the Bronson system to Multiharness weaving.
- Nunneley, Faith. Faith, to whom I owe so much, first told me how to make a triangular shawl in Spring 1969.
- Tidball, H. The Weaver's Book. Discussion of the Atwater-Bronson Lace System.
- Treloar, L.R.G. Physics Today. Vol. 30, No. 12, Dec. 1977. "Physics of Textiles." "Look what I brought home for you today, dear." One of the fringe benefits of being married to a physicist. (There are many!)

QUESTION: Why a guild?

by Kathy Tilton McMahon

QUESTION: WHO, WHAT, WHERE, WHEN AND WHY A GUILD?

ANSWER: (circle one) FOR THE

- a. hobby weaver
- b. professional
- c. old-guard
- d. new-member
- e. mom-n-pop
- f. lunatic fringe (or tassel)
- g. all of the above

My experience with the Weavers Guild of Minnesota has me answering all of the above. And because of that infinite variety, my experience has continued to be interesting and challenging.

The Weavers Guild of Minnesota is a truly American institution. Our membership reflects an ethnic variety and talents from a beautiful mix of cultures, lifestyles and generations. There are so many good people involved with the Guild. And however warped (is that a pun??) any of our reasons are for coming, working and being at the Guild we all have something very positive, personal and unique to share.

Sharing. That is where the Guild started. It is one of the things we do best. In reading Jean Seeker's history of the Guild my appreciation for it grew. Yet it seems that the Guild is experiencing a mid-life

crisis. Did we get too big? Did we lose our purpose? or Did we just forget what it was? Forty years of experience is very valuable. A few wrinkles are always earned with experience, but (for someone our age) we still look good!

It is time though to start making some conscious choices, some plans for the future of the Guild. Ideally these plans should be made by all the members of the Guild, It seems that much of the planning (and work) at the Guild is done by just a few people. Obviously they could use some assistance.

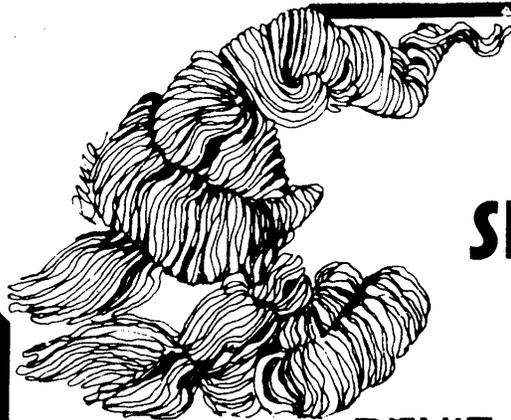
Every committee at the Guild would welcome more members, more ideas, more input, more exchange, more sharing. Then no one would have to experience feelings of burn-out, fatigue, isolation and hopelessness. Rather we all would benefit with new learning and new friends.

There is something very valuable within our midst. Let us nourish it some more. Let us continue to share--who we are, the reasons we weave, the experiences we have, the knowledge we grow with, the changes we expand with.

Whether we are an occasional, part-time or full-time fiber person is not important. What is important is our love of fiber. In sharing that love we can learn some very valuable things about ourselves.

The Weavers Guild of Minnesota needs an exchange with all of its members. Please think about what you have to share and where you would be most comfortable sharing it. Then let someone at the Guild know. Unless people care about sharing themselves, the Guild will cease to exist and that would be a loss to us all.

McMahon 1980



the Yarnery

SPECIAL WORKSHOPS

RENIE ADAMS

2-DIMENSIONAL COMPOSITION IN FIBER

Mon-Tues OCT 6-7 9am-4pm

- focus on color, shape, composition
- recommended techniques: tapestry weaving, stitchery, applique, knotless netting, needleweaving on fabric, pattern crochet

