

THE MINNESOTA WEAVER

Volume 5 Number 3 December 1979 - January 1980

**COMING
UP**



program:

DECEMBER PROGRAM

Thursday, December 6 at 1:00 and 7:00 Dorothy Gjerdrum will recount her summer of study in Sweden where she was a SPAN delegate. Dorothy is a graduating senior in Fine Arts at the College of St. Catherine, with a concentration in drawing, print-making and ceramics. Her involvement with fiber arts began at the Guild two years ago.

While in Sweden, Dorothy studied traditional weaving at Visby, Gotland and natural dyeing at Uddevalla in western Sweden. Weavings, wool, dye samples and slides will be shown.

FEBRUARY PROGRAM

Gordon Frost, a well-known California collector, will lecture on and present examples of Guatemalan textiles Thursday, February 7, 1:00 p.m.

BMFM:

A SPECIAL CHRISTMAS BMFM WORKSHOP: Making Tsung Tse

Wednesday, December 12, 11:00 to 2:00

Bring a bag lunch, dessert provided.

\$1.50 materials fee.

Reservations required. Call 644-3594 to reserve a space.

Spend an enjoyable pre-Christmas afternoon making Tsung Tse, that beautiful three-dimensional wrapped form, with Dianne Swanson. All materials provided.

(If you can't attend this BMFM, and want to learn how to make them, instructions will be available in the office for a small charge.)

*JANUARY WORKSHOP

Dolls January 17, 7-9 p.m.

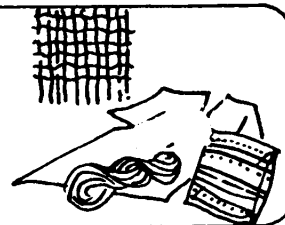
Linda Nelson Bryan will give a by-member for-member workshop on stuffed nylon doll construction Thursday, January 17 from 7 p.m. to approximately 9 p.m. There will be a \$3.00 materials fee to cover costs. Materials will include nylons, nylon thread and dacron batting. Everyone will leave with a doll at the end of the evening.

Please make reservations if you plan to attend the workshop, by calling Susan Marschalk at the Guild office, 644-3594.

Linda is on the faculty of the Weavers Guild, and exhibited two trapunto works in the faculty show this fall; a large work entitled "Alice", and a smaller work about her trip to Banff this past summer. Linda was one of thirteen fiber artists chosen to participate in a six week workshop at the Banff Centre, School of Fine Arts. This fall, Linda also exhibited some work in the "Soft Walls" exhibit at the Mindscape Gallery, Evanston, Illinois.

NOTE: The BMFM on breeds of sheep scheduled for December 13 has been postponed.

**FIBER
FAIR**



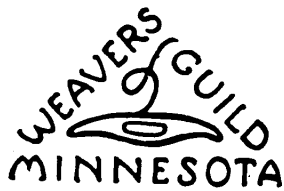
Fiber Fair Raffle Winners

1. Rug - Edis Risser
2. Lamb - Mary Mooney
3. Yarnery yarn - Connie Athman
4. Shawl - Gordon Peterson
5. Harrisville Yarn - Vicki Nauschultz

This year Fiber Fair was very successful, with fewer entrants and more sales. Sales totaled approximately \$7,400.

A full report will appear in the next issue.

GUILD NEWS



Office Staff
 Guild Coordinator..... Suzette Bernard, 644-0263
 Receptionist Susan Marschalk 644-5594

Weavers Guild of Minnesota Fiscal Year-end Report (August 1978 - August 1979)

Income

memberships.....	11317.50
non-member fees.....	540.00
tuition.....	16351.90
donations.....	785.47
library.....	133.55
loom and wheel rental.....	1540.00
sales — w/tax.....	3676.33
sales — w/o tax.....	2253.94
fiber fair.....	1280.80
fibersource committee, net.....	343.57
demonstrations.....	13.00
Minnesota Weaver.....	1544.35
interest.....	468.52
misc.....	367.00

Expenses

salaries.....	23088.15
payroll taxes.....	220.32
special services.....	3649.75
purchases for resale.....	4944.52
office supplies.....	1370.79
printing.....	5413.43
postage.....	621.36
rent.....	5500.00
advertising.....	52.00
Minnesota Weaver.....	758.98
telephone.....	969.38
accounting.....	295.00
insurance.....	714.00
repairs and maintenance.....	176.76
Misc.....	98.61
	<u>47873.00</u>

Assets

checking account.....	78.31
savings account.....	2485.09
checking account - fibersource.....	443.57
petty cash.....	35.00
properties.....	14578.27
reserve for property replacement.....	(2500.00)
library.....	6540.24
reserve for amortization.....	(1131.07)
bulk mailing reserve.....	820.00
	<u>21349.41</u>

Liabilities

federal wh tax reserve.....	200.20
state wh tax reserve.....	68.50
deposits on frame loom rentals.....	1130.00
building fund reserve.....	175.47
reserve for properties and lease.....	27049.31
decrease to reserve.....	(7274.07)
	<u>21349.41</u>

— *Mary Skoy*
 Treasurer

SUMMARY OF OCTOBER 11 SPECIAL BOARD MEETING

In the absence of a vote at the October membership meeting on the By-Laws proposed changes, the Board will call special meetings of the Board for the last Thursday of each month until the By-Law vote can be taken. Board members will be asked to sign a waiver of the now-present meeting days which will not take place.

Mary Ellen Manning has resigned as Member-Affairs Director.

Kathie Frank has resigned for personal reasons as secretary, but will serve in an acting capacity until a replacement can be found and voted on.

The Guild will resume a monthly accounting with a professional accountant.

Committees are overspending their stated budgets. In this period of financial trouble for the Guild, Committees will be asked to "toe the line" on their spending, and if necessary will be asked to resubmit budgets more in keeping with their actual needs. No committee has the authority to communicate with outside agencies on behalf of the Guild. These contacts must be handled by the Guild coordinator or her designated agent.

