

THE MINNESOTA WEAVER

Volume 2, Number 9, June, 1977

**COMING
UP**



PARTY FOR BETTY

A farewell party for departing Betty Peter will be held on Thursday, June 9, at 1:00 p.m.

Betty and her husband will be moving to the warmth of Sun City, Arizona, at the end of June. We will surely notice her absence. Betty joined the Weavers Guild in 1964 when she took a course from Anna Smits. After the Guild's move to St. Anthony Park, Betty helped out as Studio Exhibits chairman one year, and she has served as an excellent Properties chairman for the past two years here on Cedar Avenue. She has moved from student at the Guild to teacher, in the subjects of beginning and intermediate floor loom weaving, swatches, projects, and warp-weighted weaving.

As we have seen in her One-Woman Show at the Guild this month, Betty weaves large and small in a wide variety of techniques. She said she could spend all her time on double weave, but she also likes rep weave. She spent a year exploring waffle weave, and quite a bit of time studying ikat after Jon Riis' workshop at the Guild. Betty has loved the workshops at the Guild, taking everyone she could possibly find the time and money for. After each workshop, she spends long periods exploring the techniques she has just learned.

Betty came to weaving with no art or craft background except a sculpture course at St. Catherine's College from Peter Lupori. Before that she had worked at Powers for many years. Many of her pieces use a nature theme. Betty said of them that she begins with with a vague idea of what she will weave, and then the piece "just grows." Her colors are dramatic in some works, subtle in others, but color always plays an important part in her weaving.

The Guild has been fortunate to have Betty show her works a number of times in their Studio Exhibits. She has also shown at the Earthworks/Edna's Park show a few years ago, at the State Fair, and she won a prize at a Midwest Weaver's Conference a few years ago. She has shared shows with potter friend Ken Olson at local galleries, also.

We envy the Sun City Weavers Guild and the Guild in Phoenix, Arizona, which Betty intends to join after she moves. There are many weavers in Sun City, so she'll have no trouble finding a niche there. Best wishes, Betty, from your friends at the Minnesota Weavers Guild!

**GUILD
NEWS**



Summer Office Hours:

June and July—M-W 9-3, 6-8
Th, F 9-3
2nd & 4th Sat - 9-1

August—hours will be fewer;
call before you come.

MESSAGE FROM OUR NEW ADMINISTRATIVE ASSISTANT

I feel very honored to have been hired as Administrative Assistant of the Weavers Guild of Minnesota. Since this is a new position, the scope of the job has not been completely established. I will do my best to carry out the wishes of the Board of Directors as well as to contribute in other ways to the smooth operation of the Guild. I hope to continue to develop programs—a tradition well established over the years by all of the fine Boards of Directors and uncountable hours volunteered by members,

Publicity about the Guild, its educational program, and its resources should be expanded. Since we are often asked by Twin Citians for information on all aspects of fiber and fiber constructions, I think we can develop an efficient information file and retrieval system, which could, if we want it to, grow into a full scale fiber resource service.

Most of all, I am hoping to hear from you: what your focus at the Guild is, what you want the Guild to do for you, what you can do for the Guild, and what ways you can see of improving the Guild.

I regret that I will be unable to develop a closer working relationship with Jennifer Dean who is leaving the Twin Cities in August to accompany her husband on a new educational venture at Yale University in New Haven, Connecticut. We will all miss her. We wish her much happiness and luck in her new life.

Kathie Frank

Guild Annual Membership

Individual	\$15.00
Family	\$20.00
Sustaining	\$25.00 or more

Subscriptions to the Minnesota Weaver (for persons living over 100 miles from the Guild)
. \$4.50 per year

SHIRLEY HELD VISITS GUILD

Color, regardless of how it is presented, is a difficult topic on which to lecture. In fact, without the visual assistance of color and color relationships, words are meaningless. In Miss Held's own words: What is the real color?

The concept of Miss Held's talk at the May Guild meeting was a good one. Entitled: Chameleons, Elephants, and Butterflies, her talk attempted to describe color changes in relation to other colors, colors in mass, and colors in small quantities, their effect, and impact on the viewer. Unfortunately she saved her visual representations (slides) of the verbal examples until the end of the talk. She lost us along the way.

She told us color is more intriguing to her than any other element of design, but we never saw evidence of that in her presentation, which was anything but exciting. Even when she got to her slides, we did not feel her intrigue with the subject. The slides at first showed colors in nature, as Renie Adams had done last month. Miss Held, though, focused on what botanical thing we were looking at, while Miss Adams had focused on the mix of colors in nature, the subtlety of colors found upon close inspection of an object or a scene which was first seen as a solid color.

In short, I felt I could have gotten more out of reading a chapter in a good color theory book. The one redeeming feature of her talk came in the form of a color/design experiment. One can mordant yarns in various mordants before making the warp. Then using these still-white yarns, and mixing them together, make a warp, and weave it off, using more of the same yarns. Then dye the finished fabric! One could do this in a pattern—so many ends of the tin-mordanted yarn, so many of alum, so many of chrome, etc. Woven using the same series of yarns would result in a plaid fabric. Or try mixing the yarns randomly, then weaving with only one of them: a subtle streaking or stripe would result. I see this as an area of fun to experiment with, though possibly somewhat limited in other design possibilities.

If you are interested in the subject of color, I would recommend a good colorist's book, like Josef Albers, or following the color course in Palmy Weigle's Color Exercises for the Weaver.

Kathie Frank

TED HALLMAN SLIDE LECTURE

In connection with his two workshops on Design in Drafting, Ted Hallman presented a slide lecture Thursday, May 12, at McNeal Hall, St. Paul Campus. His general topic was "Warp and Weft as Design Sources," and he gave an overview of his work as well. "Versatile" could very well be a one word description of his work, he has pursued many directions in weaving and fiber art, explored them thoroughly, then moved on to new directions, leaving a trail of master weavings across the country, in collections and museums such as the Smithsonian. Mr. Hallman ranged from massive rya environments used for meditation to careful studies of the design possibilities inherent in eight harness twill weaves; from "events" or "happenings" combining elements of dance and fibers to technical masterpieces of various overshot patterns combined with doubleweave blocks. There was indeed something to delight and inspire every weaver.

Mary Temple

WEAVERS GUILD OF MINNESOTA, INC. ANNUAL REPORT May 1, 1976—April 30, 1977

THE SEARCH CONTINUES

As many of you may have read in previous issues of the Minnesota Weaver the Weavers Guild is looking for another location. At the March Board meeting a committee was formed to conduct the search. Since that time the committee has investigated over three dozen possible places. There is a folder in the Guild office that contains information for the search. A card has been made for each building we have any data on. Any of you may look at the information and if you have additional suggestions you can leave them for us there. So far, no building has had all the features we are looking for, so the search goes on.

I would like to tell you what we are looking for and some of the things to be considered. In the Guild's present location we occupy 3200 sq. ft. As many of you may have noticed the room arrangement here is rather awkward. This makes our present location seem cramped. However, if we had 3200 sq. ft. that was completely open, that we could put up walls to make exactly the rooms we needed, we could probably manage with the same amount of space as we now have. Otherwise, it seems we will need more space. How much more? Currently we feel that 8000 sq. ft. would be the maximum we should consider.

Besides size needs, we have also considered geographic location. Proximity to the University seems like a good idea. This includes all of South East and the West Bank. Likewise the area between Minneapolis and St. Paul such as on University Ave., perhaps as far east as Snelling, seems like an accessible area. Then, too, several people have suggested that being near the Minneapolis Institute of Arts would be desirable. We have targeted most of our search towards these areas. We have also checked possibilities farther away.

The next consideration is price. Over the next year we will pay an average of \$450 per month (\$5400 for the year) plus over \$450 per year in taxes. This is approximately \$1.82 per sq.ft. per year. We have found only a few warehouse spaces for less. Most commercial spaces are more, which could amount to as much as \$10,000 a year.

Many people have asked us, "Why doesn't the Weavers Guild buy something?" A significant question indeed! Certainly there is some validity to the idea if we are going to be spending upwards of \$10,000 a year, then perhaps we should have a tangible asset for the money. There is a feeling that we need a permanent location where we do not have to worry about being subject to the varying desires of a landlord. Buying would be a way of bringing some predictability to our long range expenses in that we would have a stable mortgage payment and we would pay increases in utility costs as they come along, rather than paying them in the form of rent increases.

