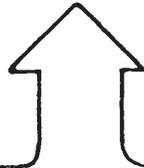


THE MINNESOTA WEAVER

Volume 7, Number 1, September 1981

**COMING
UP**



LILA NELSON AKLAE WORKSHOP

On September 11, 12 and 13, Lila Nelson will repeat her workshop on Aklae, Norwegian geometric tapestry weaving.

Aklae is a traditional Norwegian style of weaving, historically used for bedcoverings, which is suitable for wall hangings, pillow covers, and many other uses. It is easily done on a frame loom.

Those of us who took this workshop in June had a most enjoyable time, and we know you will too. The workshop will be held on Friday, September 11, 6-10pm; on Saturday, September 12, 9:30-3:30; and Sunday, September 13, 12-5.

The cost is \$20, plus a small fee for materials, to be paid during the workshop. Participants will receive instructions for warping prior to the workshop. Bring a sack lunch on Saturday. --Ann Fox

DIANE ITTER SMALL-SCALE FIBERS WORKSHOP

The Diane Itter "Small-Scale Fibers" workshop is filling fast. Registration is limited, so send a deposit to guarantee your spot. The workshop will be held on the weekend of September 18-20.

On Friday, September 18, Diane will give a lecture on "Design Resources for Fiber Artists" at 8pm (not at 7:30 as noted elsewhere) in the Weyerhauser Auditorium at Landmark Center in St. Paul. This lecture is jointly sponsored by the Weavers Guild of Minnesota and the Minnesota Museum of Art in conjunction with the latter's exhibit, ART FABRIC: MAINSTREAM. Diane's work is included in that exhibition.

The "Small-Scale Fibers" workshop will be held on Saturday, September 19 from 9:30am to 5pm and on Sunday, September 20 from 11am to 5pm at the Weavers Guild.

The workshop will cover design and colors in small-scale works. Students will work individually with paper and fiber in a variety of ways. Most supplies will be furnished for a \$3.50 fee. Cost for the workshop is \$55; \$45 for WGM members.

BMFM

BY-MEMBER-FOR-MEMBER workshops have been arranged for the 1981-82 Guild year, with more details and times to be announced later.

- October 22: Spinners Workshop--all spinners
- November 19: Where to Get Ideas--Kathy McMahon
- December 10: Marbling: Your Xmas Cards and Wraps
- January 21: Fabric Finishing: Washing, Brushing, etc.--Rose Allen
- February 18: Mounting Woven Pieces--Suzy Sewell
- March 18: What's New in Fibers: Books, Products for the Fiber Artist--Mary Skoy
- April 15: How to Make Proposals: Presentations for Commissions--Marj Pohlmann
- May 20: Ethnic Knitting and Braids--Karen Searle

Mary Skoy and Pat Penshorn--BMFM Comm.

GUILD NEWS



Guild Hours: 9:30am-1:30pm Mon-Fri
Office Manager: Karen Gensmer
Telephone: (613) 644-3594

SUMMARY OF BOARD MINUTES, JUNE 25, 1981

The Treasurer reported \$1800 withdrawn from savings, but by mid-June we were ahead \$800. There are still summer expenses to be met.

The Education Committee reported on printing costs for the fall bulletin now in progress. Publicity reported the Guild information sheet would be used at fair rather than fall bulletin.

There is a need for a fundraising person. The Education Committee will arrange a studio tour. Paul O'Connor suggested an autograph party to help raise funds. A style show is planned for next spring.

The State Fair was discussed--place mats and runners will be woven. Pat Penshorn and Shirley Herrick will contact people for the Education Committee and co-chair.

BOARD MEETING, AUGUST 30, 1981

1. Treasurer Paul O'Connor submitted the monthly treasurer's report. Including the August dispersals, the checking account balance is \$1,100. He noted that August is a month with small income and sizeable expenses.
 2. Paul O'Connor has written out-state Guilds and invited them to attend our workshops and included an invitation to stay with Guild members.
 3. The Board discussed an update of the Guild Directory.
 4. There will be a member style show in conjunction with the annual meeting.
 5. The studio/fiber arts tour being organized by Susan Brown and Shirley Herrick will take place on Saturday, October 24, visiting 5 shops or studios and returning to the Guild for a lunch.
 6. The Minnesota Weaver office will move to the Board Room and the present Weaver office will become a warping area.
- Terry Stanley, Guild Secretary

CO-CHAIRPERSONS GREET GUILD MEMBERS

HAPPY NEW YEAR! Yes, we know it's not January, but September really starts the new year for us at the Guild. Programs and classes will soon be in full swing, and many more activities are starting.

Those of us on the Board are very excited about plans for the year: Diane Itter coming this month, the studio tour in October, the Fiber Fair in November... and more in the months to follow. We're also pleased to see many more members participating in activities: Hilary Chetwynd's two workshops were full, nearly 100 persons attended her evening lecture, many classes were given this summer, and lots of members are demonstrating fiber techniques at the State Fair.

So our "new year" is off to a good start. Let's keep the momentum going with a little push from everyone. It's much easier--and much more fun.

Ann Fox and Connie Magoffin

GUILD TREASURER'S REPORT

August 31 is the end of our fiscal year, and I plan to prepare a year's summary that will show how the Guild and the School have fared this year. Don't look for this report until the November issue of the Weaver.

Our current checking account stands at \$1100 (as of July 31), and I am happy to report that there was a profit of about \$700 from the Hilary Chetwynd workshops. August looks like a "dry" month financially, but September should get us back on track.

Paul O'Connor

Acting Editor: Marti Luzader
Artwork: Dianne Swanson, Kathy McMahon
Columns: Lotus Stack, Connie Magoffin

Reporters: Rita Dillon, Phyllis Waggoner, Jan Volkenant, Barbara Bend, Terry Stanley, Paul O'Connor, Kate Foreman, Ann Fox, Shirley Herrick, Pat O'Connor, Karen Gensmer, Irene Wood, Peggy Meyer, Pat Penshorn, Mary Skoy, Susan Isaacman.

Special thanks to Karen Searle and Suzette Bernard, former Weaver editors, for their indispensable help with this issue.

BOARD SETS 1981-82 GUILD PROGRAMS

1 October--1pm--Meet the Authors Autograph Party
 15 November Ken Colwell
 December Joyce Harter (date to be ann.)
 January No meeting
 February No meeting
 11 March Virginia West
 8 April Phyllis Alvic
 6 May Annual meeting with fashion show and lunch

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GUILD SCHOOL CATALOG PUBLISHED

The 1981-82 Minnesota Weavers Guild School Catalog has been published and distributed to members. Kathy McMahon, Susan Isaacman, Ann Sisel, and Karen Gensmer compiled the new 16-page catalog.

Sixteen teachers are listed for a total of 50 classes including an interterm. There are 15 floor loom classes, 14 frame loom, 8 spinning, 5 dyeing, 3 basketry, 4 related fibers courses and the three-week January interterm that includes basic spinning, weaving, and dyeing.

The mailing committee worked hard during the middle part of August getting the catalog ready for the post office.

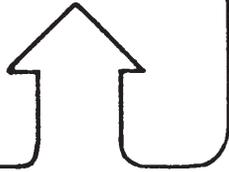
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NEW MEMBERS JULY 1981

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COMING UP



MEET THE AUTHORS--OCTOBER GUILD MEETING

For our first meeting of the year, on Thursday, October 1, at 1pm, join us at the Guild for an authors party. Three Guild members will tell us about their newly published books, which appeal to a wide range of interest in fibers.