SUZANNE GASTON-VOUTE

INKLE WEAVE: Thur-Fri Sept 25-26
9am -3pm \$25

VARIATIONS ON PLAIN WEAVE: \$18
Sat Sept 27 9am-5pm

TAPESTRY: Mon-Thur Sept 22-25
7-9:30pm \$25

IKAT: Mon-Tues Sept 22-23
9am-3pm \$25

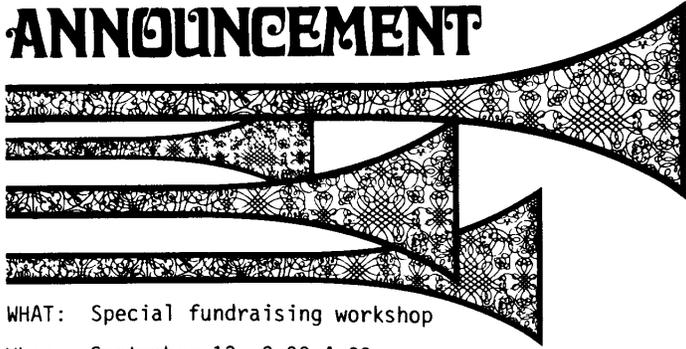
Basic knowledge of weaving necessary

1648 Grand Avenue, St. Paul 690-0211

Rosedale Shopping Center, Roseville 631-2800

Leisure Lane Shopping Center, Edina 922-7179

ANNOUNCEMENT



WHAT: Special fundraising workshop

When: September 13, 9:30-4:00

Where: Macalaster Plymouth United Church
1658 Lincoln Ave., St. Paul

How Much: \$15.00

A one day workshop will be presented September 13 at Macalaster Plymouth United Church from 9:30-4:00. The purpose is to raise money for awards at the Landmark Exhibition. A bargain at \$15.00!

Paul O'Connor "The Secrets of Weft Faced Drafting"
(for all weavers, particularly frame loom and rug weavers)

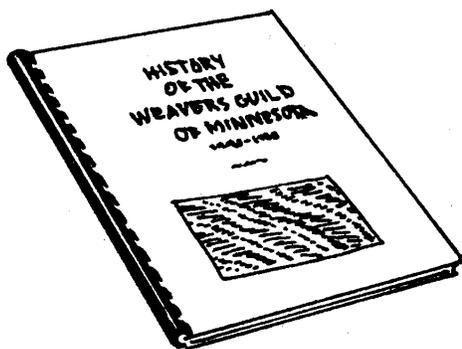
Mary Skoy "Beyond Smooth and Plied"
(unusual fibers, particularly frame loom weavers)

Cathy Ingebretsen "Color and Design"
(basic background information on design, with special emphasis on color, will be presented; augmented by many visual examples . . . applicable to all fiber people)

*The instructors are donating their time for this workshop.

Several colored pens or pencils are needed for the weft-faced drafting project. If you have Collingwood's book on rug weaving, bring it along. Special graph paper will be supplied.

Please call the Guild office to reserve your space in the workshop. The fee will be collected at the workshop.



This marvelous little booklet, written by Jean Seeker, is a summary of the first 40 years of the history of our Guild. Complete with a handwoven swatch on the front cover and a few photographs, it is a keepsake to be read and treasured throughout the years to come. Available in the Guild office for \$1.50 (plus 50¢ postage and handling if you order by mail).

SHOWS & EXHIBITS



Traditions/Transitions, juried exhibit sponsored by the Weavers Guild of Minnesota. Oct 5-Nov 2, 1980. Landmark Center, downtown St. Paul.

Featuring fiber works by:

Faith Anderson
Ruth Arnold
Alexandra Cervenka
Nancy Gipple
Viola Halvorson
Joan Hanson
Tim Harding
Lynn Hazelton
Marilyn Herrmann
Marcia Archer Kozloff
Patricia Kraemer
Kathleen Lustig
Mary Manning
Mary Ellen Manning
Lynda M. Monick
Ruth Bright Mordy

Susan Murphy
Susan Obrestad
Pat O'Connor
Paul O'Connor
Marjorie Pohlmann
Gloria Rither
Sandra Roback
Suzy Sewell
K. Stevenson
Mary Temple
Otto Charles Thieme
Karen Thimmesch
Irene K. Wood
Faye Sloane
Jay Gage
Alyce B. Coker

PROCESS: CLOTH
FIBER
PAPER
EXHIBITION PLAY

by Cary Forss and Richard Abell. Aug 26-Oct 8, 1980. Goldstein Gallery, 241 McNeal Hall, U of M, St. Paul. Hours: weekdays 8:00-4:30 p.m.