The committee believes that buying would expand our options in selection of a site. With this in mind we want to discuss the feasibility of buying with our accountant Bob Penschorn. We came away from him with the impression that if we could keep our monthly expenses, including mortgage payments, utilities, taxes and insurance to \$750 per month, then we could consider paying as much as \$70,000 to purchase a building. If we could get money for renovation elsewhere, then we wouldn't have to figure that expense in the \$70,000.

Several people have suggested that we should try to get a house. We have looked at some houses and we think that a house might work out. However, the existing room arrangement would in large part determine whether the structure could be converted to meet our needs. One of the factors to be considered is that one of the floors must have enough space for all of the floor

looms as the looms can not be dragged up and down stairs to accommodate the needs of various classes.

We looked into several commercial properties to purchase. They cost anywhere from \$125,000 to \$250,000. To rent space such as above a bank costs \$5-\$6 a sq. ft.

We looked at a school. The utilities alone cost \$12,000 last year. We investigated Fort Snelling. The older residences there need a complete overhaul which the State feels is not worthwhile. Other barracks buildings there will not be vacant for 10 to 15 years from now. An additional drawback will be the State Park sticker fee of \$5 a year to get on the grounds.

We looked into the old Bethel College campus. The owner will not sell it as separate buildings.

So from this sampling I hope you can see that there are obstacles to be overcome before we find a new home for the Weavers Guild of Minnesota. We have received suggestions from several members and we appreciate those suggestions. We would like to invite all our members and friends to give us any suggestions you might have. You can call us at home, Kathie Frank, 331-4032; Nancy Leighton, 378-2673; Patricia McHugh, 922-9500; or call the Guild office 332-7521 and leave your message.

Nancy Leighton

The Search Committee could use more members, If you can help, please let the Guild office know.

PAID MEMBER WORKSHOPS

Previous newsletters have given ample information about the Fall spinning workshop, the November Figure in Fiber Workshop, and the March Nottingham Critique Workshop. All three workshops filled well. Because the leaders took more than the usual number of students, fees were reasonable, transportation costs low or non-existent, and the workshops were very popular, a profit of \$563 was secured. A special attempt had been made to make the workshops' appeal wide and to keep the fees low. The profit—for all of us really—was unexpected.

Kathy McMahon will plan the workshops for the coming year.

Lis Jones, Chairperson

PROGRAM AND MEMBER WORKSHOPS COMMITTEE

PROGRAM:

The programs of the Guild meetings of the past season have aimed to appeal to the many different fiber techniques pursued by our members. For the first time we paid all of our speakers and asked no one to give a repeat. We offered half of our programs in the afternoon and half in the evening. It would be best if we could find a time when all of our members could attend at one time.

A Review of the programs of the past season:

- October 7 "The Norwegian Tapestries of Frida Hansen", a famous weaver, narrated by Anniken Thue who organized an exhibits of Hansen's work for the University of Oslo.
- November 4 "Latin American Brocades" by Sue Baizerman and Karen Searle, the Mini-Course presentation at Convergence '76 in Pittsburgh.
- December 5 Open House with an exhibit of self-portraits by the participants in Walter Nottingham's workshop.

- January 6 "New Images in Hand Printed and Dyed Textiles" by Elsa Sreenivasam, president of the Surface Design Assn. and now teaching in the Dept. of Art Education at the U of MN.
- February 3 "Fiber Arts of Turkey" by Charlotte Miller with a beautiful exhibit of Turkish textiles and costumes in addition to a slide presentation.
- March 3 "Homage to the Bag" from the American Craft Council—slides of bags of all cultures and in many techniques and, "Single Element, Myriad Forms" from Handweavers Guild of America, illustrating many single element techniques in many soft sculptures and decorative hangings.
- April 7 "Off Loom Constructions" by Renie Adams, University of Wisconsin—Madison. She teaches off loom techniques, simple weaving, crochet, macrame, basketry, stitchery, and fanciful pillows.
- May 5 "Chameleons, Elephants, and Butterflies" by Shirley Held of Iowa State University, Ames. She illustrated with slides and textiles the interaction of colors, optical illusion by altering values and proportions, and enriching textiles by effective design.

The Weavers Guild gave an open house to celebrate the publication of The Art of Bolivian Highland Weaving written by two Guild members, Adele Cahlander and Marjorie Cason, on Thursday, December 16. It was a very festive occasion with slides of Bolivian weavers by Lynn Meisch, Bolivian music by Donata Avendano, a commentary on Bolivian weaving by Pola Mardesich, and a stunning exhibit of Bolivian textiles from Adele's private collection. The book is a very beautiful and scholarly publication. We are very proud to claim the authors as our members.

WORKSHOPS:

The By-Member-For-Member workshops were presented for the membership on the third Thursdays of the month. They were three hour sessions on off-loom techniques for which the participants paid only for their materials. The hostess-members and their techniques were:

- October 21 Beryl Smith and Sara Weld with Needleweaving, a Santa Claus woven on a cardboard loom.
- December 2 Anna Smits with a Miniature Backstrap Loom, a small, portable loom on which we wove a handsome belt.
- February 17 Betty Olson and Dorothy Glenny with Finger Weaving. They presented many variations of Indian braiding.
- April 21 Charlotte Miller and Mary Ellen Manning with Cardweaving. With many colorful rug wools and 14 cards many handsome belts were set up.
- May 19 Karen Searle and Nancy Haley with Inkle Weaving on an inkle loom, a rigid heddle, or a simple backstrap.

Our sincere thanks go to you who have been so receptive to our efforts to make the Guild programs effective and appealing. Thank you so very much.

Helen van den Berg

EDUCATION COMMITTEE

This last year has been a busy one for the school—one in which we have expanded in many ways. We have been holding some very successful classes at the Science Museum of Minnesota and now there is the possibility of offering some classes at the Bloomington Arts Center. Ethnic Weaves and Basic Spinning, Dyeing and Weaving, our interim classes for college credit, were enthusiastically received last January.

Our advertising has been expanded to include many local publications, as well as ads in Shuttle, Spindle and Dye, thus hopefully increasing our number of out of town members.

The Ted Hallman and Ken Weaver workshops were filled to overflowing even before the bulletin went to press.

Some progress has been made in writing the booklet on choosing a floor loom. Thank you to all who answered our questionnaire.

A full report of the statistics concerning the year's classes will be published at the close of the school year.

Mary B. Johnson, Chairperson
Sue Baizerman, Kathie Frank, Nancy Haløy, Kathy Martin,
Marge Boening

NOMINATING COMMITTEE

A year ago we were able to nominate persons for each board position except the president-elect. Because of the size of our organization the duties of the president have become overwhelming. Therefore an administrator has been hired to relieve the president of some of her responsibilities. The nominating committee is happy to announce that Sue Obrestad has accepted the nomination to serve as president-elect starting in September 1977.

Ethel Pettengil, Chairperson
Margaret Pidde, Pat Warner

PROPERTIES COMMITTEE

GIFTS, PURCHASES, REPLACEMENTS & REPAIRS

"Loomatics" 40 inch 8 harness loom on loan with 40" 12 dent reed. Picked up by Allan Fuller 5-1-76.

Socket wrench, LeClerc Shuttle and bobbin, extra heddles, and warping hook. GIFT. Fall 1976.

Harrisville 22 inch floor loom in kit form \$179.00

10 inch flat shuttles from Earthworks for \$6.61

2 drawer file cabinet with lock \$15.00

Projector table, Sept. 1976 \$62.88

Window shades \$227.00

Inkle loom \$5.00

"S" hooks for Kessenich looms, 8-21-76 and 9-9-76 \$27.30

Screw driver set and needle nose pliers, Sept. 1976 \$3.24

Carousel trays for projector, Sept. 1976 \$4.98

Replaced spring on warp beam, Macomber loom

Purchased handle for table loom

Replaced upright side piece for beater on Kessenich loom

SUGGESTIONS

1. Printed instructions should be handed out or taped to rental looms. Sometimes looms are assembled wrong, bolts forced in, tie up pins badly bent. A rental agreement is needed.