All three books are filled with enough ideas to keep you busy for several long winters. A seemingly endless variety of patterns, all on a standard twill threading, is the topic of Paul O'Connor's A Twill of Your Choice, which contains computer draw-downs for each pattern. Just as many twists and turns, only in intricate braids, fill the pages of Sling Braiding of the Andes, by Adele Cahlander. Lizbeth Upitis offers technique, instructions and charts for an array of mittens in her Latvian Mittens: Traditional Designs and Techniques. Written in both English and Latvian, this book is also being published by Guild members, Karen Searle and Sue Baizerman.

After listening to Paul, Adele, and Lizbeth talk about their books, we're sure you'll be interested in adding them to your collection. All the books will be available for purchase on the day of the meeting, at a discount to Weavers Guild members--auto-graphed copies, of course. A portion of the proceeds will be donated to the Guild.

We hope to see you there.

EDUCATION COMMITTEE SETS STUDIO TOUR

Set aside this date: Saturday, October 24, from 9am to 1pm. You won't want to miss this exciting event--a fiber studio tour. (next column, please)

REMINDER

For out-of-town members: Remember that Guild members in the Twin Cities are happy to offer free housing for anyone wanting to take a workshop or attend a program. Contact the Guild office manager -- 644-3594.

The Education Committee has planned the tour of five studios and exhibits to go by bus in order to avoid the hassle of traffic and parking meters. It will leave the Guild promptly at 9am and will return at noon for a luncheon donated by Guild members and served in the Guild rooms. There will also be door prizes, including a Hmong textile.

To reserve a place on the tour, send your check for \$6 to the Guild office no later than October 20.

Included on the tour will be studios and exhibits by Marj Pohlman, Morgan Clifford, Textile Arts Alliance, Dyeworks, and the Shuttle Race.

Marj Pohlman is a nationally known fiber artist and a member of our Weavers Guild. She is well known for her ecclesiastical weavings and conducted a symposium at the 1981 Midwest Weavers Conference in Columbia, Missouri. She is a versatile weaver and has many weavings and soft sculptures in businesses in Minneapolis, St. Paul, and other cities in the Midwest. Her most recent pieces are a tapestry at St. Paul's Church in Mankato and a leno piece in the Good Shepherd Church in Elgin.

St. Mark's Cathedral in Minneapolis has a contemporary weaving by Morgan Clifford. Ms. Clifford has been weaving professionally for seven years. She studied in Norway for one year and received much of her technical foundation there. She has a one-woman show this summer at the Llama Gallery in Madison, WI, and next month she will show her work at the Wild West Gallery in Ann Arbor, MI.

Textile Arts Alliance sells weavings done by top quality local, national, and international textile artists and is owned by Ellen Errede. She has been open for about a year and sells textiles for business interiors and homes. Many of our Guild members have weavings at the Alliance, including Mary Temple, Cathy Ingebretson, Kathy McMahon, Phyllis Waggoner, Gin Weidenfeller, Lynn Klein, Pat and Paul O'Connor, Alexandra Cervenka, Sandra Roback, Ruth Bright Mordy and Tim Harding.

The Shuttle Race is a weaving studio just a block from the Guild. It is shared by four of our members: Susie Sewell, Faye Sloane, Karen Searle, and Betty Rosenstein. They are primarily

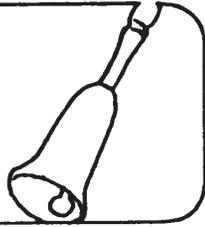
(Next page, please)

STUDIO TOUR continued

custom weavers and have shown their work at the Fine Arts Society of Dubuque, IA., the Fiber Invitational of Concordia College, and the Landmark Show.

Dyeworks is owned and operated by Ann Hieronymus and Mary Cooney. Ann studied and worked in Switzerland at a silk dye house prior to opening the Dyeworks. They specialize in dyeing silk and fine woolens, but also dye alpaca, llama, and other fibers.

SCHOOL NEWS



GUILD SCHOOL CLASSES BEGIN THIS MONTH

Guild School classes that begin in September include the following:

Floor Loom I/Introduction to Floor Loom Weaving. M&W, Sep. 28-Nov. 4, 6:30-9:30pm. Charlotte Miller.

Floor Loom I/Floor Loom Review. M, Sep. 28-Oct. 19, 9am-3pm. Ruth Arnold.

Frame Loom I/The Basics. M, Sep. 28-Nov. 2, 9am-noon. Karen Searle.

Frame Loom I/The Basics. T, Sep. 29-Nov. 3, 6:30-9:30pm. Mary Temple.

Beginning Spinning. W, Sep. 30-Oct. 21, 6:30-9:30pm. Marcie Archer.

Registration for these and October classes should be completed as soon as possible.

The classes which begin in October are:

Weekend Floor Loom. F,S,S, Oct. 30-Nov. 1. Dianne Swanson.

Drafting the Loom. Sat., Oct. 17, 9am-4pm. Charlotte Miller.

Tricks of the Trade: Shortcuts for Warping the Floor Loom. T,Th, Oct. 27, 29, 6:30-9:30pm. Charlotte Miller.

Frame Loom I/The Basics. W, Oct. 7-Nov. 11, 6:30-9:30pm. Linda Maschwitz.

Frame Loom III/Krokbragd. Sat., Oct. 31, 9am-4pm. Mary Temple.

Color Through Spinning. M, Oct. 12-Nov. 9, 6:30-9:30pm. Marcie Archer.

Natural Dyes I. Sat., Oct. 3-24, 9am-noon. Connie Magoffin.

Finishes and Embellishments. Sat., Oct. 2, 9am-3pm. Karen Searle.

COMING UP



KEN COLWELL ON COVERLETS AND THEIR LOOMS

Ken Colwell will speak at the November Guild meeting about some of his collection of coverlets and the complex looms used to produce them. He will have samples of coverlets and will show slides of coverlets, drafts, and complex looms.

Ken, who has transformed an old brewery in Mineral Point, Wisconsin, into a combined weaving school, museum, gallery, and shop, has the largest collection of antique weaving equipment in the Midwest.

Ken also writes the "Test and Report" column for Shuttle, Spindle, and Dyepot.

GUILD ANNUAL MEMBERSHIP INFORMATION

Individual	\$25.00
Family	30.00
Retired	15.00
Student	15.00
Sustaining	40.00 or more

Subscriptions to The Minnesota Weaver (for persons living 50 miles or more from the Guild):

11 issues . . \$ 9.00/yr

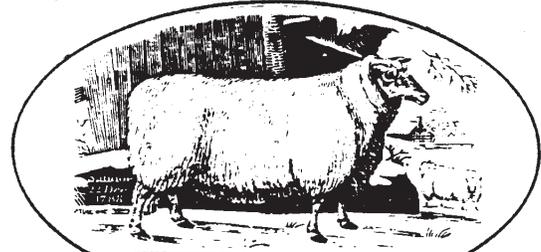
MOVED? MOVING??

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!

**WHEELS
LOOMS**

WRITE FOR BROCHURE

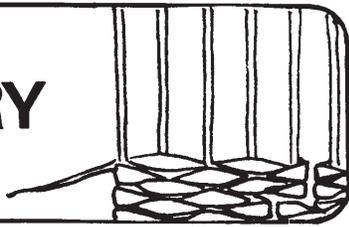
**FLEECE
SHEEP**



SPRING CREEK FARM

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

ON TAPESTRY



Editor's Note

Beginning with this first issue of the Minnesota Weaver's seventh year, LOTUS STACK, associate curator of textiles for the Minneapolis Institute of Arts, will share with us her knowledge of the Museum's tapestry collection.

Ms. Stack oversees the Institute's collection of more than 3,000 pieces which span more than a thousand years.