The River Country Weavers, weavers from the Coon Rapids, Anoka, and ETK River area, will be showing some recent works at the Anoka Public Library, 2135 3rd Ave., N., Anoka, Sept 27-Oct 4, 1980. Hours: call 421-5800, also for demonstration schedule.

out-of-town:

Maximum Coverage: Wearables by Contemporary American Artists. Sept 7-Oct 26, 1980. John Michael Kohler Arts Center, Sheboygan, WI. Touring exhibit of one-of-a-kind and limited edition handmade wearables, both traditional and innovative items. Illustrated catalog available.

Wisconsin Fibers: Conception to Completion. Oct 17-Nov 11, 1980. Memorial Union, University of WI, Madison.

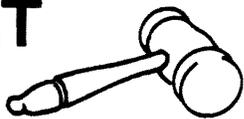
Spanish Textile Tradition of New Mexico and Colorado. Aug 16-Oct 5, Art Institute of Chicago. Illustrated catalog available.

Hawaii: The Royal Isles, and Sumptuous Velvets from the Permanent Collection, continuing exhibits at Art Institute of Chicago.



Suzi Chittwood '79

FROM THE PRESIDENT



by Dianne C. Swanson

Thank you for your support during the past year. Because I was new to the Board I needed a lot of help and support. Thanks to those that helped so much from committee service and office volunteers to people like Vi Borgeson who by just being there, smiling in the audience at meetings, helps get one over a case of stage fright in a hurry. It's been a difficult year for the Guild and I think we've come through it with a better feeling of budget, where we're at, and where we hope to go.

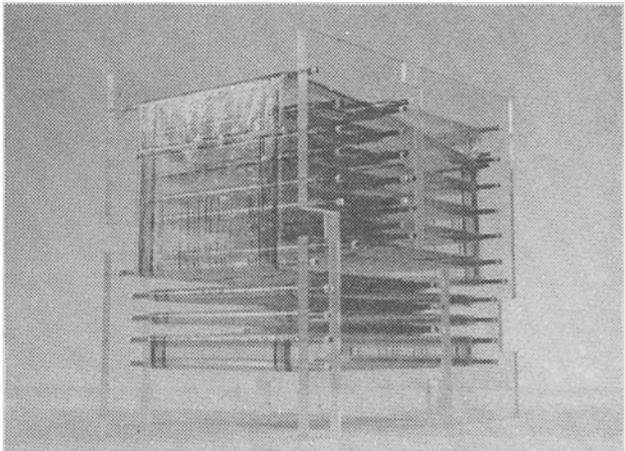
I was thrilled in the summer of '79 at Midwest Weavers Conference when Marjorie O'Shaughnessy asked Suzette and I, as representatives of the Guild, if Minnesota would like to host Convergence '84. The Board declined and Convergence '84, I believe, will be in Texas. The "pull togetherness" shown this year proves to me we could handle a task such as Convergence in '86 and I would like to start now. The Twin Cities' facilities certainly could handle the 2,000 weavers that attend. Convergence pays for itself and costs the host state only teamwork and hours (no money). If you think "Minnesota Convergence '86" is a good idea, let your Board know. And if you would like to volunteer to help "if anything should come of it" call or write to Ann Brewer or myself. I hope this as a Guild goal appeals to you as much as it does to us.

In this last letter to you as president I'd like to suggest a couple of other ideas to think about. I'd like to see a requirement in the by-laws that would have at least one, possibly two, Board members being Guild members of 15 years or more. We also don't have a president this year and I would like to see a senior member of the Guild come forward and become president this year, or, at least take over the role of president-elect.

Got any ideas of who would represent you and your views? . . . Nominate her (or him).

Again, thanks to the kind people.