2. Teachers should enforce brushing fuzz off aprons and beaters after class ends, remove all masking and cellophane tape, etc.

THANK YOU to: Paul O'Connor, Marjorie Jirousek, Verna Kaufman, Sue Mansfield, Edis Risser, Sue Obrestad, Betty Olson, Suzy Sewell, Helen van den Berg, Jennifer Dean.

Betty Peter, Chairperson

STUDIO EXHIBITS COMMITTEE

Since June 1976 the exhibits committee installed seven shows of Weavers Guild members' works; four at the Guild and three at other locations. The exhibits include the following:

1. An invitation from the St. Paul-Ramsey County Bicentennial Commission to participate in the June-July special Bicentennial events was accepted by setting up a month-long exhibition at the downtown St. Paul Northern Federal Bank. Approximately 50 pieces were hung.
2. The Midwest Conference of Women in Law held at Hamline University in November requested an exhibit which was set up in the gallery space of the Learning Center. Approximately 30 pieces were hung.
3. Pieces from Elsa Sreenivasam's collection of surface designed fabrics as well as several of Elsa's own works were on display in January at the Guild after the member program.
4. Char Miller shared her wonderful collection of Turkish textiles in conjunction with her February member program.
5. During March and April an exhibit of old textiles was made possible by members who generously loaned their prizes for display.
6. The Weavers Guild was invited by the University of Minnesota Extension in Austin, MN, to participate in a community day on April 30. Wall hangings and other non-functional items were requested for the day. Three Guild members demonstrated weaving: Laura Thompson, Navajo weaving; Char Miller, card weaving; and Verna Kaufman, frame loom weaving. Approximately 30 pieces were displayed.
7. Betty Peter was invited to show her work at the Guild during May. She will be missed when she moves to Arizona in June.

In January the four wall display boards at the Guild were recovered with white burlap found in the resourceful stage closet at the Guild. Eleven yards of white burlap were purchased in April for four of the five portable wooden display units owned by the Guild. When installed, the burlap provides a taut surface on which small items can be hung.

Miscellaneous items were purchased which included 3"x5" note cards on which information of the woven pieces was typed for each exhibit, double sided tape to place these cards next to the pieces, straight pins, and nails.

Suggestions for 1977-78: Interest in displaying woven works from the Guild has been expressed by various groups including community galleries and special events groups. Other exhibits could be actively solicited by the Guild to be displayed in prominent places for more exposure (for the Guild as well as members' works). Such places could include secured public lobbies in banks, churches, etc. Monthly exhibits at the Guild of members' works would hopefully encourage members to gain experience in displaying their work. Other monthly exhibits of ethnic weaves, etc., would provide insight and inspiration for designs in weaving.

Verna Kaufman, Chairperson

OUTREACH COMMITTEE

This year I have not been very busy. However, I have answered some of the letters on Inquiry which have come to the Guild. The letters, with my answers are in the Guild files.

I like letter writing, and would like to continue.

Irene Wood

GROUP PROJECTS

The two-harness color and weave effect gamp is still on the loom with warp for about 15 more people to weave on. It has already been woven on by 30 members.

A New Group Project is Ready: SWIVEL WEAVE

Using the new Harrisville Kit Loom, we have threaded a Spot Bronson, and the Swivel treadling works well. Contact Margaret if you wish to be on the list to weave a sample. This is your opportunity to weave on the Harrisville loom, and explore the many possibilities of Swivel.

Margaret Pidde, Irene Wood

TRAVELLING EXHIBITS

There have been two travelling exhibits at the Guild during the past year. In September the Handweavers Guild of Connecticut sent us their work in Natural Dye and Crackle Weave. The Hobby Weavers of the Ohio Valley sent an exhibit of miscellaneous projects done by members in February 1977.

Edith Glemaker, Chairperson

PUBLICITY COMMITTEE

Guild events which were publicized this past year were the guest-artist workshops which included lectures open to the public—Mary Walker Phillips and Ted Hallman—the fall "spin-in" and the Fiber Fair. The Fiber Fair was announced on radio, TV (Ch. 5 "Twin Cities Today") and in news articles in both Minneapolis and St. Paul papers. The Minneapolis Star ran a picture of the Christmas tree which Guild members decorated at the Minneapolis Institute of Arts as well as an article about the Guild-sponsored workshops held at the Institute in December.

Sue Obrestad

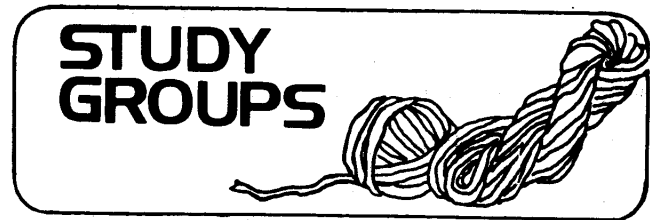
THE MINNESOTA WEAVER

The *Minnesota Weaver* has had a highly successful year financially. Two-thirds of its printing costs were financed by advertising and subscription income, one third by dues. The budget for the year was based on a 50/50 split between advertising and dues, so we are still operating in the black!

We have had a highly successful year in other ways, also. The publication continues to be well received, and has been the reason behind a number of membership renewals. It also has been extremely well supported, with a great many members contributing articles, reports, announcements, drawings, etc—the pages are always miraculously filled each month, and by many different people. It was my hope in starting this publication that it could become a forum for communication and

expression among Guild members, and this hope has been realized through your support. It has been a very rewarding experience serving as editor of *The Minnesota Weaver*, and I thank everyone who has been involved in any way with it this year.

Karen Searle, Editor

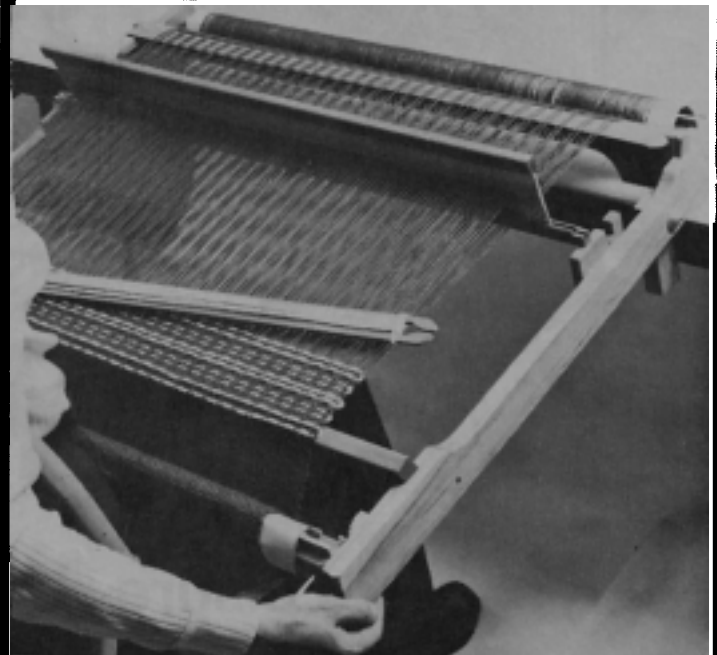


POSSIBLE NEW STUDY GROUPS

Looking for weavers to start an evening study group in South Minneapolis. If you are interested, an organization meeting is set for Tuesday, June 21, 7:30 p.m., at 5345 Irving Ave. So. Call either Heather at 922-3143 or Margaret at 824-8918 (evenings or weekends) to let them know if you are coming or are interested but unable to come.

Are you interested in belonging to a study group? (A study group is a group of people who meet regularly to discuss or study a common interest—weaving, spinning, basketry, etc. Sometimes it grows out of a class or workshop.) If you are interested enough in a study group to want to try to start one, call Margaret at the Guild office, 332-7521, days. She will help you to locate other weavers in your neighborhood if you want to start a group on that basis; or other people with interests similar to yours.

BEKA LOOMS



See your local BEKA Dealer

BEKA INC. 1648 Grand Ave. St. Paul Mn. 55105

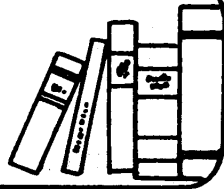
Yarn shed 

Summer hours: 10-6 M-F
10-5 Sat.