Karen Searle has arranged with Ms. Stack to write this column for the Weaver. With a bachelor's degree from San Francisco State University and graduate work at Minnesota, Ms. Stack served as textile Coordinator from 1976 until 1980. Before that time, she served as a volunteer researcher, cataloging and helping to organize the collection. She has been a Guild instructor for seven years and organized textile seminars which were a joint Institute-Guild undertaking. We're grateful to Lotus Stack for sharing her knowledge with us and to Karen Searle for making the arrangements for the column.

The Minneapolis Institute of Arts has an internationally known collection of European tapestries. During the next few months, the Minnesota Weaver will include notes on individual pieces in the museum's collection.

Tapestries were frequently designed in series to tell a story or represent a theme. Popular topics included events from the lives of well-known individuals, allegorical and biblical tales and the twelve months of the year. It is in this last thematic group that one of the Institute's finest tapestries belongs.

Entitled "The Month of September," it was woven from a cartoon (full-scale drawing) created from one of twelve designs which are tentatively attributed to the 16th century Flemish painter Van Orley. Tapestry design and cartoon creation was a long and costly process, and therefore, they were frequently re-used to create several editions of the same tapestry.

The Rijksmuseum in Holland and the Doria Collection in Rome, as well as the Dunbarton Oaks, the Metropolitan Museum and the Chicago Art Institute in this country have tapestries woven from the same cartoons as the Minneapolis Institute of Arts September tapestry. From these related pieces we can see that the set of the twelve months was woven at least three times. Although all of the tapestries are based on the same cartoons, there are small differences, such as changes in the shape of the center medallion and treatment of fur on the various animals depicted, which indicate individual interpretation by the weavers of each separate set of twelve tapestries.

The September tapestry, as well as the others woven from the original designs, have an elaborate border of fruit and flowers enclosing a rectangular field upon which is imposed an oval surrounded by the twelve signs of the zodiac alternating with pairs of female figures each holding an hour glass (a total of 24 to represent the hours of the day). In the Institute's tapestry, the month of September is symbolized by scenes related to the harvesting and processing of grapes. Appropriately, this activity is overseen by Bacchus, the Roman god of wine. In the upper corners, outside the oval frame, can be seen Bacchus' parents, Jupiter on the right and Semele on the left.

This Brussels tapestry was woven about 1525-1528, which was a period of transition between the Gothic and Renaissance styles of art. The tapestry shows the influence of both views of artistic expression. The cupid-like children, costumes and elaborate border designs reflect the influence of the Italian Renaissance, but the abundance of detail throughout the entire composition and the typical Flemish facial types are indicative of the older Gothic tapestries.

Weavers who study the structural aspects of the design interpretation will find inspiration for their own work and a deep feeling of respect for the craftpersons who had such amazing technical control of their medium. The fiber is primarily wool, with some silk used for highlights. The medium weight warp is set at 19 ends per inch with a fine weft of approximately 80 picks per inch. This combination allows for the rendition of



THE SEPTEMBER TAPESTRY

fine detail, and yet the end product is a very sturdy textile. There are no distended wefts to create curves or undulating lines, and no warp or weft interlock is used. The color palette is somewhat limited with shading and subtle color changes frequently achieved by combining yarns in one shed as well as by hatching.

The September tapestry is currently on view in the Tapestry Gallery of the Minneapolis Institute of Arts. Also of interest to weavers is the exhibition, "A Look Behind Closed Doors," which is on view in the Cowles Gallery. This exhibition gives the museum visitor the unusual opportunity of viewing the various steps of tapestry conservation.

SWATCH PAGE

By Susan Obrestad

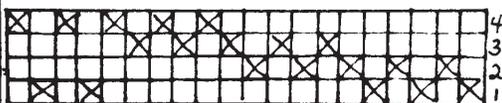
In early September some of us think fall when the weather still insists summer. Remember starting school in new clothes that were too warm for comfort? I may be rushing the season with an article about a thick and woolly "cut weft pile technique." Please think ahead, if necessary, to when a shuttle full of wool wefts will be pleasant to handle.

Double corduroy is a relatively fast way to create pile--thick, luscious, warm, sound-absorbing and colorful. It looks like rya but is much faster to weave since the pile is created by throwing weft from selvedge to selvedge and there are no knots to tie. Peter Collingwood says, "It is important to consider this as a technique in its own right, not as a ... "mock" rya....It has its own restricted but interesting design possibilities." For example, you can achieve vertical stripes while throwing weft horizontally.

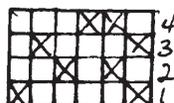
The complete resource on double corduroy pile is Peter Collingwood's The Techniques of Rug Weaving. (For anyone interested in rug techniques, this book is the B-I-B-L-E.) Hilary Chetwynd (July guest artist and lecturer) joked about being known as "Miss Leno" and Peter Collingwood as "Mr. Corduroy." He credits someone else with the original idea, but he has explored its possibilities in depth.

If you haven't ever woven double corduroy, you can start the adventure by reading chapter 10. If you are a whiz at grasping method off the printed page, I salute you. If you haven't quite got it, but are tantalized enough to continue, set up a sample warp in a multiple of 20 with 4-6 epi, using cotton or linen rug warp. (See fig. 1)

Fig. 1



Threading



Tie-up

The warp will be raised in groups of 5, with gaps between warp groups. (See fig. 2) Where the weft crosses these gaps, you will use your fingers to pull up a loop of weft in the space between raised warp groups. Every few inches the loops will be cut, thus the term "cut weft pile."

Fig. 2



On page 400 in chapter 10, Collingwood gives you a diagram of what takes place in each of 4 pile weft shots. There is also a tabby weft between every 2 pile wefts which forms the background and holds the piece together. On page 401, Collingwood takes you by the hand and leads you through the entire sequence, i.e., raise shaft 1 (the British call harnesses "shahfts") and throw pile weft from right to left.

This may be slow going: read a line, throw a shuttle, find your place in the book, stop to think which side left is on, etc. But after a few sequences, you'll probably have it. If not, let Collingwood hold your hand a little longer. He gives instructions for cutting the pile too, but the wire loop isn't necessary at first. Scissors alone will do fine.

When you've got hold of the method, try out color sequences (p. 408). In addition to the color changes which take place by changing pile wefts A and B, the pile weft consists of multiple strands of wool wound together on the shuttle, so the possibilities for combining colors, textures, types and weights of yarns are rich and varied.

Double corduroy is a great way to use some harsh wools (mill ends) you wouldn't care to wear. Cost is a factor since this technique gobbles up huge amounts of weft. A 4' x 5' piece I wove weighs 11 lbs. There may be some yarn preparation involved. If you use yarns that have been wound on cones, they need to be wound into skeins and washed to restore fluff and resiliency. This is time consuming but well worthwhile for beautiful results. When the piece comes off the loom, it's ready for use with only

(continued on p. 18)

FROM THE EDITOR



HELP. We need workers, in 12 categories, plus a co-editor. If you are willing to help please phone Karen at 644-3594 and volunteer. We need writers, researchers, interviewers, typists, telephone people, artists, photographers, keyliners, col-lators, addressers, mailers, and ad salespeople.

Everyone has been great but I feel like a drowned person must feel, totally ex-hausted and ready to give up. Few can know how long it takes to put out the Weaver. I am an editor (look at those 12 categories). Keylining has taken me about 20 hours (even with Kathy McMahon's help Friday night). For continuity, co-editing is a safer bet for the Guild. HELP.

AREA ARTS AND CRAFT SHOWS AND SALES

September

24-26 Village North Art and Craft Show. Deadline Sept. 15, \$40 fee. Contact Bonnie Borrell, KA Adv. Agcy., 4200 W. Old Shakopee Rd., Suite 200, Bloomington MN 55437.

26-27 James J. Hill Days Art & Craft exhibit and sale. Reg. \$20, to Wayzata Chamber of Commerce, Kit Horan, Positive Stroke, 1310 E. Wayzata Blvd., Wayzata MN 55391, by Sept. 12.