"The King's Storage: #1: Tapestry of World History"
Mylar, cotton tape, plexiglas, metal rods, 8" x 8" x 8".
Gerhardt Knodel 1980

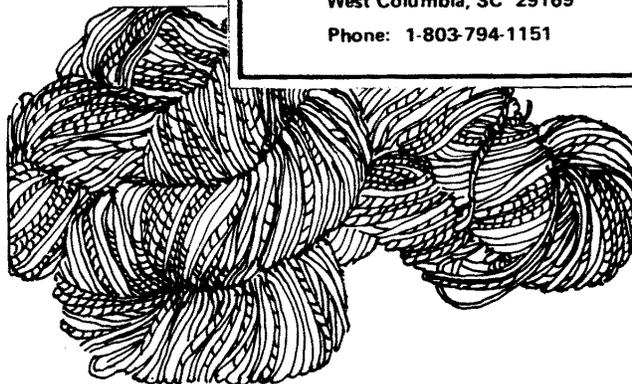


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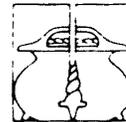
Bradshaw Mfg. Co.
P.O. Box 425
West Columbia, SC 29169
Phone: 1-803-794-1151



The elements of weaving have assumed a profound symbolic meaning. The warp firmly attached to the frame of the loom symbolizes the immutable forces of the world while the weft, which moves lightly to and fro between the warp threads, stands for the transient affairs of men.

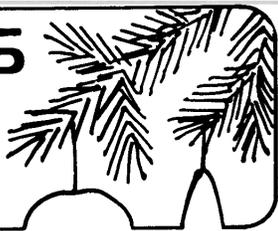
Shirley Held

HGA NEWS



The seventh annual Holiday Festival of Trees will be held at the Wadsworth Atheneum, Hartford, CT, Dec 5-14, 1980. This year's theme is Currier & Ives. In looking ahead to the Christmas season, the Handweavers Guild of American hopes to construct the official HGA Christmas tree out of spinning wheel facsimiles. This should be an unusual and eye-catching presentation. But, they need our help to make it a success. If you wish to participate, submit ornaments in duplicate no later than October 25 along with your name, address, guild, and number of entries submitted to the HGA offices.

CHRISTMAS TREE

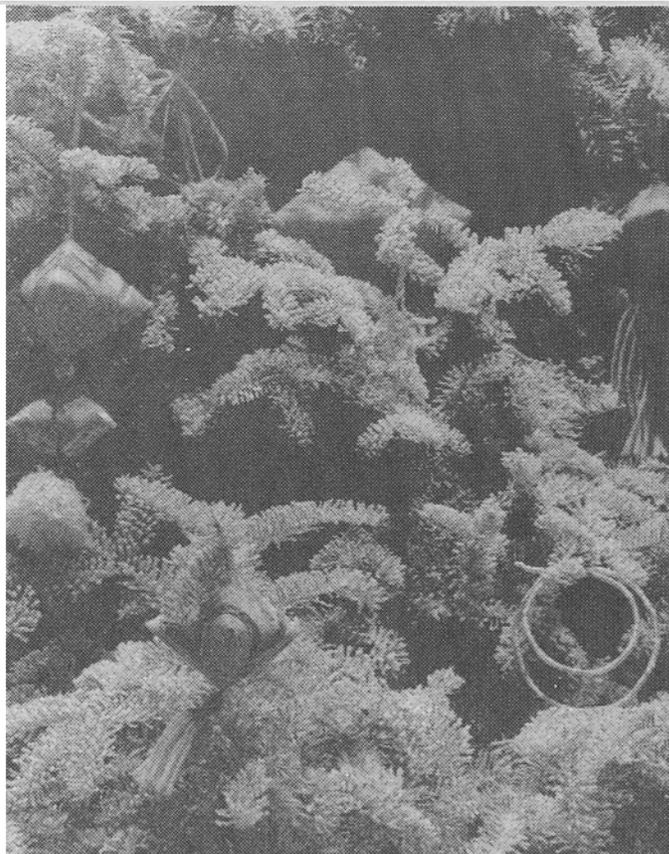


by Dianne C. Swanson

Jingle bells, Jingle bells, . . . it's almost that time again. How are you doing on your Christmas shopping? . . . I haven't either . . . but we are starting to make the trims for the Minneapolis Institute of Arts Christmas tree. Decorating the Institute tree serves two functions in the Guild: first is public service in the community (keep track of the hours that you contribute, for our IRS records) and second, the objects that we make for the tree are sold the following year at the Fiber Fair. They are fund raisers for the Guild. So your work helps in TWO ways. Ginny Parent and Mary Liudahl are helping with giving workshops. Bring your neighbors, you don't have to be a member to have fun at a working "bee." Its fun to see how fine your trim looks in the beautiful Christmas surroundings of the Institute.