The Guild will not underwrite the sale of posters as fundraisers. Nor will they permit the Exhibits Committee to increase the insurance coverage for exhibits, feeling that weavers' own home-owners policies should cover exhibited goods at the Guild.

The IRS has changed the status of the WGM from Educational organization to private school. Mary Skoy will investigate this change in status, and report for clarification to the next Board meeting. Perhaps the WGM can appeal this change of status which has resulted in some new requirements for the Guild to follow if we are to keep our non-profit status.

The Board felt a general push on membership was not needed. Rather, new members should be greeted, asked if their needs are met, and invited to participate in Guild activities. Study Groups will be invited to be more active in Guild activities as groups. Perhaps they could lead By-Member-For-Member workshops.

Daytons presents style shows in their auditorium with their models, and would be willing to include some of our handwoven accessories and fashions along with commercially-made clothes if we wanted to use this method of raising extra funds next year. Handwovens could be exhibited and sold in the auditorium as part of the show.

The Board will consider the selection policy for needy students who wish scholarships or work/study exchanges to take Guild classes. Individual students will be interviewed by the teacher and the Guild office to determine eligibility. Some decision will be made before the Winter quarter.

Twice as many summer classes cancelled as were held. Suzette Bernard is making a statistical analysis of which classes took place, when they took place, in order to determine how the summer session next summer should be handled.

Katherine Frank, Acting Secretary

SUMMARY OF OCTOBER 25 GUILD BOARD MEETING

The minutes of the October 11 meeting were read and accepted.

The treasurer presented her report (copy available in the Guild office). Mary Skoy noted that at the end of September, the Guild showed a check-book balance of \$3000. Last year at this time, we were \$570 in the red. Membership is up this year to \$2100 over last year's \$1500. We have gained 28 new members, and lost 13 old ones. Tuition in September 1979 was up \$700 (\$2799) from last year's intake of \$2012. These are good signs, but should not be taken as indicative of the trend of the whole year to come. The next two months' expenses should show a more complete picture.

The treasurer will henceforth write the paychecks for the office staff.

A meeting on October 31 with Mary Skoy, Nancy Haley, LaVonne Horner, Suzette Bernard, and others should prove to clarify whether the Guild has the status of an educational organization or a private school. The meeting will be taped in case a legal appeal is required.

Guild Committees will be free to spend their budgeted money as they see fit — changing categories of spending if they desire, without Guild involvement, as long as they do not over-spend their allotment.

The Board registered a favorable reaction to the idea of a 40th Anniversary commemorative "magazine" funded by sponsors who would donate to that cause. It should include an abbreviated version of the history, but essentially be a celebration of the 40th year of weaving at the Guild. In connection with this, Historian Jean Seeker will be asked to prepare copies of the History of the Guild: 1940 - 1980 for the Guild library, and available for anyone who wishes copies.

Study groups are not interested in helping with Minneapolis Institute of Art Christmas tree ornaments, but Sherri McCullough has elicited the help and interest of 4th graders who will produce 100 of the 200 required ornaments.

The question of honorary members arose. Vi Borgeson and Dorothy Glenn were elected Honorary Members, and will be properly presented in the near future.

Guild members would like to pursue the idea of a style show, and investigate possibilities other than Dayton's. Another presentation will be made at the November 29th meeting.

Committees should clean up after themselves, as should classes, since the Guild budget does not have the money to pay for a custodian. Perhaps a tuition-free class could be offered in exchange for a certain number of hours of cleaning by a student at the U. or a present Guild member. This will be investigated.

*Katherine Frank,
Acting Secretary*

ANNOUNCING . . .

TRADITIONS / TRANSITIONS

a major exhibit by Minnesota Fiber Artists

Partially funded by the Minnesota State Arts Board in commemoration of the 40th Anniversary of the Weavers Guild of Minnesota.

At last the Weavers Guild of Minnesota is proud to announce a major juried textile exhibit by Minnesota artists. The exhibit is planned for April 1980.

All fiber artists in Minnesota are eligible to enter the juried exhibit. The juror will give a public lecture and an open critique session for exhibit participants. Arrangements are currently being finalized for space, juror and prizes.

Anyone interested in exhibiting their work should call the Guild office to leave your name and address. A prospectus announcing the details of the exhibit will be mailed as soon as it is available.

Minnesota has many talented fiber artists. We want to demonstrate the depth and the diversity of talent in Minnesota's fiber artists to the public.

Hundreds of hours of volunteer work will be necessary to make the exhibit the success it deserves to be. Volunteers are needed for organization, arrangements, publicity mounting, publication preparations, graphics, mailings, typing, encouragement, etc. This is a marvelous opportunity to share your talents and to work cooperatively with other Guild members. With your help we can make this exhibit a huge success. Even one hour of time can be a special contribution.

Get involved now! Call Nancy Haley at 644-0811 or call the Guild office at 644-3594 to leave your name and area of interest in the exhibit.

Thank you for your contributions! We all look forward to a superb exhibit!

— Nancy Haley

FIBERS AT THE NEW ZOO

Come to the Minnesota State Zoo the weekend of Dec. 29 & 30, where Catherine Ingebretsen, Linda Nelson Bryan and Nedra Schneider will be constructing fiber pieces as part of the Zoo's "Natural Expressions in Sight, Sound and Space" series.

Need a good designer for your business cards, stationary or posters? I highly recommend Luka Krstich, (644-0330) who just finished designing mine. And his studio is only one (1) block from the Guild. And Wet Paint, (698-6431), did a good quality job with the printing, in case you're looking for a printer.

Catherine Ingebretsen

PROPOSED BY-LAW CHANGES

ARTICLE IV. Section 16. The nominating committee shall consist of a member from each standing committee as designated in Article IV, Section J, and a chairperson from the Board of Directors who has been appointed by the president no later than the first day of November each year. It shall be the responsibility of the nominating committee to prepare a slate of officers by March 1, publish the slate in the April newsletter along with brief summaries of the qualifications of the nominees.