October

2-4 Signal Hills Juried Craft Show and sale. Fee \$50, Mike Liptak, 699-6581.

3-4 Northtown Fall Arts & Crafts Festi-val. Fee \$30. Connie Connor, 786-9704.

15-18 Maplewood Mall Fall Art & Craft Fair. Fee \$60. Maplewood Promotions, 770-3862.

November

20-22 Christmas Comes to Courage Center. Golden Valley. Ellenmae Foslien, 588-0811.

20-22 Holiday Craft and Gift Show--juried. Contact Mike Liptak, see above.

December

1-5 Landmark Center's Holiday Bazaar. 292-3232.

LACE SOCIETY SPONSORS IDENTIFICATION LECTURE

Pat Earnshaw, textiles consultant for Sotheby, Parke-Bernet, of London, and author of Identification of Lace, will lecture on lace identification at the Minnesota Weavers Guild September 15 at 7:30pm. Tickets are \$3.

This public lecture is sponsored by the Minnesota Lace Society.

BULLETIN BOARD



FOR SALE: Fly shuttle loom. Fiber De-signer Loom, designed by Gene Mailes. 60" width, 4-harness jack loom; sec-tional beam, built-in bench, raddle, fly shuttle, bobbins. \$1500. Call Shuttle Race. Days 646-0205; eves 636-0205 or 721-4974.

WANTED: Share SAP duplex apt, split rent, util. Prefer 30+grad std or prof woman nonsmoker, cat OK, into fibers. LR, DR, K, 2BR, B 1st, laundry, garage. Marti Luzader 376-3820 days, 645-8625 eve (or at Guild).

FOR SALE: Old N.Y. Union loom, 2-harness, complete, \$150. Also inkle loom, Navaho frame, warp board, misc. supplies, yarn. Best offer takes. Mary 722-7778.

FOR SALE: Gilmore 40" 4-harness floor loom w/matching bench. Brand new, never used. Includes nonrust flat steel hed-dles, 2 boat shuttles, stainless steel 12-dent reed, lease sticks and threading hook. \$585 firm. This is \$70 less than Gilmore 1980 price, and you save ship. chg. from Calif. Judy Lewman, Spring Creek Farm, Box 466, Mound MN 55364. Ph. (612) 472-4524.

FOR SALE: Beautiful maple Loomcraft loom, weaving bench; 8 harnesses, 40" weave width; also 12 treadles, 10- and 12-dent reeds, 100 extra heddles. Orig. \$900, current price \$1,125, plus 1-yr mim. wait. Never used. \$900 or best offer. Financing negotiable. Mary Susan Bach; 645-6318 (h); 227-7271 (w).

Hilary Chetwynd's booklet on leno weaves is available at the Guild office. Cost, \$2.



TEXTILE SEMINAR AT MIA ANNOUNCED

The Minneapolis Institute of Arts will sponsor an islamic embroidery seminar on Saturday, October 17, 10am-3pm, in room 211 at MIA. Limit: 20 persons.

Tuition for the seminar is \$20 to MSFA and Weavers Guild members, \$25 to nonmembers. The price includes luncheon at the Link Restaurant.

The cultural diversity of the Islamic world is reflected in its embroidered textiles. The Islamic textiles in the museum's collection, the focus of this seminar, illustrate many of the styles and techniques found in embroideries from Bokara to Fez. Special emphasis will be given to Turkish embroidery.

--from the MIA FACT SHEET

MIA MEMO RECEIVED

The following is a summary of a memo from the Minneapolis Institute of Arts addressed to professionals associated with the visual arts. The full memo is in the Guild office.

The Minnesota Artists Exhibition Program has compiled a slide reference and resource library to facilitate the selection of exhibitions and related programming.

The Museum encourages professionals in the visual arts to consider Minnesota professionals in their plans.

Any Minnesota resident may submit slides and a professional file. This material is considered to be on loan to the Museum, remaining the property of the artist. Updates are encouraged of those who already have submitted material to the file.

The library consists of slides, professional files, exhibition proposals written by artists, and color video tapes available for loan.

MINNEAPOLIS INSTITUTE OF ARTS

Object of the month gallery talks on The Month of September tapestry. Sept 1-30, 1 pm, Tuesday-Sunday.

Islamic Embroidery textile seminar, Sat. Oct. 17, 10am-3pm, MIA Room 211.

Islamic art drawn from permanent collection, MIA, including textiles, on display through April 1982.

A Look Behind Closed Doors: Conserving the Tapestry Collection, MIA, Cowles Gallery (250) through fall 1982.

Minnesota Museum of Art presents

THE ART FABRIC: MAINSTREAM

August 27--October 4

Two locations:

Landmark Center, 75 W 5th
St. Peter at Kellogg

FROM WOODS AND FIELD continued from p.9

achieve the blue you want.

8. I recommend having a pan or stack of newspapers handy to act as a drip catcher when the dyed fiber comes out of the bath, thus avoiding oxidized dye from dripping back into the bath.

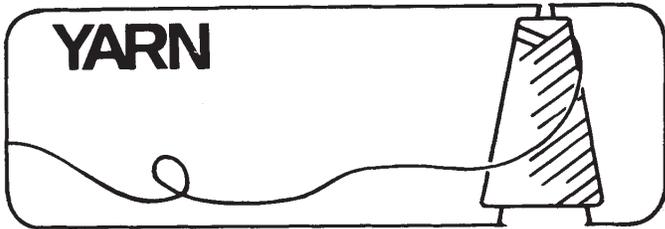
9. In order to properly judge the color, you must air the fiber thoroughly before redipping or washing. Open out skeins or tease fleece to expose it to as much air as evenly as possible. It is oxidized when all traces of yellow are gone; 15 minutes should be about right; overnight doesn't hurt.

10. Finally, wash with soap and rinse until water runs clear.

11. Don't forget that indigo is great for top-dyeing. For clear color results, you must start with clear colors; a muddy yellow under blue will not result in a clear green.

12. For a more complete explanation of the chemistry of indigo dyeing and for a bit of the history as well, check the Weavers Guild library for Indigo and the Antiquity of Dyeing by Frederick H. Gerber.

Good luck and good blues, and if you have any questions, call me.



SEPTEMBER YARN FEATURE-OF-THE-MONTH

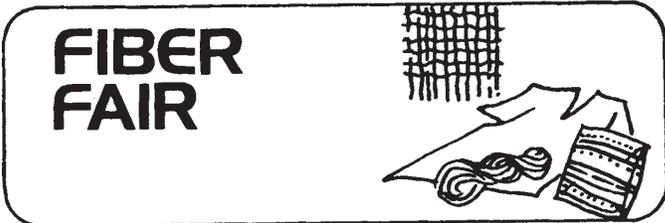
Fall is back and our thoughts turn to wool.

If you have had the opportunity to see the Harrisville sample book, you know how beautifully these single-, two-, and three-ply yarns weave up.

We still have some Harrisville wool in the yarn cupboard for sale in a variety of fall colors.

So, please stop by and look over the samples on our feature board located next to the yarn cupboard, from September 15 through October 15.

--Rita Dillon



FIBER FAIR ORGANIZATIONAL MEETING

November 13-14-15. Put these dates on your calendar as the 8th annual Fiber Fair, to be held at the Weavers Guild.

We hope that you can come to our organizational meeting on Tuesday, September 8 at 7pm. Dessert and coffee will be served.

Any ideas, helpful hints, or suggestions will be greatly appreciated. Please plan on coming.

BUSINESS TOOLS FOR THE ARTIST

The Minnesota Crafts Council and the St. Paul-Ramsey Arts & Science Council are co-sponsoring a series of workshops, "Business Tools for the Artist." This program will be held in conjunction with the MCC Annual Meeting on Saturday, October 17, 1981 at the University of Minnesota, St. Paul campus, 9 a.m. to 5 p.m.