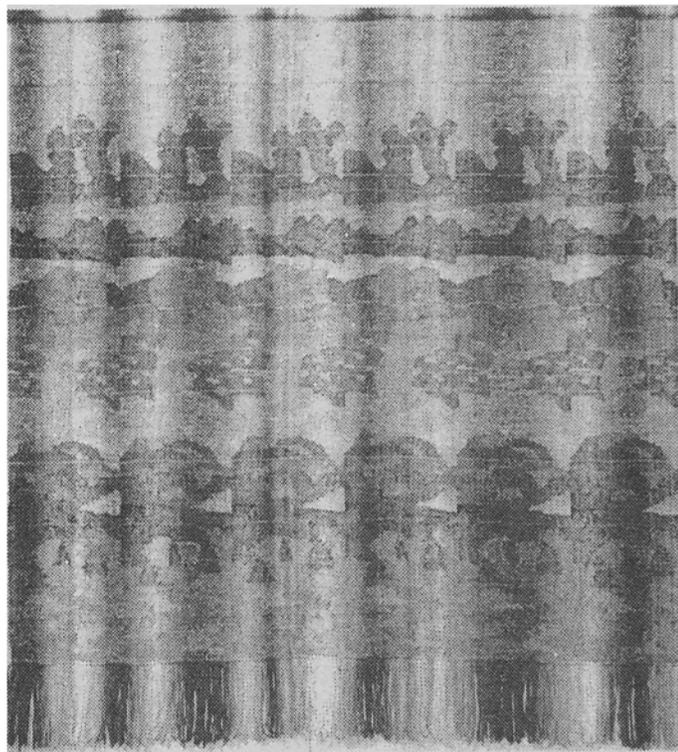
We will be making bright kelly green and metallic gold trims for a white flocked tree this year. If you would like to get a head start and like to crochet, dig out your newsletters from past years for instructions. Use metallic gold cord to make any of the snowflake patterns. Any size is okay. Thick cord uses a bigger crochet hook and of course makes a bigger object . . . that's great . . . on a 20 foot tree anything from 5" to 10" works well . . . so the bigger-the-better.

For those coming to working bees, bring scissors, needles, and any green yarn and gold metallic cord you can contribute.



The working bees will be:

morning	Wed, Oct 1	9:30-12:00
afternoon	Sat, Oct 4	1:00-3:00
evening	Tues, Oct 7	7:00-9:00
afternoon	Sun, Oct 12	1:00-3:00
evening	Thurs, Oct 23	7:00-9:00



SWAP SHOP

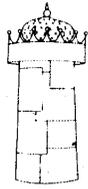


When drying handwoven things on a clothesline, slit a heavy cardboard tube and pop it over the line to prevent sharp folds in materials.

When skirting your next fleece, use the waste to make things grow better in your garden by composting it, digging it into the soil, or soaking it and then using the water to feed vegetable plants.

"Back to My Garden" Woven tapestry. 59" x 66"
Renie Breskin Adams 1976
(photo, Barry Stark)

KIOSK



September 24-26, Silver Lake, Quilters Retreat, a three day seminar presented by Pat Cox, Helen Kelley, and Jeannie Spears with Carter Houck. Oct. 1-3 with Dixie Haywood. For information, send a SASE to Quilters Retreat, 917 Lakeview Ave., St. Paul 55117.

Minnesota State Arts Board Deadlines: January 15, 1981, production assistance, project support. February 20, individual artists assistance project/works-in-progress grants, pilot program. For information, contact the Minnesota State Arts Board, 2500 Park Ave., Mpls.

The burlap tote bags sold at Wool Days are available in the Guild office for \$3.00 (plus postage if ordered by phone or mail). Ann Brewer ordered them as a fund raiser and we have almost sold enough to return our original investment. The remaining bags will be sold at the Fiber Fair.