Article III. Section 8.

Regular Meetings. Regular meetings of the Board of Directors shall be held the last Thursday of each month. Directors shall be notified of the time and place of the meeting in writing at least five days prior to such meeting.

Section 10. Annual Meeting. The annual meeting of the Board of Directors shall be held on the last Thursday in September of each year with power to adjourn and readjourn. Five day's written notice of such meeting shall be given by the president or secretary. Both the newly-elected Directors and succeeded Directors shall attend the annual meeting of the Board of Directors.

Article IV.

Section 1. Standing Committees. There shall be standing committees in the following areas of responsibility:

Education History Newsletter Advertising Publicity
Exhibits Library Program By-Member-For-Member Workshops
Finance Fund raising Grants Mailing Property

The education, program, workshop, and exhibits committees shall be interactive, and shall meet with the president-elect annually in January to coordinate their schedules for the following year. The Education Director shall direct, coordinate, and act as general chairperson of the education, program, and workshop committees. Additional standing committees may be formed from time to time by the Board of Directors.

FIBER SOURCE COMMITTEE

by Gail Anenson

Feature of the month for December is Belding Lily of Shelby, North Carolina. In addition to being a prime supplier of perle cotton, this company offers a range of other yarns. Examine the variety of samples displayed on the "Feature of the Month" board at the Guild and leave your order at the office.

Deadline for placing orders for this feature is December 18.

Coming up in January — Stevens Linen Associates, Dudley, Mass. will be featured. January 18 will be the deadline for placing this order. See the January display of colorful samples with the following fiber content: Linen/rayon; Rayon/cotton/acetate; Rayon/cotton/silk; Cotton and rayon.

NEWS OF OUR TRAVELING MEMBERS

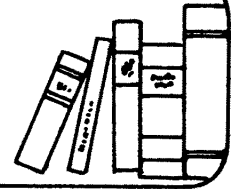
Adele Cahlander has just returned from a two month workshop tour, teaching Bolivian Weaving techniques in such varied places as St. Louis, Grand Rapids, Boston, and Rhode Island School of Design. Some Museum studies in New York were a highlight of the tour for Adele.

Cathy Ingebretsen is serving as a Basketry consultant to the Tweed Museum in Duluth.

Sue Baizerman taught a workshop in Guatemalan Backstrap weaving techniques in Wausau, Wisconsin last month.

Summer Seminars abroad were attended by Jan Carter and Lotus Stack. Jan studied textile conservation in London, and Lotus attended a French seminar on textile analysis.

LIBRARY NEWS



by Sue Baizerman

Indexing

We are happy to report that the Library's subject index is well on its way to completion. Bravo to our loyal indexers! But more work sessions lie ahead. Because so many different people have volunteered to help us, it is getting very difficult to call to arrange work sessions. We are asking instead that you library-indexing-volunteers mark your calendar with the following dates. (Any new person who has a yen to index would be most welcome to join us, too.) We hope to finish our index by the end of January so please try to select at least one of these dates each month to come and help:

Dec. 7 — 9:30 p.m.
Dec. 11 — 7:00 p.m.
Jan. 11 — 9:30 a.m.
Jan. 16 — 7:00 p.m.
Jan. 25 — 9:30 a.m.
Jan. 30 — 7 p.m.

Return Books

It would help the library indexers a lot if you would return your library books promptly (not to mention the savings in overdue fines to you).

New Books

A super-big thanks to Paul and Pat O'Connor for their generous contributions to our library. Their contributions have added depth where we would not have been able to add (see *String Art!*). And they have provided additional copies of some popular books:

Design: Sources and Resources (Ballinger and Vroman)
The basic Book of Fingerweaving (Dendel)
America's Knitting Book (Taylor)
Patchcraft (Svennas)
Dye Plants and Dyeing (Brooklyn Botanic Garden)
Indian Uses of Native Plants (Murphey)
Dyeing with Natural Dyes (Berglund)
Bobbin Lace (Kliot)
Papercraft (Meilach)
Woodstock Craftsman's Manual (Young)
Weaving You Can Wear (Wilson)
Exploring with Paint (Petterson & Gerring)
Introducing Macrame (Short)
Needlepoint (Collins)
Encyclopaedia of Knitting and Crochet Stitches (Westfall)
Step-by-step Macrame (Phillips)
Islemeler: Ottoman Domestic Embroideries (Black)
Adventures in Stitches (Karasz)
String Figures and How to Make Them (Jane)
Straw Stars (Albrecht)
Creative Embroidery (Nicholson)
More Creative Textile Design (Hartung)

We also received from Watson-Guptill a review copy of *Rugweaving*, by Joanne Mattera.

GUILD COORDINATOR

OFFICE HOURS: Tuesdays and Thursdays
9:00 a.m.-3:00 p.m.
Other times by appointment.

Holiday Hours

Please note that the Guild will be closed Saturday through Wednesday, December 22-26; and Saturday through Tuesday, December 29-January 1.

Gift Certificates

Looking for that perfect gift for someone? Guild gift certificates are available (year 'round, too) for memberships and /or tuition. They are available during regular daytime office hours or by special arrangements.

And remember our little "giftshop" counter, too, for that last minute present (and stocking stuffers):

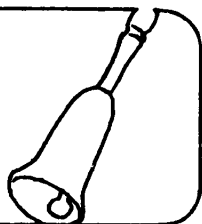
WGM calendars \$4.00
WGM pens 25¢
mini frame looms, spindles, sheep 50¢
tape measures 35¢
shuttles 50¢ to \$1.00
antique bobbins 75¢
note cards 50¢ to \$1.50
Christmas notes \$1.00
Christmas ornaments 50¢ to \$3.00
handwoven bookmarks 50¢ to \$2.00

and several books:

Finishes and Embellishments
Fleece in Your Hands (from Interweave Press)
How to Crochet a Peculiar Puppet
The Handloom Weaves

AND . . .
HAVE A GOOD HOLIDAY SEASON.