Vacation Projects for the Family

*Robin Center, 4104 Hwy. 52 No.
Robbinsdale, Mn. 55422. ph. 533-9003*

LIBRARY NEWS



RECENT ADDITIONS TO THE LIBRARY

The Art of Bolivian Highland Weaving by Marjorie Cason and Adele Cahlander was awaited with great anticipation by students who had already made use of some of its contents. The book is well organized and clearly written and illustrated, an asset for learning the complex structures of Bolivian weaving. Included in the book are an introduction to the weaving of the area, complete instructions for beginning weaving, a section on 22 band projects of increasing complexity, several embellishment techniques, and suggestions for weaving wider pieces and project planning. In addition to further motifs, the appendix includes the grids for pattern diagramming developed by the authors. These grids facilitate the comprehension of the different weaving structures, the designing of one's own motifs, and the weaving of them. HGA offers a textile kit on Bolivian weaving for rental. The kit was put together by Adele's Bolivian study group and complements the chapter on band projects. This book is indispensable for anyone interested in learning and understanding the art of Bolivian weaving.

Connie Magoffin

Cardweaving by Ruth J. Katz, Van Nostrand Reinhold, pub. This book covers the basics of cardweaving. It shows the

beginner a variety of looms and equipment which may be of use in handling narrow or wide warps. This historical section is particularly interesting and shows a variety of cardweavings from all over the world. The instructions for the beginning weaver are clear and well illustrated. The suggestions for designs and patterns tend to follow traditional models. The book is liberally illustrated and would be of use to the beginning weaver interested in traditional applications of cardweaving.

Char Miller

ETC...

???

WOOL MOTHS

Kathy Martin had a recent encounter with wool moths that arrived at her house in a bag of mohair fleece. She burned the mohair, aired, shook, and rewound all of her wool yarns and wiped her storage area with ammonia before returning her wool to it.

Kahty would like to hear from others who have had to deal with these creatures as part of her research for a future Minnesota Weaver article. Call her at 922-3710 or write to 4800 Sheridan Ave. So., Mpls, 55410.

Wool moths are small—about the size of a large mosquito, whitish in color with a gold sheen to their wings—BEWARE!



the Yarnery

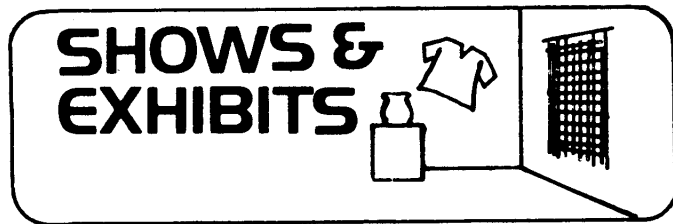
1648 Grand Ave. St. Paul, Mn. 55105 (612) 690-0211

-OPEN-

the Yarnery 2

Leisure Lane Shopping Center
7101 France Ave. South 922-7179

Come and visit our beautiful new store



Uptown Art Fair at Hennepin Ave. and Lake St. in mid-August.

MIA DISPLAYS LION RUGS FROM IRAN

An unusual and fascinating variety of lion images are presented in the exhibition "Lion Rugs from Fars," which opened May 7 in the Minneapolis Institute of Arts' Minnesota Gallery (150).

Lion rugs are a traditional product of the women and girls of the nomadic province of Fars in southern Iran. They are personal expressions of the weaver, who tries to please her husband or Chieftan by presenting him with a replica of the king of beasts.

Since they were never intended as commercial items, these rugs lack the standardization of design found in the more well known sophisticated Persian rugs. Some familiar design elements can be found in the borders, but the lion images are fanciful, original, and often unusually monumental.

Because lions became scarce or extinct in the region long ago, there are no visual prototypes; thus, imaginative colors and non-feline features found their way into the images. In fact, the most realistic depictions were inspired by British lion blankets brought over from India around WWI.

The 41 rugs in the exhibition are from the collection of Professor Parvis Tanavoli and his wife, Manijeh, who is a member of the Gashgai tribe, which produced most of the rugs. Together the Tanavoli's have explored not only the markets of Tehran, but also the campsites and villages of the nomads, where rugs are the principal adornment of the tents. Professor Tanavoli is a noted sculptor who taught at MCAD from 1962-64.

"Lion Rugs from Fars," being circulated by the Smithsonian Institution Traveling Exhibition Service (SITES), can be seen until June 5. A fully illustrated catalog is available.

CALDER'S UNIVERSE

An exhibition of some 200 mobiles, paintings, stabiles, toys, drawings, jewelry and other works by the late Alexander Calder opens June 5 at Walker Art Center. This exhibition organized by The Whitney Museum of American Art, New York, broke attendance records there and at its subsequent showing at the High Museum in Atlanta. "Calder's Universe," on view through August 14, cannot be seen anywhere else in the Midwest, and is a definitive retrospective of the works of one of America's most internationally known sculptors, whose prolific career spanned 50 years.

OUTDOOR ART FAIRS

Summer is the season for outdoor art fairs. Some of the major ones in the Twin Cities this summer are:

St. Anthony Park Art Fair, Saturday, June 4, at the St. Anthony Park Library, Como and Carter Aves.

Rose Fete of the Mpls Institute of Arts, Sunday, June 19, in the Park at 2400 Third Ave. S., Mpls.

The Minnesota Craft Festival, Saturday, June 25 and Sunday, June 26, noon to 6 p.m. both days on the grounds of St. Catherine's College, 2004 Randolph Ave., St. Paul, sponsored by the Minnesota Crafts Council.

FOCUS ON CRAFTS: AN EXHIBITION

The Goldstein Galleries on the University of Minnesota St. Paul Campus recently hosted a craft show in conjunction with the Craft Marketing Conference. The show contained over one hundred and fifty pieces executed in various media including fiber, glass, metal, and clay. Thanks to the efforts of Charlene Burningham, the fiber field was well represented. Pieces included the more traditional forms including the black ash and sweet grass baskets of Josephine and Williams Robinson of Nay-tah-waush, MN, to the miniature crochet still lifes of Renie Adams.

Ikat was the best represented technique. Numerous artists used the technique resulting in very different effects. One of the most striking pieces of ikats was Larry Edman's Butterfly Wing Ikat which employed a warp ikat woven with a fine copper metallic weft. The metal not only gave a lovely sheen to the piece, but also allowed the warp ikat pattern to remain undistorted in the weaving process.

One piece that must be mentioned both for its beauty and outstanding craftsmanship is Diane Sheehan's Annunciation. The piece was constructed with linen yarn, in a woven warp and weft print combined with half hitches. Kathie Frank fell so in love with this piece that while in the Chicago area she made a side trip to visit the artist who is an instructor at Purdue University in West Lafayette, Indiana.

Another outstanding aspect of the fiber portion of the show was the number of well designed textiles of "minimum size." Among these were Construction: Miniature by Lewis Knauss, Maragawa X by Kay Sekimachi, and Page I by Claire Zeisler. Each proving that a fiber piece doesn't have to be a minimum 5 feet by 5 feet to be impressive.

It was unfortunate that the entire show did not remain hung for the full time advertised. Those of you who missed seeing all or some of the pieces will have a chance to see slides of the textile portion of the show at the first Weavers Guild meeting in October. There are also slides of the fiber pieces available for purchase from the University. Anyone who took slides of the show and would be willing to share them with the Guild at the fall meeting please call Pat Boutin Wald, 331-8202.

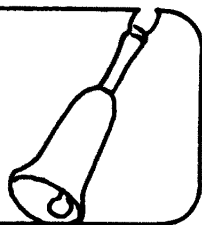
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SCHOOL NEWS



SPEED WARPING— A NEW MINI-COURSE IN JUNE

Betty Peter, before she leaves for sunnier climes, is going to give a one-day class in speed warping methods. She'll also include tips she's learned during her extensive weaving experience. You should sign up soon if you want to be sure to have a place in this class. Friday, June 17, 9:00-3:00.