Interweave Press of Colorado announces HANDWOVEN magazine's First "Teach a Friend to Weave" Contest. Thousands of dollars worth of looms, yarns and accessories will be awarded to winning teams. A team consists of one weaver who will teach one non-weaver to weave. Each weaving student will create one handwoven project that will be entered into the national contest. Entry blanks should be obtained by November 1, 1980. All projects should be postmarked by January 1, 1981. Winners will be announced in the spring/summer issue of HANDWOVEN.

The ARTS RESOURCE AND INFORMATION CENTER, of the Mpls Institute of Arts, is a free referral service for information on the arts in Minnesota. Among their free services is the Speakers Bureau file, a list of individuals who are available for lectures and demonstrations on various topics in the visual, literary, and performing arts, and is used by educators, arts organizations, service and social clubs. Groups interested in scheduling a speaker are referred directly to the individual. If you would like to be included in the file, please contact ARIC, 870-3131.

THE TEXTILE COLORIST

Faber Birren, Illustrations by Shirley Riffe

Faber Birren has been hailed as the world's most noted color specialist. With each of his publications, his thoughts and prose have become simpler, clearer, more distilled, and more authoritative. His latest book is a volume that beginning and advanced students of color theory, the most sophisticated colorists and fiber artists will want to add to their collection of reference sources. To be published in September by Van Nostrand Reinhold. 64 pages, 8½x11". \$14.95 paper.

Elizabeth (Hallett) Raff, former Guild member and now residing in California is developing a small mail-order yarn business of natural dyed and hand spun yarns. She sent a copy of her sample card which is posted on the bulletin board if you're interested. (P.S. they're lovely samples . . . very tempting!)

Karen Kurth (292-3262), 327 Landmark Center, with CETA, along with the Mpls/St. Paul Chambers of Commerce, are trying to compile a list of artists in the area. Their purpose is to improve employment opportunities for artists, preferably in private sector (unsubsidized). They hope that with enough information they will also be able to help the art schools develop curriculum. If you are interested, please send in your name, etc., along with type of art you do and problems you have to Karen, or, contact her for additional information.

An established shop in south Minneapolis is looking for weaver(s) interested in studio/selling space. Lake Harriet area. Contact Alice Engstrom 926-1774 or 926-0435.

Betty Beard, 534 Trails End, Edwardsville, IL 62025, has been invited to speak in Europe with talks centering around the growing trend in weaving more sophisticated clothing. She is asking for contributions from weavers across the country to show different geographic climates and creative directions. Full credit will be given to weavers who contribute to this project. Your original slides will be returned after she has duplicates made.

The Center for the History of American Needlework offers brochures and booklets such as how to clean your needlework heirlooms and what tools the beginner needs to start this hobby. For more information, write to the Center at P.O. Box 8162, Pittsburgh, PA 15217. Enclose a stamped, self addressed envelope.

READ THIS FINE PRINT . . . *it could save you a surprise!* Only one renewal notice is now being sent by Irene Meyers and her crew for renewing your membership. Remember to check the number by your name on your mailing label--it's the month you joined, therefore, the month you will need to renew. And, if you don't wait until the last minute . . . we can save postage by not sending out your reminder. Every penny counts!

BY-MEMBER-FOR-MEMBER WORKSHOPS will resume in October. And for new members who need to learn the pattern (yes, there is a pattern), *general membership meetings are the first Thursday of the month from October through May (excluding January). Meetings of the Board of Directors are on the last Thursday of the month, year 'round.* If you'd like to attend a Board meeting, please check with secretary Ann Fox, or Penny at the office, to double check time and location. Board meetings are open to all members of the Guild.

There is a taped message answering the main line in the Guild office (644-3594) at times other than regular office hours. The second line (644-0263) does not have the message, so calling that number if you get the tape on the first line will not do you any good. If you are at the Guild during non-office hours, please consider turning off the answering machine and responding to the phone. Human contact is nicer!