SCHOOL NEWS



MARBLING

Join Cathy Ingebretsen on December 8 for the Marbling Workshop. Bring your own fabrics and papers, including holiday tags, cards and wrapping paper. Last minute presents like sachets, pouches and cards can be quickly made, or you can work toward a larger project such as a quilt.

Program at MIA

Indian Baskets Seminar
Saturday, January 17, 1980, 10 a.m. - 4 p.m.
Special all day seminar that includes lunch at The Link.
Tuition for members of Guild & Institute of Arts, \$15.00.
Instructor: Cathy Ingebretsen.

interim

This program is designed for college students on leave during January--or anyone interested in an intensive fiber art experience. Here's an opportunity for total involvement with your craft!

FABRIC FROM BACKSTRAP LOOMS: AN IN-DEPTH STUDY OF A TECHNOLOGY

An immersion in one aspect of people's material culture--the production of cloth on the backstrap loom. Experience the interaction between the classroom study of weaving and the laboratory study of ethnographic and archaeological fabrics.

In the classroom students will learn to construct a working loom from a simple set of sticks. They will weave on the loom and modify it to produce different types of cloth. Related processes such as spinning and dyeing will be explored. Slide lectures will expand on the cultural aspects of cloth production and the meaning of cloth and clothing in culture.

In laboratory facilities of the Science Museum of Minnesota and the Minneapolis Institute of Arts, students will learn to analyze fabrics including a microscopic look at fibers and weave structures. They will learn how to research fabrics in literature. Students will also be exposed to museum practices relating to fabrics such as preservation and exhibition.

In addition to museum collections, arrangements will be made for students to visit private collections. By the end of this course the instructors hope that the weaver will have a deeper understanding of cloth from other cultures. And the "textile scholar" will know what it means to make a cloth, to become a weaver.

Materials fee charged. 16 sessions (56 hrs of instruction). Tuition \$133 (includes nonrefundable \$15 registration fee); \$125 members.

Introductory Session:
Wed January 2 10:00-11:00 a.m.

Instruction:
M,T,W,Th,F January 7-25 9:00 a.m.-3:00 p.m.
Sue Baizerman and Karen Searle
Consultant: Lou Casagrande, Curator of
Anthropology, Science Museum of MN

BASIC SPINNING, WEAVING, AND DYEING

In this course students will become proficient in a number of basic fiber skills in a short period of time. On one day of each week, students learn how to prepare fiber for spinning and to spin on a drop spindle and a spinning wheel. Chemical dyeing will be covered at the same time. One other day of each week will be spent learning about dyeing fibers using natural dyestuffs. Three days of each week will be devoted to floor loom weaving. The introductory session, conducted by all three instructors, gives an exciting overview of the basic elements of fiber art. In the three weeks, students receive instruction equivalent to the following regular Guild courses: Spinning I and II, Dyeing for Weavers, Natural Dyes I and II, Introduction to Floor Loom Weaving, and Intermediate Floor Loom Skills. Bring notebook and pencil to Introductory Session. Materials fee approximately \$15.00. 16 sessions (56 hrs of instruction). Tuition \$133 (includes nonrefundable \$15 registration fee); \$125 members.

Introductory Session:
Wed January 2 10:00-11:00 a.m.

Instruction:
M,T,W,Th,F January 7-25 9:00 a.m.-3:00 p.m.
Connie Magoffin, Char Miller, and Lotus Stack

INTRODUCING

GUILD FACULTY

Marcie Kozloff

Spinning Teacher

Marcie Kozloff, a new teacher of spinning at the Guild, has a long-haired cat. "Something about the fibers," she says. Marcie's classes, which combine design and technique, have been called "dynamic" and "inspirational" by her students. People who have seen the color spectrum spun into yarns produced by Marcie and by her students can't help but agree.

Her interest in spinning began in India when, as a part of a travel study program through Grinnell College, Marcie learned to spin cotton. "I didn't learn to weave in India because I thought I'd never want to weave a sari." But Marcie bought a loom when she returned to Grinnell — from a 103-year-old woman who finally decided to give up her loom.



After leaving graduate school, Marcie attended Penland School and lived for a time in a rural area of Wisconsin. There she taught herself more about spinning and dyeing. She considers herself self-taught, although she has taken lots of workshops, including those offered by Paula Simmons and Linda Barry Walker.

Marcie's academic training in biology and botany has given her a specific way of looking at and evaluating what she sees and does. She teaches design concepts using paper and has her students incorporate conscious design elements in all the work they produce.

Marcie sees herself less as a weaver than as a "fiber artist," incorporating handspun materials into knitting and weaving as well as doing embroidery. Now she's working with a friend who crochets very elegant coats. Marcie works with her designing the yarns and coats. Examples of all of these techniques will be included in Marcie's 1980 graduate show, completing her degree in design from the University of Minnesota.



LINDA MASCHWITZ


BY Suzanne Baizerman

It is my pleasure to introduce to you my friend, Linda Maschwitz, a new teacher at the Weaver's Guild. The qualities which have endeared her to me will, I'm sure, endear her to her students as well. Basically it is Linda's ability to make you feel at ease and at home which is so special. It is a special "earthy" or "down-to-earth" quality. Maybe this comes from her rural heritage. Whatever its source, it is reflected in the things around her - especially in her weaving. It is often earthy in its subject matter and message - trees and shells and moons. Her work is rich in color and texture, related to nature.

Linda took immediately to weaving. Seven years ago when she took her first frame loom class (at the Weaver's Guild) she knew she had found her medium. She began to explore the possibilities of yarns and textures and colors and is still actively exploring, setting new problems for herself in her projects. While she owns a floor loom, she feels she is still primarily a frame loom weaver; she is a real fan of two-harness weaving and its variations, even on the floor loom.

Linda has shown her work in area shows and galleries and through Fabrika. She has worked on many commissions for homes and churches. She feels a special energy from liturgical commissions, working with a group to develop an idea. Several years ago, Linda began teaching at the Yarnery.