OTHER CLASSES COMING UP IN JUNE

Here is a brief rundown of what classes will be starting at the Guild this month. You will find the summer classes are quite concentrated—so you can work them around your vacation. There are also lots of week-long courses and weekend courses, as well as mini-courses.

Frame Loom Fundamentals—a special summer edition, that runs three mornings a week for two and a half weeks. Starts June 15.

Intermediate Frame Loom—three afternoons a week for two weeks. Starts June 20.

Frame Loom Explorations—Try this! You'll like it! Starts June 15.

Introduction to Floor Loom Weaving—A week-long class, which runs simultaneously with Spinning and Dyeing I. The two classes do some projects together. Starts June 20.

Intermediate Floor Loom—Runs for a week at the same time as Spinning and Dyeing II; again, some projects are coordinated. Starts June 27.

Spinning I—A Tuesday-Thursday evening class with Peggy Dokka. Starts June 16.

Spinning and Dyeing I—An intensive week you'll enjoy—plus you'll learn a lot! Starts June 20.

Spinning and Dyeing II—For intermediate students, a chance to spend a week finding new skills and directions. Starts June 27.

Basketry—Tuesday and Thursday evenings—learn a satisfying, portable craft for summer trips. Starts June 14.

Weekend Frame Loom Weft-Faced Weaves. For the first time, a weekend course for learning the beginning steps of weaving. Especially designed for people who live out of town, but open to all. Weekend of June 24-26.

Consult your green summer bulletin for complete information on all summer classes. If you need a copy of the bulletin, please call the Guild office.

Frame loom weavers are more than welcome in the summer weekend workshop on clothing. Many garments are made with the narrower fabrics frame looms can produce, and many of the fibers commonly used on the frame loom work well for clothing.

TED HALLMAN WORKSHOPS

A fresh look at twills was the theme of the recent workshops given at the Guild by Guest Artist Ted Hallman.

Thirty-six students attended, coming from such far away places as Winnipeg, Kansas, Iowa, Moorhead, and Duluth.

The two three-day workshops were a valuable exercise in designing, drafting, and weaving original twills and looking for their creative and interpretive potentials.

After an intensive review of drafting principles, each student designed and threaded an original twill diaper pattern (a point twill with reverses and repeats) and wove twill "pictures" using the twill lines to suggest such concepts as mountain landscapes, ice, water, steam, fire, etc.

In addition to these exercises in creative thinking, drafting, and weaving, Mr. Hallman shared his method of raddle warping and had some pertinent comments on how pieces should be presented—with invisible mountings or else very appropriate ones. By the end of the workshops, everyone seemed to agree that it was a very worthwhile experience; that it gave us the freedom to design weaves to produce specific effects without consulting the books. Mr. Hallman's friendly and encouraging attitude helped to make the workshops enjoyable.

Ted Hallman is a highly accomplished artist and weaver who is presently an instructor at the Ontario College of Art. He moved to Canada from Southern California two years ago to study with philosopher Kenneth G. Mills. He is currently working on some very complicated twill designs.

Karen Searle



Ted Hallman comments on student efforts.

JOB OPENING: EDUCATIONAL COORDINATOR

Job Description: The Educational Coordinator is the chief administrator for the Education Committee, which is charged with running the Weavers Guild School. The Committee approves the general schedule of classes, hires the teachers, fixes salaries, and determines what courses are to be offered. The coordinator then assigns courses to time slots, assigns teachers to courses, does room assignments, etc. He or she is also responsible for sending out faculty newsletters, holding teachers meetings, analyzing student and teacher evaluations, coordinating curriculums, and publicizing upcoming classes in The Minnesota Weaver. The coordinator also helps develop the school budget, prepares the bulletins, and coordinates school operations with the Properties, Library, and Workshop committees. Summer workshops, in which the Guild brings in special guest artists from out of town, are also a responsibility of the coordinator. A considerable amount of time is spent handling day-to-day administrative tasks and problems.

A second area of responsibility is acting as liaison with area colleges. The Guild has standing college credit arrangements with the College of St. Benedict, and also occasionally makes arrangements with Hamline University and Augsburg College. The coordinator handles necessary details involved in maintaining these credit arrangements.

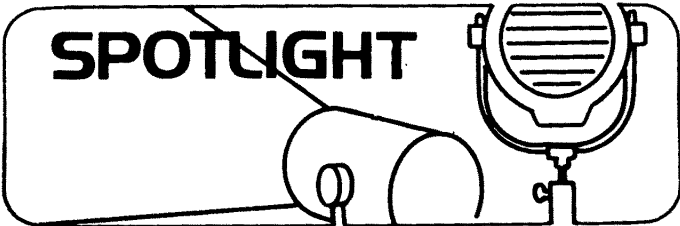
A background in administration would be valuable.

Salary: Commensurate with experience (\$4 to \$6 per hour)

Hours: Flexible, an average of two mornings per week.

Those interested should send a resume to Mary B. Johnson, chairperson, Education Committee, 1365 W. Ryan, Roseville, MN 55113. Please include a statement about how your qualifications would enable you to fill this position.

Deadline for applying: Applications should be received no later than noon on June 24, 1977.



This is the first of a series of sketches about Minnesota weavers, all Guild members. The idea grew out of the Walter Nottingham Critique Workshop. Most, or possibly all, of the articles began at the workshop where each participant was asked to present a statement of her goals.

KATHY McMAHON

Kathy McMahon is familiar to many of us as the soft sculpture artist working with the paint brush fiber, prostran, coiling wall hangings and baskets, often using wrapped tubes and part-basket forms. Some are brightly colored. Many are white.

She began this series after taking a one-day workshop in coiling at the Guild. Other courses that have influenced her a great deal are Frameloom I and II from Jean Lodge, Multilayered Wall Hangings from Charlene B urningham and Inlays from Baizerman/Searle. She has also taken a number of other workshops and classes in weaving techniques.

Kathy began her formal art training with a BA in Art Education from St. Catherine's College in St. Paul. She is a substitute teacher in the St. Paul Parochial and Public Schools and teaches weaving at the St. Paul Y.W.C.A. She began work in fibers when painting became incompatible with Kelly who is now eight and Katie who is seven. She has been at it for five years.

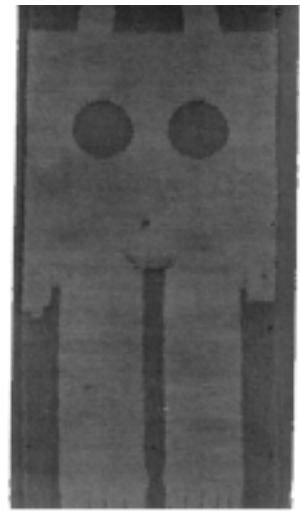


Kathy at home.

Here is Kathy's explanation of her work of this past winter:

"This series of inlay weavings had its origins in the Figure in Fiber workshop in November, 1976. Once I decided to do a 'self-portrait' on the frame loom, inlay seemed the only technique possible to use. I let the technique help determine the design and so the weaving (Me-Woman) happened.

"In looking at that first figure weaving I thought that I probably should do some more. In the critique of that workshop Walt seemed to concur. Originally my goal was to do a series of 'Personalities' in white on white. But they wouldn't come—that is, the general idea was there but the individual design specifics were lost somewhere. I do hope to pick them up along the way.



"Me-Woman" by Kathy McMahon

"So my goal changed in regard to content and treatment of the technique. I wanted to do pictorial hangings without the time commitment necessary with tapestry. The designs that evolved were to be my children and other aspects of myself. They would still be figures but with color and less rigidity.

"I wanted my children to be recognizable as themselves and also to be representative of children in general—free, happy, joyful, and so forth. The first weaving of myself I thought of as Me-Woman—female, sexual, surprising. The second weaving became Me-Mother—protective, caring, warm. It should be related to the children weavings. I am not pleased with this weaving either in the design or quality of workmanship. This may or may not be subliminal.

"The third weaving of myself was to be Me-Alone—not overwhelmed with my sex or roles. Me with fiber. I also wanted to work with blending the inlay yarns in a painterly manner. I hope to explore this further.

"I did cop out. I have a very distinct mental image of a He-Man companion piece to Me-Woman. I did not do it because I was not ready to face my husband's negative reaction. He of course has not seen it but he did feel that the Me-Woman piece was too revealing. I should say though that he realizes perhaps more than I, how much I need my weaving to live. He is very supportive."