Eight workshops will be offered; a participant may attend four of the eight. The workshops are: Photographing Your Work, Insurance, Accepting Rejection, Your Portfolio and Presentation, Marketing, Taxes and Accounting, Contracts and Copyrights, and Banks and Loans.

Workshop leaders are representatives of Twin Cities businesses and organizations who are well versed in the issues they will be discussing.

This workshop series has been developed to answer the needs of MCC members and non-members who are concerned with all the problems involved in making a crafts-related business viable in today's marketplace.

Free coffee will be available throughout the day. The Minnesota Crafts Council welcomes you. We want to become better acquainted.

(Continued on p.17)

There is an entry form in this issue of the Weaver for those of you who plan on entering the Fiber Fair. Please fill out and return to the Guild office no later than October 31, attn: Fiber Fair. We'll look forward to meeting all of you.

Peg Meyer/823-1232 Barbara Bend/436-8136

indigo TEXTILE & FOLK ARTS

FROM ASIA, AFRICA & THE PACIFIC
EMBROIDERY, KELIM RUGS, SADDLEBAGS
FROM AFGHANISTAN & IRAN - COLLECTABLE
COIL-WORK BASKETS JUST IN FROM
BIHAR, INDIA - BODY ORNAMENTS
& MASKS FROM PAPUA NEW GUINEA

LUMBER EXCHANGE BUILDING TEN SOUTH FIFTH STREET DOWNTOWN MINNEAPOLIS 333-2151

FROM WOODS & FIELDS



by Connie J. Magoffin

Welcome to another year of "From Woods and Fields." Would you believe we have been around for nearly 7 years, since November 1974? Even I didn't realize that I had been chatting with you about natural dyes for that long! The most often asked question in all those years is about dying with indigo. Because indigo is not a water soluble natural dye, the dying technique is different and is, at first, a bit intimidating. It is not, however, any more difficult than brewing a cup of tea...well, maybe a bit.... There are numerous indigo dye recipes and I've tried at least 4 or 5, but my favorite is still the one from The Dye-Pot by Mary Frances Davidson. It is fast, easy, and consistently works. First, let me give you her recipe, and then I will elaborate a bit.

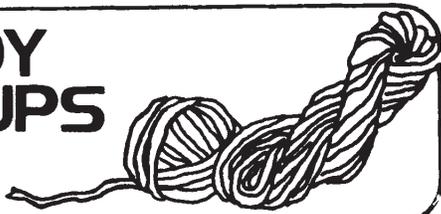
Indigo Vat: "Into one-half gallon of warm water in a granite pan, stir two tablespoonfuls of powdered sodium carbonate (sal soda) until dissolved. Add one teaspoonful of powdered indigo. Slowly stir into this two tablespoonfuls hydrosulphite, add more if a coppery scum has not formed on top in five minutes. Let stand in a warm place for one-half hour to allow acids to dissolve indigo. Use as much of the mixture as needed to produce the desired color. Enter the wet wool and stir constantly, taking care to keep the wool under the dye-bath so as not to dye unevenly. Lift and air for fifteen minutes, if not dark enough re-dip the yarn. If the dye-bath has turned blue, the color may be brought back to its correct yellow green by the addition of more hydrosulphite. ...Try to get as little air into the dye-bath as possible for oxygen oxidizes the indigo, turning it blue. Hold heat of dye-bath at 150° F. Too much hydrosulphite will cause the dye not to take and the color will not develop quickly as it should on exposure to air."

1. Sal soda can be purchased as washing soda in the detergent section of the supermarket. Hydrosulphite may also be seen listed as sodium hydrosulfite or sodium dithionite (Straw Into Gold is one source).

This discussion concerns only the use of natural, not synthetic, indigo. If you have lump indigo, it must be pulverized before using it.

2. Be sure to stir all ingredients in slowly or you may add oxygen, and that is what you are trying to take out. The sodium hydrosulfite functions to reduce the indigo and to convert it to indigo white, which is then dissolved by an alkali such as washing soda. It is important to use no more of these chemicals than necessary to reduce and dissolve your indigo (since quality in indigo may vary, these quantities may also vary).
3. I find the most convenient way to prepare the dyebath is to use a wide-mouth glass jar with a cover, just large enough to hold ½ gallon of water (or a 1-quart jar for half a recipe). This makes storage of the unused dye convenient. It prevents having to transfer the dye to a storage container and by using a jar that holds the exact quantity of liquid, it prevents excess air from oxidizing the indigo during storage.
4. I prepare the recipe as above, but put the cover on loosely while it is resting. If I am in a hurry, I put the jar in a pan of water and place it on a very low heat. When reduced and dissolved, I turn off the heat and dye with a warm or a cold dyebath. While the heat is not necessary, it seems to speed up the process. If the dyebath has turned blue, try reheating it slightly before adding the extra hydrosulfite.
5. When the dye is ready, the liquid will turn from a blue to a yellow or yellow-green (the glass jar makes it easy to judge the color). The top surface exposed to the air will be a coppery blue color. If the jar has been covered and heated, this scum will not usually appear until the cover is removed.
6. What you have made is a stock solution, and it can be mixed with a water bath to which a small amount of sodium hydrosulfite has been added to remove the oxygen. You will have to experiment to see how much stock to add to achieve the color you desire. I have also dyed directly from the stock solution.
7. When dyeing with indigo the process involves dipping the fiber into the bath (slowly, to avoid air bubbles) for a few minutes. Sometimes massaging the fiber under water helps. Carefully bring out the fiber and air. If the color is not dark enough, re-dip the yarn as many times as necessary to

STUDY GROUPS



DOUBLEWEAVE STUDY GROUP FORMING

A new study group is forming. It will stress doubleweave, under the direction of Paul O'Connor. Everyone is welcome to join. The first meeting will be held on September 25 at 10am at the Guild. Call Karen and have her put your name on the list.

OTHER GUILD STUDY GROUPS BEGIN YEAR

There are at least eight study groups in which Guild members participate. Because most of these groups meet in members' homes, some are not now open to new members. We will tell you something of these groups and plan to carry news from them in a regular Study Groups column. We invite study groups to phone in their news, including member exhibits, sales, entries in competition, and special group projects and study emphases, to suggest but a few topics.

DYE GARDEN

One of the largest of all study groups is always open to new members. In fact, just about the only requirement for membership is a strong back. Or at least a strong interest in dye plants.

Dye Garden is not for those who already know it all, but is for those who are interested in dyes, studying and experimenting with dye plants, helping weed the dye garden at the Minnesota Arboretum, and helping with other group projects--in fact, just about anything related to dye plants and natural dyeing.

Meetings are held on Thursday evenings, but specific dates and places are set by the hostesses. Information can be acquired by phoning Connie Magoffin at 822-8358.

One of the most important projects the group has undertaken is the publication of an annual dye plant booklet. This 4th annual booklet will contain ladies bedstraw, lily of the valley, wild cucumber, purple sand cherry and yellow sweet clover. Actual samples of the plant along with a drawing and the

botanical description make this a limited and popular edition. For reservations, phone Connie Magoffin.

HAMLIN WEAVERS

This study group emphasizes frame loom weaving and is closed to new membership. The group meets every other Wednesday during the school year from 9:30-11am at the Hamline Methodist Church in St. Paul.

These frame loom weavers originally studied with Suzanne Gaston Vote at the Guild between 1968-70; several of the members of this group now teach.

WEDNESDAY WEAVERS

This is another frame loom weaving group which meets in member homes and is not open to new members at this time.