Linda lives in St. Anthony Park in a lovingly redecorated and remodeled older home. Her family includes her husband Dave, an entomologist, and her two sons, Stuart, age 7 and Eric, age 4. When not at her loom you might find Linda actively helping out with some event in her community or making some of her famous pickles!



1980 APPOINTMENT CALENDAR for fiber artists. 26 black and white photos feature works of members of Weavers Guild of Minnesota. Sales to benefit our 40th anniversary program. \$4.50 ppd. Order from: WGM Calendar, 2402 University Ave., St. Paul, MN 55114.

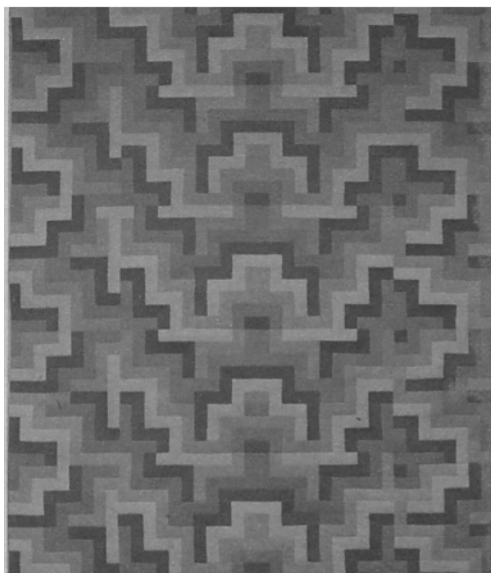
PHOTO BY NANCY HALEY

GUILD EXHIBITS

Stop by the Guild to see the Holiday gifts exhibition up until Dec. 14th, in the Guild rooms. The Spinning and Dyeing Exhibit will begin on January 3. Individuals and study groups who have items for this show should have them at the Guild by January 2.

Holiday Exhibit Features Quilts by Debra Millard

In conjunction with the Holiday exhibit on view at the Guild, Debra Millard's quilt, "Maze" and other quilted works are on display in the Guild lobby.



Maze computer - inspired quilt

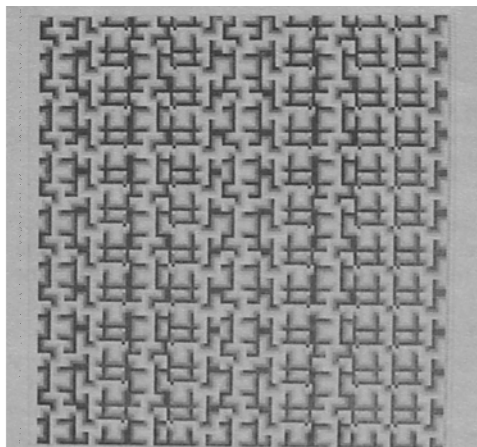
ABOUT DEBRA MILLARD . . .

Debra Millard, who did her undergraduate work in Music Theory and Composition, is currently working on an M.A. in Design at the University of Minnesota. She has taught courses in Two-Dimensional Design and Color and in Contemporary Patchwork Quilts. Her work has appeared in a number of exhibitions, including: *Exploration of Pattern: Computer Prints and Quilts* at the Goldstein Gallery, University of Minnesota, 1979; *Quilt National '79* in Athens, Ohio; *Computer Art*, 1979, University of New Mexico, Albuquerque; *Second Tribute to Hands Exhibition*, Springfield (Illinois) Art Association, 1979; and the Minnesota Craft Council Members Exhibition at Macalester College, St. Paul, Minnesota, November, 1979. In addition, she won second and third place ribbons at *Stitchery '78* in St. Paul, Minnesota; the *Book Award* at the 1978 Anthony DiChesere Original Quilt Block Contest; and the *Judge's Choice Award* in the *Winter Fantasy Quilt Exhibition*, 1979, St. Paul, Minnesota.

In an article, "Computer Quilts," published in *Craft Connection*, First Quarter, 1979, she discusses the use of the computer in quilt design:

The numerical and geometrical structure of computer art makes it particularly well suited to the needs of the quilt designer in producing strong geometric patch work designs. Design shapes are the artist's input. The computer manipulates those shapes according to directions from the artist, resulting in an overall design or pattern.

Using a program, WEAVE, which was developed in 1977 by Kevin McMahon, a Computer Consultant to the Arts at the University of Minnesota Computer Center, she was able to experiment with traditional quilt blocks. Moving from the traditional to new shapes, she experimented further and was able to suggest additional functions for the program.



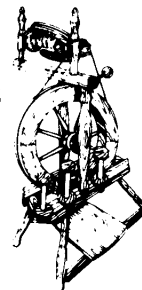
A computer print-out from the WEAVE program

Debra emphasizes the time-saver aspects of using the computer in quilt design — time-saving that gives the artist more freedom to experiment with options and to attend to problems of color, texture, and execution. She feels the computer process enhances creativity and will become a more and more significant tool for artists and designers.

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- CLASSES

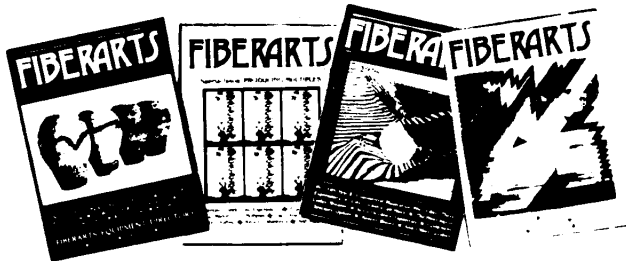


10% Weavers Guild discount
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FIBERARTS



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

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

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

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

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FIBERARTS, 50 College St., Asheville, NC 28801

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WEAVING MYTH & MAGIC

(Ulysses/Penelope Myth - The Truth Can Now Be Revealed.)

THE CLOTH OF PENELOPE — OR — WHO DECEIVES WHOM?