Weekend hours will continue this fall, though Susan Fore reports that there was little or no interest in them during the summer. If you do want to use the Guild *on the first Sunday afternoon of each month*, please call the Guild first to make sure someone is there. If you would like to arrange a specific time, call Susan at home (379-2299) or work (378-8614) to double check her hours or to see if someone could be available to let you in. If there are others who live reasonably close to the Guild and would agree to be on a call list, please let her know.



TEXTILE DESIGN AWARD

Selected entries of the Third Annual Arango International (Textile) Design Competition were exhibited in Miami this past summer at the Metropolitan Museum Art Center. The third place purchase award went to St. Paul textile artist, *Tim Harding*, member of both the Weavers Guild and the Surface Design Assn, for his screen printed fabric piece, "Flight."

Jurors for the competition were the director of the Renwick Gallery of the Smithsonian Institution; a fiber artist from Bogota, Columbia; and the creative director of Marimekko, Oy Finaldn.

Note the new format for *The Minnesota Weaver* this year. The magazine-style format will appear bi-monthly, alternating with a single page newsletter for last minute items and program reminders. And, unfortunately, due to increasing production costs, subscription rates have been raised. The annual rate is now \$9.00 per year; \$10.50 foreign. Anyone who resides 50 miles or more from the Twin Cities may subscribe to the Weaver.

And, a note for our out-of-town members. An occasional request comes to the Board for a member classification for people who live outside of the Twin Cities and who would like to find a niche somewhere between "just subscribing" and "paying \$25 and not being able to participate in most of the Guild activities, nor able to make use of Guild facilities." If you agree, disagree, or would like to make comments on this question, please do so. I'm sure the Board would appreciate it.

NOTICE: There will be a staff meeting for any and all persons interested in working on the Guild newsletter, *The Minnesota Weaver*, on Sunday afternoon, October 12, 1:00-3:00 p.m. If you would like to be involved in some capacity be it reporter, columnist, photographer, editing, art, photography, production, or . . . , please try to attend or drop me a note at the Guild.

**next Weaver deadline:
Oct. 1**

Suzette

NEW MEMBERS SINCE MAY 1980

Mi 29 St 44:	berg ve. So. 55426 2653	Mary 4135 Mpls 374-	ne Ln 5422	Mary Rt. Wash 715/	891
An 89: St 29:	. 5105	Patr 4010 Mapl 473-	isson e Rd , MN 55359	Ther 1455 Inve ---	y h Rd, #315 , MN 55075
Roc 14: St 64:	. 5108	Tim 2337 St. 645-	een Harding l N 55108 647-0861/h	Jane 1842 Mpls 379-	. S.E. 7371/w
Pa 40: Mp 82:	l . So.	Eliz 5105 Edin 926-	by ola Ave. S. 55424	Caro 3004 Mpls 722-	a Pkwy 6769/w
Be 32: Mp 82:	lve. S.	Nami 4829 Mpls 927-	na Ave. S. 5410	Ruth 1624 St. 699-	y 116 3219/studio



BULLETIN BOARD



FOR SALE

2 yr old Cranbrook 45" counter-march floor loom, 8-harness, 10 treadles, chain-tie-up. Extra reeds, warping sticks, and tool shelf included. \$800. Joyce Grandys, 881-4624.

Must sell: tapestry loom/bench. 48" weaving width, 2-harness, cherry wood. \$400 buyership. 612/463-7793.

Yeadon Wishbone Spinning Wheel, like new. \$125 or best offer. Tracy Mannikko, 475-2912.

Fricke Metal Carding Machine, excellent condition. Wine Press--used for extracting dye from dye plants. Assortment of different size enamel dye pots. Pair wooden LeClerc hand carders. Call Laura Deal 644-0706.

Harrisville Designs Model "A" 4-harness chair height loom. Assembled, perfect condition. Includes 15-dent reed. Best offer over \$150. Peggy Dokka, 926-7847.

Antique Danish Spinning Wheel. Spins well, very good condition. Price \$475. J. Tyler, Baldwin, WI 54002. 715/684-2397.

Small Castle-style spinning wheel. Walnut, Richard Reeves, maker. Ratio suitable for wide range of medium to fine yarns. Distaff, extra bobbins included. Best offer over \$130. Peggy Dokka, 926-7847.