They undertake an annual project and work together during meetings. Most of the group sell their productions regularly and have participated in the St. Anthony Park Summer Festival. They also held an annual fall sale until recently.

SPINNERS

Spinners are invited to join this informal spinning group which meets from 9:30am-2pm the second Tuesday of each month in the Merriam Park Library.

There is no formal program, but coffee and lunch are shared.

WHITE BEAR WEAVERS

These weavers focus on ethnic weaves and welcome new members. They meet on the first Tuesday of the month at 7:30pm at the Lakewood College.

They work on projects, share ideas and problems, investigate new yarns on the market, their major interest changing periodically. All kinds of looms are used by group members, and several of the group sell their projects regularly.

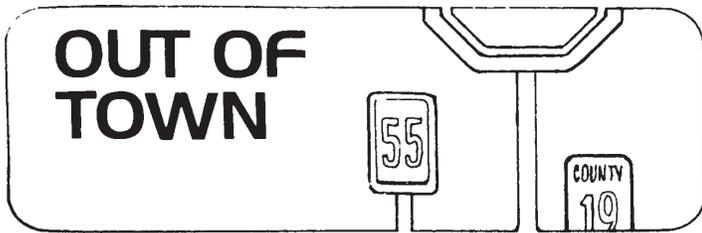
DREIKE TREADLERS

Guild members who live in the western suburbs, spinners and weavers, belong to this group. We could not reach their correspondent to ask if the group is open to new members, but hope that she will phone the information in before the next issue.

ECLECTIC WEAVERS

Shirley Herrick stated that their group is full at the present time and cannot

(Continued on p. 19)



MINNESOTA FEDERATION MEET SET AT DULUTH

The Federation of Minnesota Weavers Guilds and Fiber Artists will meet on October 9 and 10 at the Tweed Museum of Art, University of Minnesota-Duluth. The work of the primary speaker, Marj Pohlmann, will be on display throughout the conference in the Studio Gallery of the Tweed Museum.

The Duluth Fiber Handcrafters Guild will host the meeting. The schedule follows.

Friday, 8-10pm. Registration, coffee, opening of Pohlmann exhibit. Conference participants are invited to bring weavings and wearables to share with the group.

Saturday, 9am-4pm.

Registration, coffee, displays.

10am: Marj Pohlmann, "Profile of a working studio."

12:00 Lunch, University dining room

1pm: Business meeting.

3pm: Tour of Glensheen, special emphasis, textiles.

CONVERGENCE '82

The Seattle Weavers Guild is planning an exhibition of handwoven Accessories for Interiors, weavings done in each state. If

you would like to enter this exhibition, bring the weavings you like best to the Duluth Federation meeting. You may enter finished functional pieces to be displayed in interiors, such as tablecloths, runners, placemats and napkins, bedspreads, pillows, room dividers, blankets and afghans, hassocks and wall hangings. The only size limitation is a ceiling height of 10 feet. Rugs and baskets will be featured in other shows.

If you wish to be an entrant, bring one 35mm slide of your piece. Irene K. Wood, HGA State Representative, will pick one piece in each of the above categories. Three pieces from Minnesota will be shown at Convergence '82.

NORWEGIAN-AMERICAN MUSEUM, DECORAH IA

The Museum has purchased 14 decorative textiles and additional samples of yardage ...from the estate of Ruth Clark of Portland, Ore. The Norwegian-American weaver was born and trained in Oslo. In 1941 she moved to Portland to set up a weaving studio where she was active until her death in February 1981.

--from the Museum Newsletter, July 1981

MEMBERS' INFORMATION LINE

644-3594

when Guild office is not open
--call for Guild happenings!

Federation of Minnesota Weavers Guilds and Fiber Artists Conference, Duluth
Registration Blank

Name	Address	Zip
Registration for Conference	<input type="checkbox"/> \$3.00	Overnight lodging:
Lunch (optional)	<input type="checkbox"/> 3.00	Dormitories at U. Wisc., Superior (30-min. drive to UMD) \$9.00 per night. Write Mr. Lund, Housing Office, Univ. of Wisc. Superior, WI 54880; Duluth Convention and Visitors Bureau, 1731 London Rd., Duluth, MN 55812, for hotel, motel list.
I am bringing my own lunch but want to eat with the group	<input type="checkbox"/>	
Guests may be brought to lunch but we must know the number now.	<input type="checkbox"/>	
Tour of Glensheen (optional)	<input type="checkbox"/> 4.00	

Please send a check payable to Fiber Handcrafters Guild, to Helen Gildseth, 1033 Mississippi, Duluth, MN 55811. Phone (218) 728-4561.

Return registration as soon as possible. Arriving Friday _____ Saturday _____.

SHOWS & EXHIBITS



THE ART FABRIC: MAINSTREAM

THE ART FABRIC: MAINSTREAM, a major international exhibition of over 75 examples of a dynamic form of contemporary art, opened in the galleries of the Minnesota Museum of Art at Landmark Center and at St. Peter at Kellogg Boulevard, St. Paul, on Thursday, August 27. The exhibition focuses on the current state of the world-wide art movement in fiber; co-curators are Mildred Constantine, teacher and consultant in art, architecture, and industry, and Jack Lenor Larsen, internationally renowned fabric designer, craftsman and lecturer.

THE ART FABRIC: MAINSTREAM, organized by the American Federation of Arts with the aid of grants from the National Endowment for the Arts, is especially significant as a re-assessment of the boundaries of art and craft. As Mildred Constantine and Jack Lenor Larsen write in the introduction to the book which accompanies the exhibition, "these talents are individual and diverse. Their personal imperatives are clear and authentic. Today their expanded range of form is parallel to that of painting, sculpture, and architecture." As the title of the exhibition signifies, the art fabric functions in the mainstream of contemporary art and shares its artistic diversity.

Among the sixty artists included are Magdalena Abakanowicz (Poland), Olga de Amaral (Colombia), Jagoda Buic (Yugoslavia), Dominic DiMare (U.S.A.), Daniel Graffin (France), Sheila Hicks (U.S.A.), Diane Itter (U.S.A.), Aurelia Munoz (Spain), Naomi Kobayashi (Japan), Sachiko Morino (Japan), Margot Rolf (Holland), Ed Rossbach, Kay Sekimachi, and Gary Trentham (U.S.A.).

Natural as well as synthetic material, including sisal, cordage, leather, wool, monofilament, plastic, film, newsprint, tubing, rope and metal are used by these artists to obtain coarse, rich textures, or smooth, refined surfaces and transparent webs. The brilliantly or subtly colored art fabrics presented in the exhibition take the form of wall-hung and free-standing objects, and include baskets, body coverings, envi-

ronmental constructions and sculptural groupings. Techniques range from weaving on a loom, knitting, knotting, crochet, lace, embroidery, coiling, wrapping and dyeing, to stitching, pleating, plying or braiding, using needles or hooks.

The roots of the "art fabric" lie in the late 19th century with William Morris, initiator and pioneer of the Arts and Crafts movement in England, who worked to revive handcraft as an art. The seminal Bauhaus, founded in Germany in 1919, was also of major importance in the development of the art fabric. It was not until the late '50s and early '60s that there was a significant development in the use of fiber as an art form. Craftspersons began to freely explore the fiber medium, which resulted in the creation of nonutilitarian and nonrepresentational art forms. Huge architectural and environmental works by such European artists as Jagoda Buic and Magdalena Abakanowicz, and Americans like Sheila Hicks and Claire Zeisler, soon emerged. Wallhangings were the form which dominated the '60s. The fiber artists of the '70s continued the search for new forms of artistic expression; this exhibition is a testament to the innovative masterworks of the last decade.