Guild members may see many of her things at the Westlake Gallery in Minneapolis in the Fall.

Lis Jones

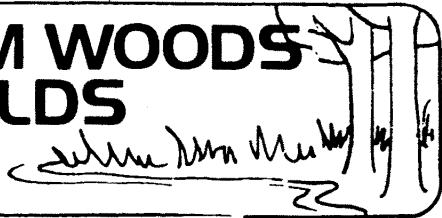


"Katie" by Kathy McMahon



"Kelly" by Kathy McMahon

FROM WOODS & FIELDS



Connie Magoffin

Summertime is holiday time for natural dyers and this issue is my last chance to communicate a few thoughts on this summer's potential dyeing activities:

I. Lichen dyeing. The lichen dyeing workshop held April 28 at the Guild was offered to acquaint you with the great dyeing possibilities of lichens. Tiny plants often overlooked by most of us, lichens offer several advantages for dyers. Lichens are found world-wide, they can be collected any time of year, no washing or mordanting of wool is necessary, they can be easily dried and stored, little equipment is needed and therefore you can do the dyeing almost anywhere, and the aroma and appearance of the wool after it has been dyed is wonderful. If you missed the workshop, you can learn about lichens from three books available in the Guild library.

II. Dyeing tips and recipes. Don't be afraid this summer to experiment with any plant, identified or not, as a potential dye source. Simmer a small amount with a few butterflies of mordanted yarn to check colors before doing large quantities. If you are reluctant to experiment, the Guild has several dyebooks which include tried recipes. (See Minnesota Weaver Feb. 76 for a list of the books.) Also check past "From Woods and Fields" columns for dye information: black walnut and sumac (Threadbender, Dec.-Jan. 74-75), birch bark (Threadbender, Feb. 75), willow, plantain, milkweed, chokecherries and dandelion (Minnesota Weaver, Oct. 75), coreopsis, gloriosa

daisy, hollyhock, pearly everlasting, bracken fern, pineapple weed, mock orange and motherwort (Minnesota Weaver, Sept. 76). Paul O'Connor pointed out an error in that column: a brown is obtained from motherwort by adding acid to a Ph of 1. The recent May issue of Minnesota Weaver includes experiments with spinach, leafy spurge, strawberry, tea, buckthorn, clover, coffee, cranberries, dock, goldenrod with sodium dichromate as mordant, onion skin with tea as mordant, purple iris, pinecones, and rhubarb seeds. Don't forget to send me some dye samples to pass on to other dyers.

Several people have asked me about how to do light tests. Check the Minnesota Weaver, Sept. 75 and March, 76. I feel this is an especially important part of natural dyeing and if you have never done any light tests before, try some this summer.

Remember to dry some dyeplants for your winter dye pot. See the Threadbender, June 75 for different drying techniques.

III. Group collecting and dyeing sessions. Betty Olson has kindly offered the woods and fields where her mother lives as a spot for a dyeplant collecting expedition. She says it is about 30 miles from the Guild on the Rum River. If anyone is interested, contact Betty or me, the date we go is up to your responses.

Mary Temple offered an excellent suggestion of having some one-day dyeing get-togethers where we bring dyes and mordanted yarns and have fun dyeing. Anyone interested?

Have a great summer of growing, collecting, and dyeing!

look for the opening of

NEEDLES GALORE

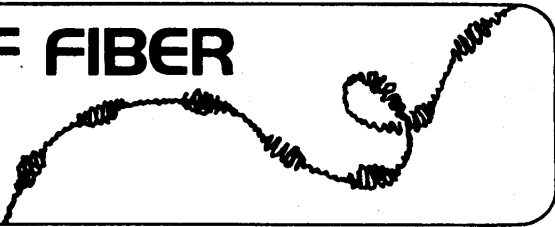
around July 1st in

Diamond Head Mall

230 W. Burnsville Pkwy.

Lavonne Horner and Randy Stritch

OF FIBER



SUMMER CLOTHING

With summer coming we all need some cool additions to our warm weather wardrobe. Weavers have some cool fibers and comfortable designs available to them. Summer clothing is a natural thing to weave. Many good ideas can be borrowed from cultures accustomed to hot weather, and the fabrics you can make are more comfortable than most manufactured today.

Summer fibers are cotton, linen, and a blend of the two—cottolin. I am a fan of natural fibers as they always seem to give the best results for your weaving effort.

Cotton may be either mercerized or unmercerized. Mercerization is a process whereby cotton thread under tension is boiled in a caustic soda solution. This process flattens and elongates the cotton fibers making a stronger, more dye receptive yarn that has a sheen. Mercerizing will also prevent some of the shrinkage common to cotton.

Unmercerized cotton is characterized by a dull surface and is closer in appearance to natural cotton fiber.

Cotton comes in a range of sizes and textures. Some common cotton sizes for warp are 20/2, 10/2, 5/2, and 3/2. There are also many other cotton sizes to work with. Pearl cotton has been heavily mercerized to give it a soft, shiny surface. Check the manufacturers information concerning other cottons and the amount of mercerization they have undergone.

Linen is a fiber used since ancient times for clothing. It gives various results depending upon size used. Most successful garments are made from linen which is fairly fine—20/2 is a good size. Larger diameter yarns give a heavy, stiff result and would be uncomfortable to wear next to the skin.

Linen is one fiber that improves with age. It thrives on repeated laundering and ironing. The fibers become flattened and the fabric develops a sheen and drape that is ideal for garments.

Cottolin is a Scandinavian fiber that is also good for garments. This half-linen—half-cotton yarn creates soft fabrics with an interesting texture to slight irregularities in the spin.

If you are weaving your garment in plain weave it is best to sett the threads for a balanced weave. Some suggestions for correct sett are listed here:

3/2 cotton	12-15 epi or 10 epi on frame loom
5/2 cotton	15-18 epi or 16 epi on frame loom
10/2 cotton	20-24 epi or doubled at 10 epi on frame loom
20/2 linen	24-30 epi
cottolin	20-24 epi or doubled at 10 epi on frame loom

If you intend to weave twill, place the threads a bit closer together.

Cotton, linen, and cottolin all shrink when washed. Shrinkage should be planned for when you wind your warp. I add about 10% above and beyond my loom shrinkage to both length and width in weaving for cottonlin and unmercerized cotton. This is 10% added to the piece as it comes off the loom. Linen and mercerized cotton shrink somewhat less, but do weave your garments in these materials slightly larger. When

shrinkage occurs, the fibers place themselves closer together, so if you are in doubt as to the correct sett, a closer sett may shrink less. Also, because of this shrinkage factor, any openings left for necks, or loom-shaped areas will become larger after washing, so weave them slightly smaller than you need.

With proper planning you should have no trouble making cool and comfortable summer garments. The combination of the more porous handwoven fabric and the natural fibers will allow your skin to breathe and your body moisture to be absorbed. It will be your first choice on hot days.