Many years ago there lived in Greece a man named Ulysses (who in spite of being wise was pretty shrewd), married to Penelope, a beautiful and highly gifted woman, whose only flaw was an obsessive dedication to weaving, a habit which helped her to pass the time alone for extended periods.

The legend says that each time Ulysses' astuteness warned him that in spite of all his prohibitions she was once again preparing to start on another of those interminable weaving projects, he could be seen of nights stealthily preparing water casks and a sturdy barque until, without a word to her, he had slipped away to travel the world and find himself.

Thus she succeeded in keeping him at a distance while she flirted with her suitors, leading them to believe that she wove whenever Ulysses traveled, rather than that Ulysses traveled whenever she wove (as Homer should have realized, except that, as is well known, Homer used to doze at times and missed a lot.).

(From The Black Sheep and Other Fables by Augusto Monterroso.)

Submitted by *Kate Foreman*

BUT SERIOUSLY, FOLKS...

In this column we will be exploring some of the real myths, legends and lore that have arisen on the subject of weaving and spinning. Nancy Haley and Kate Foreman are researching the subject, and people with special knowledge will be invited to contribute. If you have uncovered some lore you'd like to share in this column, contact Nancy or Kate.

THE MINNESOTA WEAVER

published 8 times a year by the Weavers Guild of Minnesota Inc.

Editor..... Karen Searle
 Art..... Dianne Swanson, Ann Sykora
 Photography..... Nancy Haley, Karen Searle

Reporters and Columns:

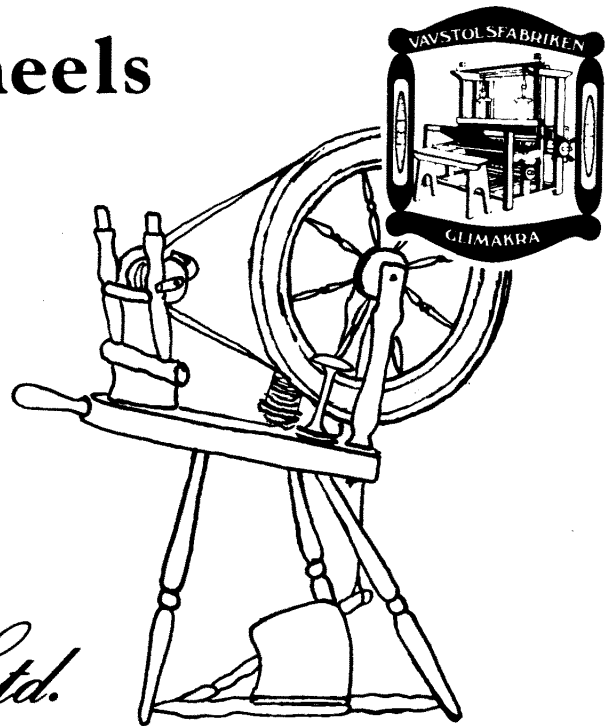
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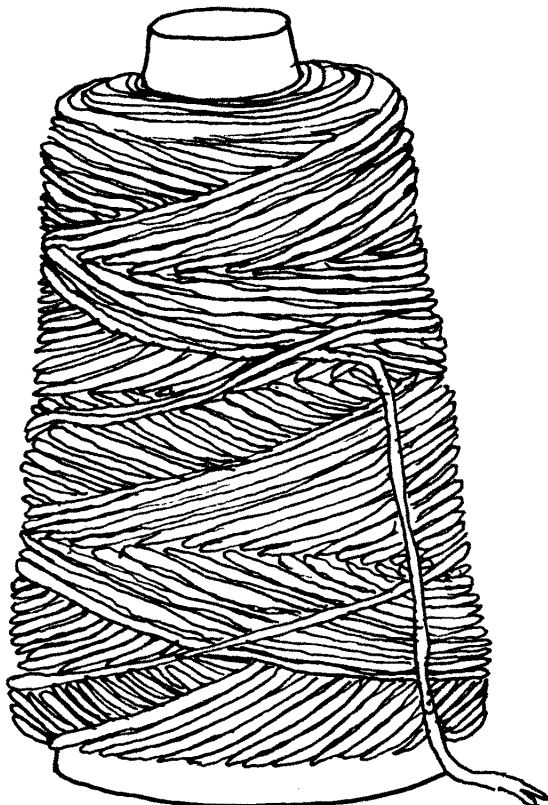


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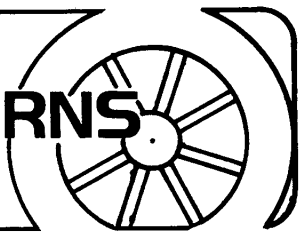
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AS THE WHEEL TURNS



by Pat BoutinWald

Q. How do you design a color palette?

— Linda Rueth Lyster

A. There are many ways of obtaining a color palette. One excellent way is to experiment with dyes on the materials you wish to color. By carefully recording the percentage of hues combined, proportion of dye to material and the dyeing procedure - the dyer will be able to reconstruct any of the resulting colors whenever desired. Jan Carter teaches an excellent course on this style of dyeing that I was fortunate enough to attend this summer. The course covers many different types of dyes, their chemical structure and means of application. (Jan goes over some general chemistry to begin with for those of us who took our last science class many years ago.) I especially enjoyed being introduced to equipment for making precise measurements. The beakers and bunsen burners soon lost their awesome effect and even managed to bring out a bit of the alchemist in me. The course also introduced us to many sources of literature containing information about dyes. One source found at the U. of MN is the *Colour Index*, a six volume listing of dye's names, properties, method of application and fastness ratings. Many long time dyers are unaware of these volumes, or unable to translate some of the technical jargon of commercial dyers. Jan spent 8 months "in hot pursuit" trying to break the code of the local supplier to better identify the dye so that its properties could be found and studied in the *Colour Index*."

Some basic color theory is also covered. Introducing Munsell concepts of hue, value and chroma and combining these with precise dyeing techniques allows students to produce an infinite number of hues.