Accompanying the exhibition is a major book published by Van Nostrand Reinhold Company. THE ART FABRIC: MAINSTREAM by Jack Lenor Larsen and Mildred Constantine documents the history of the art fabric movement in the 1970s, and is a sequel to the authors' BEYOND CRAFT: THE ART FABRIC, which traced the movement through the '60s. The 272-page book is fully illustrated in black and white, with 64 pages of full-color reproductions. The soft-cover edition, priced at \$24.95, will be available at the Minnesota Museum of Art. Members of the Museum or of The American Federation of Arts may purchase it for \$19.95.

The exhibition, presented in St. Paul with funds provided by the St. Paul Foundation and the United Arts Fund, will be shown through October 4. Viewing hours at Landmark Center are 10am - 5pm Tuesday through Saturday, and 1-5pm on Sunday; and 10am - 5pm Tuesday through Friday, and 1-5pm on Sunday, at St. Peter at Kellogg.

SPECIAL EVENTS

COOP HOLDS ANNUAL WOOL DAY

North Central Wool Marketing's annual Wool Days celebration very nearly didn't happen this year. The tornado removed the second and third floors of the building, which exposed thousands of pounds of wool (felt, anyone?) and left debris at the site of the festival. Crews burned the proverbial midnight oil to get the grounds cleared. A mere five days prior to Wool Days, the co-op wasn't sure it was going to happen.

But, happen it did, and with great panache. The spirits of the co-op's staff were infectiously buoyant at having conquered not only the normal last-minute details of a large festival but also all the unforeseen consequences of the tornado-like no electricity.

Attendance was down from previous years, but there were more Sheep-to-Shawl teams than ever before: 6 teams with 4 people per team. That means that there were at least 24 people with spinning wheels there, although each team member doesn't spin the whole time. Competition spinning is surprisingly different from leisurely paced spinning.

Notes from the Science Center Museum team, which won:

1. Even though it wasn't mandatory, they had one person speedily carding wool.
2. I was too busy spinning (and answering questions from the audience) to notice for sure, but they probably had one person carding and then crocheting, one person spinning for 15 minutes and then crocheting, one spinning for 30 minutes and then making fringe, and one person crocheting as soon as possible.
3. They crocheted. We submitted--complete with knitting needles--more of a potholder with fringe than a shawl.
4. They had fun; they were boisterous and downright rowdy. They talked and joked with each other. I don't know if that contributed to their winning, but next year I'll ease up a little.

The Guild's exhibit was coordinated by Mary Skoy. A special thanks to all the demon-

strators, booth attendants, and dulcimer players. And special thanks to T. R. James for setting up the displays and for the photograph.

Wool Day this year was Saturday, June 20, 9:30am-4pm, at the Wool-N-Shop and warehouse grounds.

--Kate Foreman

MIDWEST CONFERENCE

MIDWEST WEAVERS CONFERENCE '81

A large contingent of Minnesota weavers attended the Midwest Weavers Conference in Columbia MO early this summer. Several Guild members won prizes and others gave workshops and participated in symposia.

Paul and Pat O'Connor won first prizes in the exhibits, Paul with a floor rug and Pat with a 3-dimensional work. Betty Rosenstein won a first prize in fashion accessories and a second in floor rugs.

Adele Cahlander gave a workshop on braiding; Cathy Ingebretsen and Pris Hagan gave workshops in both beginning and advanced rigid heddle weaving. Marj Pohlmann participated in a symposium in ecclesiastical weavings, "Wearable Symbols."

The conference was sponsored by the Columbia Weavers Guild and was held at Stephens College May 31 and June 1-3. Post-conference workshops were held June 3-6. In conjunction with the conference, there were a number of fiber and related art exhibits throughout the city. The University of Missouri, Columbia and Stephens Colleges, the Columbia Art League, Columbia Regional Library, churches and other area groups sponsored the exhibits.

Participating in the conference from Minnesota were the following: Bernnes Adrian, Adele Cahlander, Ruth Arnold, Cathy Ingebretsen, Priscilla Hagan, Marj Pohlmann, Mildred Carselle, Dorothy Glenny, Edna Gonske, Shirley Herrick, Lis Jones, Jean Krebs, Cathryn Kreisman, Mary McConville, Betty Rosenstein, Deloris Wolcyn, Pat and Paul O'Connor, Lane Patterson, Paula Pfaff, and Doris

Tufte.

Principal speakers and exhibitors at the conference were Joy Rushfelt, Leawood KS; Barbara Wittenberg, Southfield MI; Bette Hochberg, Santa Cruz CA; Albertje Koopman, New York City; and Jane Busse.

The ecclesiastical symposium was led by Dene Ziemke, St. Louis; and its participants were, in addition to Marj Pohlmann, Muriel Nezhnie, St. Louis; Sr. Hiltrudis, C.P.P.S., O'Fallon MO; and Fr. Anselm Ginter, Pius X Monastery, Pevely MO.

CHETWYND WORKSHOP ROUSING SUCCESS

Hilary Chetwynd, who led two workshops in July, told us that her students at Winchester College of Art in England sometimes referred to her as "Miss Leno." Those of us who wove the ten drafts that she designed, tying doups, thinking about crossing threads and dead threads, could certainly agree with her British students.

Ms. Chetwynd brought to this workshop the perspective of a professional weaver, teacher, and designer for the fiber industry. She shared her theories of design and of making fabrics that will 'sell'--in other words, fabrics that would be pleasing to our own sensibilities and also possible to create in large quantities.

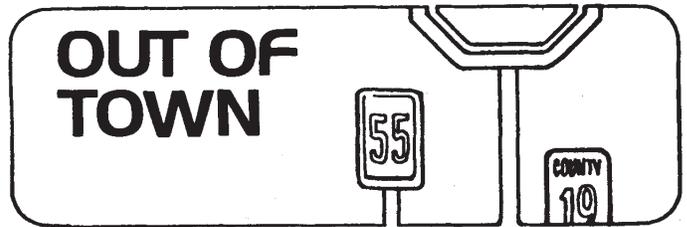
The process of tying doups to a harness and then threading a crossing thread through the doup before the reed was sleyed was quite straightforward and very efficient. So, most of our time in the workshop was spent experimenting with the possibilities of different treadling sequences and different colors and textures of yarn. As is usually the case in workshops, we participants learned a great deal from each other. We could build our own ideas upon the experimentation of the weaver who had done the sampling just previously. We made chenille and velvet as well as lacy fabrics.

Hilary also showed us her own warping methods which, because she works with many fine threads, often involve tying on to an existing warp. Weavers seem always to be seeking more efficient ways to warp, and these discussions were a side benefit of the professional experience Ms. Chetwynd shared.

The tone of the workshop was light; we heard stories about England, about the 3-year weaving program at the college where

she teaches, about the weaving she has done for the Rare Breeds Society of sheep raisers, about the toys in her bathroom. Our discussion at the end of the workshop, in which Hilary spoke about the problems and potential of each draft, was a fitting conclusion to a very informative workshop. And, the Guild even made money on it!

Mary Skoy



AMERICAN CRAFT WINTER SHOW ANNOUNCED

Application deadline for the Sixth Annual Winter Market of American Crafts is October 1.

The show will be open to the trade February 24 and 25, 1982, and to the public on February 26, 27, and 28, at the Baltimore, Md., Convention Center. Five slides must be submitted with official application packet and \$15 screening fee.

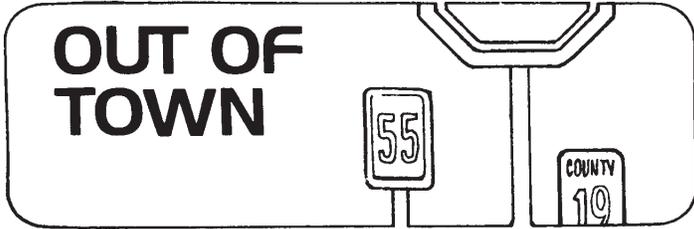
Applications are accepted in all craft media from craftspersons living anywhere in the United States. No painting, photography, graphics, kits or sales reps are accepted.