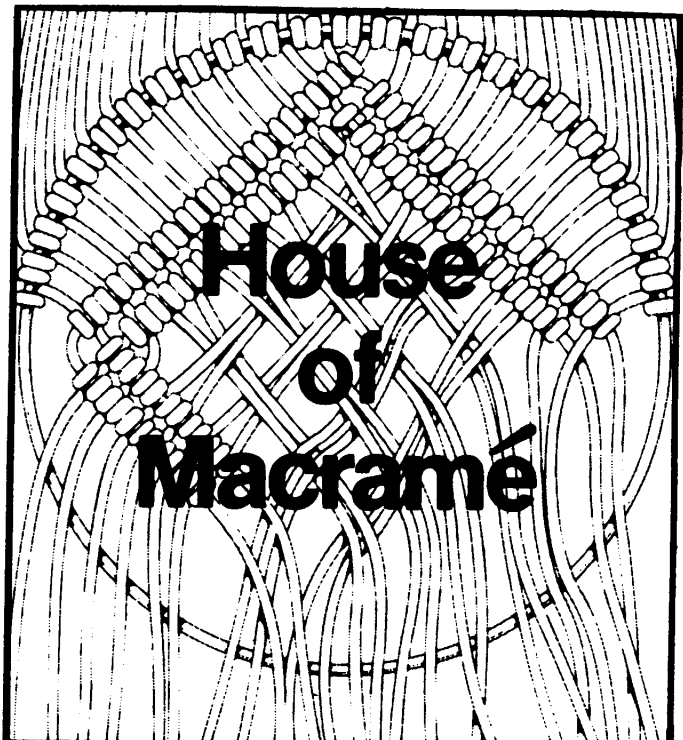
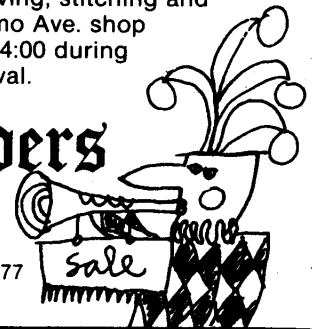
Rose Broughton

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3515 W. 69th St., Edina
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76 pages Hardcover
Publisher's Price \$6.95



Shaped Weaving
by
Krevitsky & Ericson

This book deals with making garments and accessories with simple needle-and finger-weaving techniques. It shows how you can make a great variety of shaped forms. Some of the projects include collars, neckpieces, vests, sleeves, yokes and accessories such as jewelry and hats.

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Hand Weaving
by
Mad Duchemin

This beautifully illustrated and clearly written book brings you step-by-step explanations of the principles on which all hand weaving is based. Describes over 40 different weaves —with detailed suggestions for warp and weft material and setting in the reed.

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New Design in Weaving
by Donald Willcox

A contemporary approach to weaving with observations on the current state of the art. Over 200 photographs illustrating traditional as well as experimental work by leading Scandinavian weavers. Techniques are discussed in clear, understandable terms.

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- Carding, Spinning, Dyeing by Hoppe & Edberg
 Shaped Weaving by Krevitsky & Ericson
 Hand Weaving by Duchemin
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(Allow 4 to 6 weeks for delivery of books)

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SWATCH PAGE

GALLOON BRAID

A few years ago I needed some fancy trim for a dress and was over whelmed at how much such "braids" sold for per yard. Being desparate and not overly affluent at the time plus having difficulty finding a harmonious color match, I decided to make my own.

I remembered reading in an old issue of Shuttle Spindle & Dyepot an article about making a spaced inkle braid sometimes called French "galloon braid." I decided to adapt the principles involved to meet my needs of the moment.

The general requirement for such a "braid" is to warp an inkle loom with two sections made up of a relatively fine thread. Each section should weave up to a warp faced unit about three-eighths inches to one-half inch in width. These two bands should be separated with a space of about one inch.

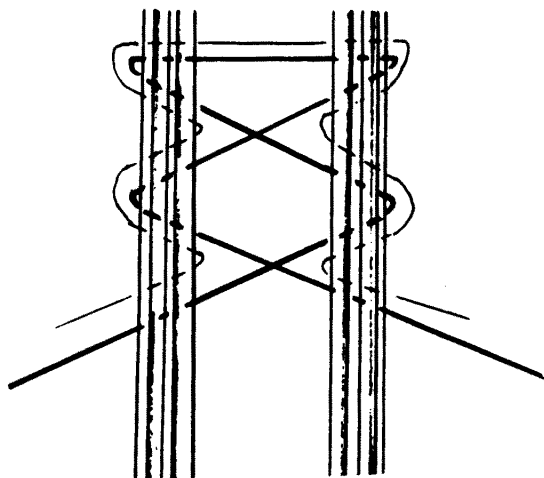
Two wefts are required. In the traditional weaving of the galloon braid the finer weft is a gold cord and the heavier weft, usually twice the thickness of the other weft, is a silk cord. The basic principle is to use two different weights of threads as weft.

For the "braid" I made I created my wefts by plying some commercial yarn together with the use of my spinning wheel. In this way I was able to have the two thicknesses of weft — as well as the particular colors I needed. I used one yarn of one color for the warp and the thin weft and a darker, heavier thread for the second weft.

The weaving is a simple four step process. I did my weaving on an inkle loom but this trim could easily be done on a floor loom and with some adjustment, also on a frame loom.

- Step 1. Weaving requires two weights of weft. Divide weft threads of each weight in the center. Lay fine weft in the shed. Change shed; lay heavy weft in. The same length of cord should extend on each selvage edge. Wind the wefts on individual shuttles or into butterflies. There will be two shuttles on each side of the warp with an open space in the center.
- Step 2. Change the shed; weave the heavy cord back to the center opening and drop the shuttles down in the center open space.
- Step 3. Now change the shed and weave the finer weft from the selvage edges to the center. Next change the shed and weave both fine wefts from the center space out to each selvage edge.
- Step 4. Pick up the heavy center cords and cross right over left, and weave them on the changed shed from the center space out to the selvages. Change the shed, weave back to the center opening; drop the heavy cords down in the center. Repeat these four steps, starting with the fine weft.

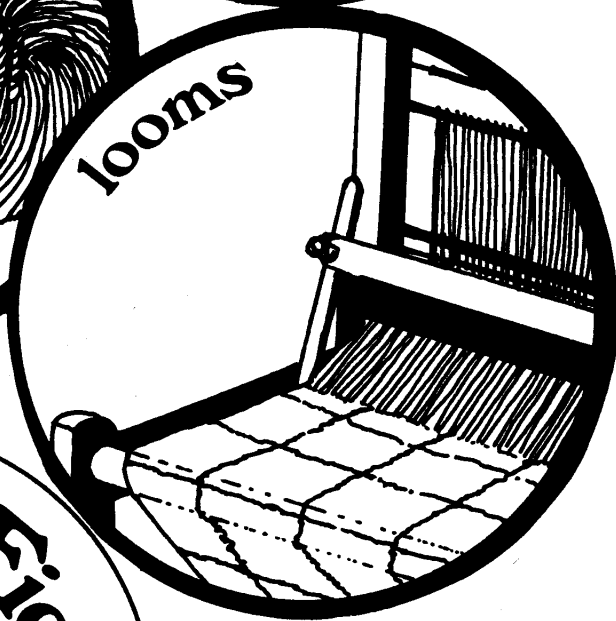
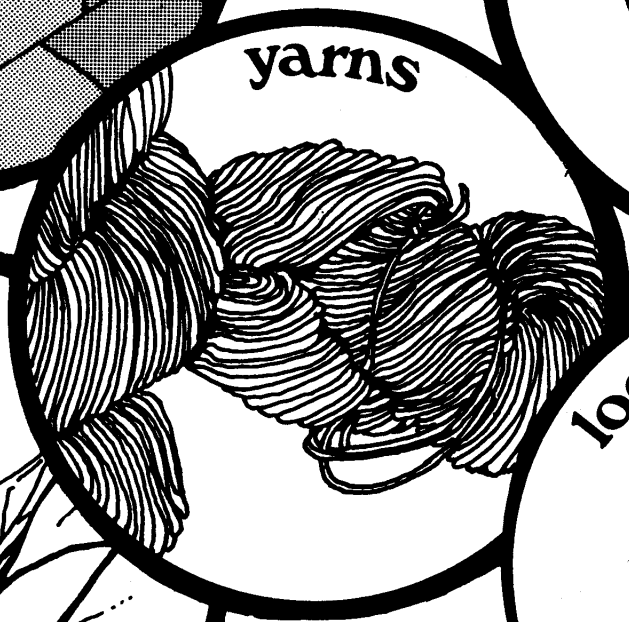
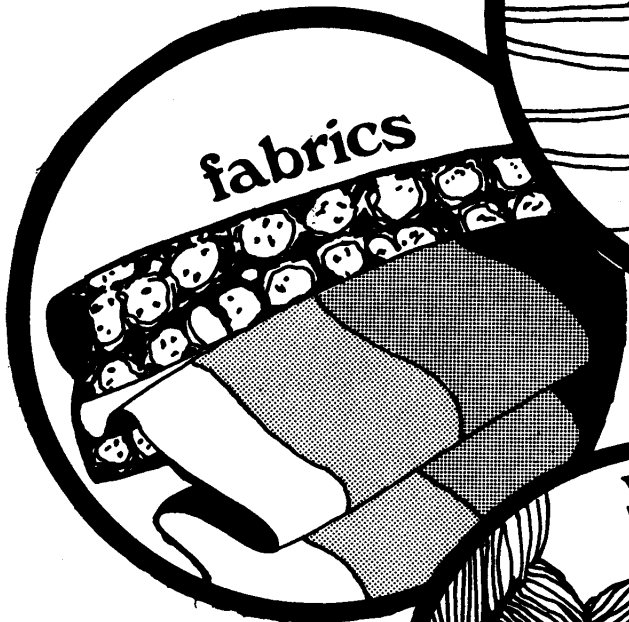
warp threads — space — warp threads



Note: I was fortunate enough to study very briefly some warp-painted and ikated velvets at several museums last month and found many with a twill ground weave, especially the French. The information I communicated in the February issue will weave up a velvet, but I am not altogether sure the method proposed is the best one. Perhaps in a year or two I will be better grounded in this area. I think I was a bit premature in attempting to write about the weaving of velvet at this stage of my weaving exposure and development.