Just be sure to take this course when you'll have enough time to fully explore all the different topics covered and follow thru on some of the numerous ideas for using color that this course inspires.

No one way of designing a color palette will fill everyone's need. My system of dyeing changes from year to year as my work, available equipment and knowledge change. Right now I work mostly with heather combinations of color in both my spinning and feltmaking. I dye my year's supply of wool during the summer. (I dye outdoors only, on a kerosene stove we bought for \$2.50 at a Wisc. farm sale.) I try to dye a fair variety of colors from around the color wheel. I start with a light value such as yellow in the morning and the end of the afternoon usually finds me in shades of purple.

For my basic colors I purchase: yellow, red, blue, turquoise and black. The turquoise, because many yellow and blue dyes combine to make an olive green. I use turquoise and yellow together when I want warm forest greens. Remember when dyeing there are 3 primaries: yellow,

red and blue. When any *two* of them are in the dye pot simultaneously, you will have a bright pure color. When you have all *three* pigments in the dyepot at once, your color will become desaturated, muted. Keep this in mind so you can obtain whichever effect you desire.

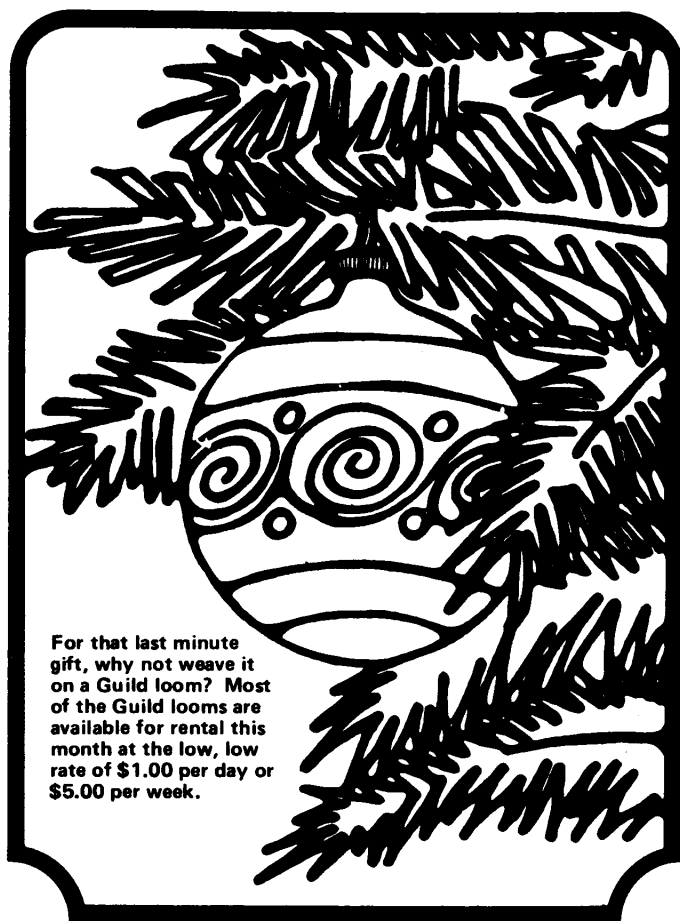
Once the dyed wools are rinsed and dried, I sort them into color families and store them in bags. (You might want to add moth balls.) To extend my palette I card together the dyed wools to create new colors or card in black, grey or white wool to get a shade, tone or tint of that hue.

I'd like to extend an invitation for all you spinners out there to share your method of introducing color into your work. (This means you natural dyers too, of course!) (Pat)

Do I need to dye my yarns to have a range of colors?

There is an interesting way to add soft hues without dyeing. If you can locate Rayon Acrylic top in extremely harsh and bright colors, it can be added a little at a time while you hand card your rolags. The harsh colors will be softened and muted in the yarn. The thicker and loftier the yarn the more variegated the colors. Fine yarns will take on a duller but still effective color variation. We first found Rayon top available at the Weavers' Alley in Milwaukee.

— Tony Glaski



For that last minute gift, why not weave it on a Guild loom? Most of the Guild looms are available for rental this month at the low, low rate of \$1.00 per day or \$5.00 per week.

Beka Looms

The Beka Looms people send a holiday greeting and extend best wishes for a productive new year to all the area weavers.

We want to thank all the regional stores who have supported us this year, and urge all of you to join in our support of them.

The Nordic Galleri, Fergus Falls, MN.

The Spider Web, Brainerd, MN.

The Spinning Wheel, Redwood Falls, MN.

Knit & Stitch, Truman, MN.

Mary Lue's Yarns, St. Peter, MN.

Eileens Country Nook, Waningo, MN.

Endion Station, Duluth, MN.

The Owls Perch, Virginia, MN.

The Yarn Shed, Robbinsdale, MN.

House of Macrame, Minneapolis, MN.

Depth of Field (Earthworks Yarns), Minneapolis, MN

Fibers Blus, Champlin, MN.

The Yarnery, St. Paul/Rosedale/Leisure Lane, MN.

The Yarn Bin, Northfield, MN

The Golden Fleece, Sioux Falls, S.D.

Earth Fibers, Brookings, S.D.

Arachne, Fargo, N.D.

Wood N Knot Chop, Bismarck, N.D.

The Yarn Barn, Decorah, IA.

The Weavers Web / Macrame Plus, Des Moines, IA.

Weavers Wookshop, Cedar Falls, IA.

The Weaving Studion, Iowa City, IA.

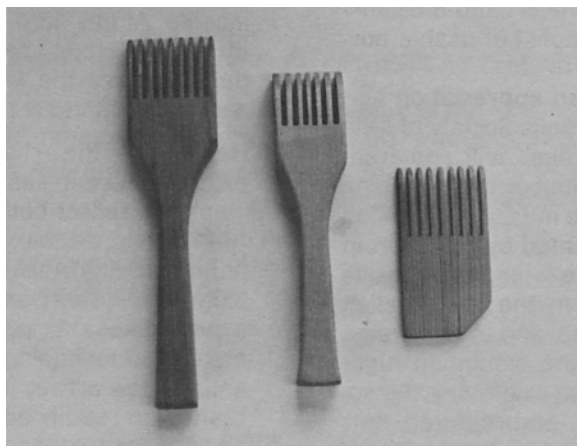
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Graduate Show at Goldstein Gallery November 26 through December 19, the Goldstein Gallery, MacNeal Hall, St. Paul Campus, will feature the Graduate Thesis Show of design students Mary Towner and Pat Wolfe.