Bradshaw 10 dent reed, 36" long, 6 1/4" deep. Used once. \$16. Louise Cameron, days: 221-9453. Evenings 226-0533.

LeClerc Nilus Loom, 4-harness, used \$400. Sonia Sands, 377-9738; 788-9248.

ANNOUNCEMENTS

"OPEN STUDIO" Thursday, October 9, 3:00 to 6:00 p.m. 4842 Nicollet Avenue (St. John's Lutheran Church)

Ahrens-Violet production loom with dobbie head, Glimakra counter-march loom with modifications, Schacht table loom with floor conversion, Leclerc tapestry loom, etc. Marj Pohlmann.

Look for the enclosed sheet on a juried competition for Minnesota Weavers. Sponsored by the Governor's Residence, the competition is for designing and weaving coordinating placemats, napkins and a table runner for the dinnerware selected from the Minnesota Potters Competition for the Governor's Residence. Jurors are Gretchen Quie, Irene Wood, and Mary Temple. Deadline: December 15, 1980.

MOVED? MOVING??

If you move, the post office will not forward this newsletter to you unless you request that all mail be forwarded to you (including bulk rate) and state that you will pay for forwarding charges. They simply toss bulk mail away if its undeliverable. So, if you move you must let us know your new address as soon as possible. Then, you won't miss any copies of The Minnesota Weaver or miss out on any Guild activities!

The Minnesota Weaver is sent by bulk rate, third class mail to subscribers and members of the Weavers Guild of Minnesota, Inc., a nonprofit organization, and an equal opportunity organization.

If you move, please inform us of your old address as well as your new address. Thank you.

Name _____

Old Address _____

City, State, Zip _____

New Address _____

New City, State, Zip _____

New Phone _____



The Weavers Guild of Minnesota presents its 7th annual sale!

hundreds of handcrafted items
weaving and spinning
demonstrations throughout
the sale

COME TO ...

Weavers Guild of Minnesota
2nd floor, Chittenden & Eastman Bldg
2402 University Avenue (at Raymond)
St. Paul, MN 55113 612/644-3594

Thurs, Nov. 20, 7:00-9:00 p.m.
Fri, Nov. 21, 10:00-5:00 p.m.
Sat, Nov. 22, 10:00-5:00 p.m.
Sun, Nov. 23, 1:00-5:00 p.m.

THE MINNESOTA WEAVER

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



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 Art Dianne Swanson and Suzette Bernard
 Photography many sources!
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The Weavers Guild of Minnesota, Inc., is an equal opportunity educator and employer.

**THE MINNESOTA
WEAVER**

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DATES TO REMEMBER !

- | | | | |
|----------------|---|---------------|---|
| Sept 13 | Special fundraising workshop
(see details inside) | Oct 7-30 | noon time brown bag seminars on each
Tuesday and Thursday |
| Sept 15-Oct 15 | Fiber Source Cttee Special
"Henry's Attic" | Oct 7 | working bee, 7:00-9:00 p.m. |
| Sept 15-Nov 15 | Guild exhibit "Bands, Bags,
Embellishments & Finishes" | Oct 12 | working bee, 1:00-3:00 |
| Sept 24 | Suzanne Gaston reception | Oct 12 | <u>Weaver</u> staff meeting, 1:00 |
| Sept 25 | Board meeting, 7:00 p.m. | Oct 15-Nov 15 | Fiber Source Cttee Special
"Borgs of Lund" |
| Oct 1 | working bee, 9:30-12:00 noon | Oct 23 | working bee, 7:00-9:00 p.m. |
| Oct 2 | general membership meeting, 1:00 | Oct 30 | Lecture by Gerhardt Knodel,
MCAD Auditorium, Mpls, 7:30 p.m. |
| Oct 4 | working bee, 1:00-3:00 | Nov 2 | last day, Landmark Exhibit |
| Oct 4 | Landmark Exhibit preview party,
Landmark Center, 7:30 p.m. | Nov 6 | general membership meeting |
| Oct 5 | Landmark Exhibit public opening
Lecture by Renie Breskin Adams, 2:00 | | |