I am grateful for the experience and exposure I have gained from editing this swatch page; I hope you can say the same from having read it. This will be the last swatch page until the fall

I wish you a happy summer and much weaving fun. Lotus Stack



Depth of Field



**405
Cedar**

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BULLETIN BOARD



Note: Donations are still being accepted to help defray the cost of the Ted Hallman lecture.

ALUM FOR SALE

The Guild has purchased a bulk quantity of alum for resale to members at around \$.40/lb. Call Connie Magoffin, if you wish to purchase alum for your summer natural dye experiments.

HAMMOCKS, ANYONE?

Kathie Frank would like to hear from anyone with a handmade hammock who would be willing to let her photograph it. Please phone her at 331-4032 or at the Guild, 332-7521, as soon as possible.

Wanted

Fai the Anderson wishes to buy:

Macomber Ad-a-Harness Loom (pref. 8 harness), 40" wide, but will consider others; 222-8219 (studio) or 227-9806 (home)

For Sale: 12 harness Pioneer loom, 2 reeds, (12 and 8), \$300. Warp directly from spool onto loom. Open top reed and snap on heddles. Treadle stand for Pioneer Loom 12 treadles \$80. Mary Fagerson, 484-5000.

Dear Spinners,

At last, a wheel has been created for the contemporary spinner. It's beautiful to see and beautiful to spin.

Handcrafted of black cherry, the wheel is made exclusively for the Wool N Shop.

A demonstration will be given on Wednesday, June 15th at 2:00 p.m.

Come, have a cup of coffee and try this wheel. It's a beauty.

*Cordially yours,
North Cen. Wool Mktg. Corp.
The Wool N Shop*

SUMMER FESTIVAL AT NEW YORK MILLS

On June 17-19 at New York Mills, MN, there will be a celebration known as Kesajuhla (Summer Festival)—this year featuring a buffalo roast, blackpowder shooting events, and a folkarts-crafts fair. The Finn Creek Open Air Museum will be the site of events.

The crafts fair is an open invitation to all craftsmen and hobbyists (no set up or commission charges) to set up and sell their wares.

To get to Finn Creek, drive to N.Y. Mills located on Hwy 10 just west of Wadena, MN. For more information, write: Finn Creek Open Air Museum, Box 357, N.Y. Mills, MN 56567.

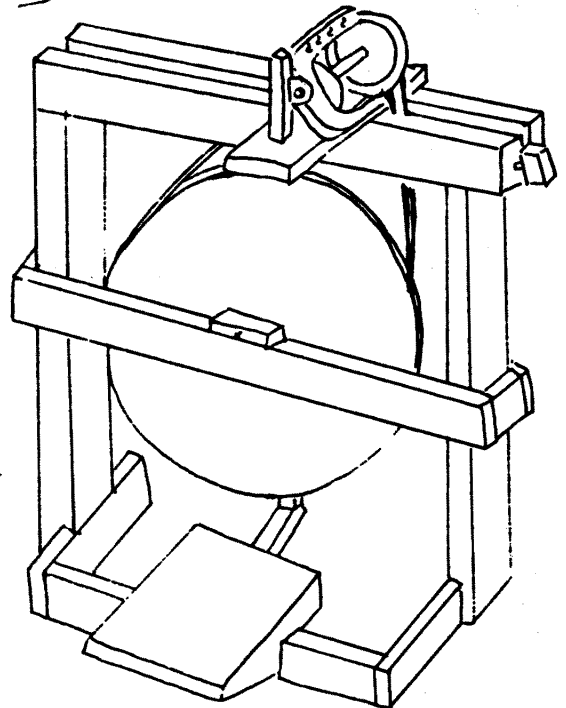
BEAUTIFUL IMPORTED YARNS for the connoisseur

(closed June 4-20)

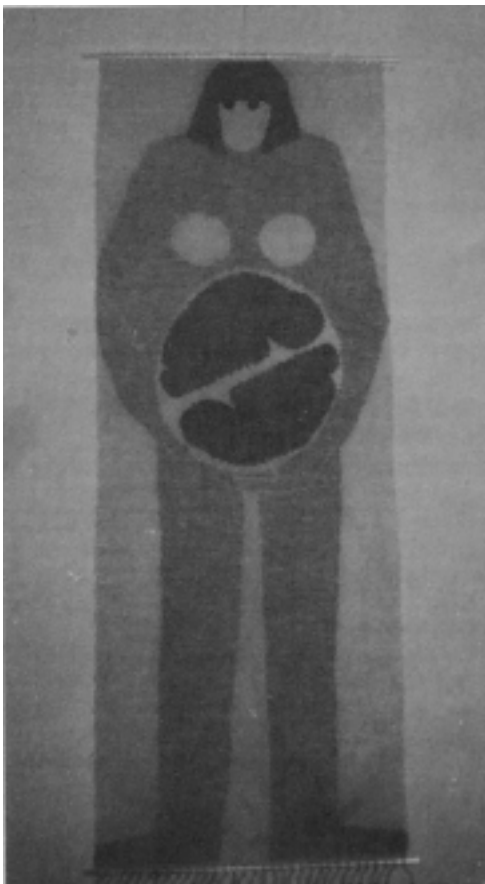


At Chowen's Corners in the Village of Deephaven
18236 Minnetonka Blvd. 475-2521

The Glasker Wheel



*101 27th Ave S.E.
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#331-1813*



"Me-Mother" by Kathy McMahon



"Me-Alone" by Kathy McMahon

THE MINNESOTA WEAVER

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Weavers Guild of Minnesota, Inc.

DEADLINE: ~~The~~ 10th of each month.

Editor	Karen Searle
Swatch Page Editor	Lotus Stack
Shows and Exhibit Editor	Suzy Sewell
Fibers Editor	Cathy Ingebretsen
Rigid Heddle Editor	Mary Skoy
Natural Dyes Editor	Connie Magoffin
Advertising Manager	Norma Rivkin
Graphics	Lynn Marquardt, Dianne Swansen
Photographics	Rose Broughton, Jay Magoffin
Reporters	Everyone

DATES TO REMEMBER!

Thursday, June 9:

9:30 a.m. Board Meeting

1:00 p.m. Farewell Party, see page 1

Ballots due—see insert.

The membership directory should be in the office
by mid-June.

August 10—next Minnesota Weaver deadline

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SPECIAL ELECTION OF OFFICERS

Since we were unable to vote on a slate of officers at the May Annual Meeting, the Board of Directors requests that members vote by mail to fulfill our constitutional obligations. A slate of officers prepared by the Nominating Committee is presented below with space to write in candidates should anyone wish to do so.

Please return your ballot to the Guild by Thursday, June 9.

Officers:

_____ President: Susan Obrestad

_____ President Elect: Joy Rosner

Vice President: to be elected in the Fall _____

_____ Secretary: Margaret Dokka

_____ Treasurer: Patricia McHugh

_____ Office _____ Name _____

_____ Office _____ Name _____

Board Directors:

_____ Education Director: Lindy Westgard

_____ Membership Director: Ruth Delsart

Outreach Director: To be elected in the Fall _____

_____ Directorship _____ Name _____

My membership expires: _____ (date).