Drawing As Design at Goldstein in January. An exhibit of Five Centuries of Master Drawing will be on view at the Goldstein Gallery, January 3-30. The opening will be January 4 from 7:00 p.m. to 9:00 p.m.

five centuries of lace:

The Fine Art of Lacemaking to be featured in MIA exhibition
Nov. 30 — Jan. 20

by Laurie Waters

In the United States, lacemaking has always been and remains an obscure textile art. The tremendous resurgence of interest in handicrafts of recent years has not yet touched bobbin lace and completely ignored needle lace. Yet we in Minnesota have less cause for ignorance than most, for lacemaking as an industry was practiced in a minor way on Indian reservations at the turn of the century, and our Scandinavian and German forebearers often brought their pillows from the homeland to relieve the tedious pressures of frontier life. Patient and skillful, their children and grand children remember these workers producing treasured heirlooms of fine lace.

To become a lacemaker requires many things. The proper equipment must be obtained; instructional material and accurate patterns are essential. The fortitude of the weaver threading a complex loom is required for one who would wind hundreds of bobbins, and the patience of the embroiderer, who likewise often must spend hours before any appreciable result is apparent. Also required is a sense of what lace is, its capabilities and limits, the joy inherent in realizing the finest of the art and the satisfaction of yourself turning out the simplest of usable borders.

In helping those in our area gain an appreciation and understanding of the art, the Minneapolis Society of Fine Arts exhibition "Five Centuries of Lace" will run from November 30th to January 20th. Starting at the beginning of lacemaking in the 16th century, the museum draws on its extensive lace collection, supplemented by pieces from other collections in the area, to give a comprehensive overview of the history of lace. From the early Italian drawnwork predecessors of needle lace, and the macrame and sprang origins of bobbin lace, the exhibition highlights the finest periods of the art, also examining the so-called 'near laces'; crochet, netting, embroidered nets and other which today form most of the lace knowledge of modern man.

As part of the exhibition, a lecture on the history of lace will be given by Laurie Waters, who has traveled extensively in Europe studying lacemaking and the collections of major museums. Also to be given is a class for very young people as the first step in the appreciation of this amazing art. Members of the 3-year-old Minnesota Lace Society will also demonstrate their skills in a variety of lace and near lace crafts, and onlookers will be invited to try their skill with a supervised simple lace pillow.

It is hoped that by viewing the exhibition an appreciation of this remarkable art may be obtained and cherished. Far from being a 'lost' art, or something only grandmothers did, lacemaking is alive and well in many parts of the world. The Lace Guild of England has over 3,000 members; the 'Kantcentrum in Brugge, Belgium, aided by numerous 'Kantclubs' throughout the country, provides training for hundreds of all ages, and the French government has supported the establishment of major needle and bobbin lace factories. And in the United States, the International Old Lacers, the Minnesota Lace Society and others like it have provided the barest beginnings of interest in this craft which cannot much longer be ignored. "Five Centuries of Lace" is another step in teaching and appreciating one of the finest of textile art forms.

Lace Making Demonstration
Sundays, December 2 and December 9 - 2-4 p.m.

Special Lecture and Reception
Thursday, December 6, 7:30 p.m.

MEXICAN FOLK ART AT WALKER

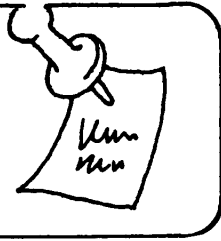
Mexican Folk Art from the Girard Foundation Collection in the Museum of International Folk Art, Santa Fe, New Mexico will be featured in a holiday season exhibition November 13 through January 13 at the Walker Art Center, Minneapolis.

The ceramic objects, carved wooden figures, papier-mache animals and cloth dolls are from a collection assembled during the past 40 years by Alexander and Susan Girard.

The majority of Mexico's folk artists come from relatively poor areas of the country. Their educations are limited and they learn their crafts in the old way — skills passed from master to apprentice, often father to son or mother to daughter. Often whole families engage in the making of pottery or toys to supplement a subsistence farming income. At this time, rapid industrialization poses a great threat to existing folk art traditions as manufactured products replace the traditional hand made items. Tourist and export markets have also affected folk art production.

Nearly all of the artists whose work is represented in this exhibition live in central or southern Mexico. Techniques employed reflect both indigenous and Spanish influences. In pre-conquest Mexico, the native artisans were adept at hand building and molding pottery, carving wood and stone, skilled in weaving cotton on primitive looms, and expert gold and silversmiths. With conquest, Spanish tastes and technology merged with the Indian to yield an entirely new artistic idiom. The inherent skills of the Indian craftsman readily adapted to a superior technology, and ancient techniques were supplemented with European ones: the potters wheel, the treadle loom, and working iron, to name a few.

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Please address all correspondence about membership records and changes of address to Susan Marschalk, Guild office.

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Any members who have not received a membership card or a directory please contact Susan at the Guild office so they can be sent to you. 644-3594.



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Thursday, December 6, 1&7 p.m., Guild meeting

Wednesday, December 12, 11 a.m. to 2 p.m. Special
Holiday BMFM

Thursday, December 13, 7 p.m., BMFM

Monday, January 2, pieces for Spinning & Dyeing
exhibit due.

Thursday, January 17, 7 p.m. BMFM

Minnesota Weaver Copy Deadline January 5

exhibits

Now through December 30, Holiday exhibit.

January 3 thru February 15, Spinning and
Dyeing exhibit

WEAVERS GUILD
MINNESOTA