The Winter Market of American Crafts is sponsored by American Craft Enterprises, Inc., a subsidiary of the American Craft Council. It attracts more than 3,000 wholesale buyers and 30,000 visitors. It records sales upwards of \$3,500,000. Exhibition space is available for 1,400 craftspeople.

For further information and application, contact Carol Sedestrom, President, American Craft Enterprises, Inc., P.O. Box 10, New Paltz, NY 12561.

BUSINESS TOOLS, continued from p. 11

Cost is \$15.00-members; \$20.00-nonmembers. If interested, send a SASE to the Minnesota Crafts Council, Hennepin Center for the Arts, 528 Hennepin Ave., #210, Minneapolis, MN 55403. More complete information on "Business Tools for the Artist" will be mailed to you.



MWV MEMBERS DEMONSTRATE AT STATE FAIR

The State Fair is upon us. Be sure to visit the Guild exhibit area in the Creative Arts Building. Guild members will provide continuous demonstrations of floor and frame loom weaving and spinning from 9am to 9pm, in four-hour shifts.

There may still be slots available at this time if you would like to demonstrate for four hours on either loom or spinning wheel. To volunteer, call Dorothy Christensen at home, 488-2421, or at the Fair--642-2200, ask for the Creative Activities Building.

Veterans of the Fair will tell you it is a lot of fun, and one need not be an expert to do well and to have a good time.

--Jan Volkenant

SWATCH PAGE continued from p. 8

occasional winter "snow-cleaning" to keep it fresh. I'm enthused about double corduroy; my dining area is barren without the 4' x 5' I mentioned.

Please send me a note c/o the Weavers Guild with any questions or comments from your own experience. And please let me know what your interests are for future swatch pages.

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 _____

WOOL AND BEYOND--WISCONSIN SPIN-IN '81

Wisconsin Spin-in '81, Wool and Beyond, will stress spinning fibers beyond wool. It takes place at the Rock County 4-H Fairgrounds, Janesville, WI, from 9am to 4pm, September 19.

Guest speakers will be Carol Kroll, dog hair and related fibers; Elaine Daniels, angora rabbit; Bea Zuehlke, borgana; Gertrude Heinen, silk; Pat Hilts, flax; and Sara Jane Woods, cotton.

Each demonstrator will be set up in a special area, with chairs provided so participants can sit and spin. Demonstrations will continue from 10-12am and 1-3pm. Bags containing small amounts of all the mentioned will be available for a small fee.

Space is available for Guild exhibits. Two 3'6" x 8' tables and two chairs will be furnished. Preregistration for Guild exhibiting is necessary, but not for individual entries. More information is available at the Guild office.

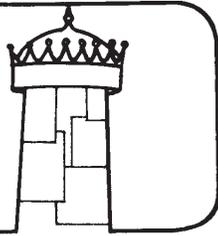
The '81 Spin-In includes a judged exhibit of handspun articles; yarn and articles previously entered in Wisconsin Spin-Ins are ineligible. Categories include wearables, nonwearables, and yarns. All entries must be hand delivered no later than 11am, September 19.

The National Colored Wool Growers Association will be a special guest. Colored fleeces will be judged, looking for top quality wool for handspinning. This is an an opportunity to see how fleeces are judged and to ask questions concerning fleece quality. The fleeces will be auctioned off at 4pm.

There will be commercial exhibits and a raffle. The major raffle prize will be a Saxony spinning wheel of black walnut, handcrafted by woodsmith Bob Howard.

Entry forms (available at the Guild office) should be mailed to Marilyn Hardy, 817 E. Milwaukee St., Janesville, WI 53545.

KIOSK



FACULTY EXHIBIT ON DISPLAY AT GUILDRoomS

Have you yet seen the faculty exhibit now hanging in the Guild rooms?

This potpourri of handspun, dyed, and woven articles opened August 17 and will be on display during Guild hours through September.

There are 17 Guild instructors this year; with two pieces from each teacher, this is an exciting and inspiring exhibit.

--Phyllis Waggoner

Thanks to PAULA PFAFF, GLADIS SCHMIDT, SHIRLEY FIELDER, LA VONNE BATALDEN and SHIRLEY HERRICK for washing and waxing the floors at the Guild before the Hilary Chetwynd workshop.

MARCIE ARCHER, spinning instructor taught a spinning, dyeing and feltmaking workshop and an advanced spinning and color workshop at the University of Wisconsin-Extension's Indianhead Center, Shell Lake, during July and August.

Marcie is a spinner and weaver who also works in knitting and embroidery. She specializes in carding colors together, producing an endless variety of heathery yarns, all reproducible.

Marcie's M.A. in Design is from Minnesota. She studied in India and at the Penland School of Crafts. She is researching the history of old spinning wheels.

Guild members are reminded about the membership policy:

Only one notice of membership renewal is sent by first-class postage.

Cards are pulled from the files after two months of failure to renew membership.

--Irene Meyers and Karen Gensmer

David Xenakis will conduct a weekend workshop covering the use of multiple heddles

on a rigid heddle loom at Fibers Plus, Champlin, September 11 and 12. The workshop will emphasize summer-winter weaves, with some time spent weaving twills and double weave.

For further details on the Xenakis workshop, write Beth Lehet, 12024 Florida North, Champlin, MN 55316, or phone (612) 427-2141.

STYLE SHOW ON SPRING AGENDA

We are going to have a style show to model our weavings at the annual meeting in May.

We'd like to see everyone plan an outfit and weave it this fall and winter. We've started a list of people who are going to weave a garment. The list is in the Guild office. Stop by--or phone in--and commit yourself to weave something for the show.

Let's have a huge turnout of weavers and models. Anyone believe a 100% goal?

--Shirley Herrick

STUDY GROUPS continued from p.13

take in new members unless someone now in the group drops out.

Each year is devoted to a study topic. This year it is overshot weaves. They meet once a month in a member's home for a lesson and discussion. They then carry out the lesson at home. Each member undertakes a project for the year which they share with other participants. Sometimes the group demonstrates at the Guild, and some members of the group regularly sell their projects.

NORTHERN NEIGHBORHOODS

These are primarily Norwegian weaves under study, and hence their alternate group name, De Norske Vever. They meet irregularly through the year and do not have space for new members of their group at this time.

When the group first formed, they worked with Lila Nelson for a series of Aklæ lessons. Then they did Billidvev and later Vestfold (an embroidery weave) and Rag tapestries.

Weavers Guild of Minnesota, Inc.
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SHEEP-TO-SHAWL CONTEST, WOOL DAY 1981



DATES TO REMEMBER

SEPTEMBER

- 1--6 State Fair continues. Guild members demonstrating
- 10-13 Lila Nelson Aklae Workshop
- 14 Reunion of spring Aklae workshop participants, 1pm at Guild rooms
- 18 Diane Itter lecture, 8pm, Weyerhauser Auditorium
- 19-20 Diane Itter workshop on "Small-Scale Fibers, at Guild
- 25 Doubleweave study group organizational meeting, 10am, at Guild

OCTOBER

- 1 Authors Autograph Party, membership meeting, 1pm, Guild
- 9-10 Federation of Minnesota Weavers Guilds and Fiber Artists, Tweed Museum, U MN-Duluth
- 22 BMFM Spin-In, 7pm, at Guild
- 24 Studio Tour, luncheon, 9am-1pm, at Guild

WEAVER COPY DEADLINE, 1 September
1 October

Staff organizational meeting,
immediately after Author Party
1 October, at Guild