

THE MINNESOTA WEAVER

VOLUME 6 NO. 11 JULY 1981

COMING UP



HILARY CHETWYND

Hilary Chetwynd is a noted Leno weave designer, author, and researcher. She received her national diploma in design from Camberwell School of Art, her M.A. from Royal College of Art, and her Art Teacher's Diploma from London University. Ms. Chetwynd has extensive lecture background as well as numerous publications. Research has been for the Rare Breeds Society, in conjunction with the Woolen Industry and Wool Marketing Board, plus years of research on Leno weaves.

PUBLIC LECTURE: "New Design from Old - My Work and Environment"
Thursday, July 23, 1981, at 8:00p.m.
Recital Hall in the O'Shaughnessy Complex (south of the main auditorium).
College of St. Catherine, 2004 Randolph Avenue, St. Paul, Minnesota.
The presentation will include examples of her artistry and slides of her 17th-century home in Alresford, Hampshire, England. Donations will be accepted at the door.

GUILD NEWS

WEAVERS GUILD
MINNESOTA

Office Hours: Monday through Friday, 9:30-1:30 pm
(no weekend hours)
Phone: 644-3594, 644-0263

Karen Gensmer: new office manager

MEMBERS' INFORMATION LINE

644-3594

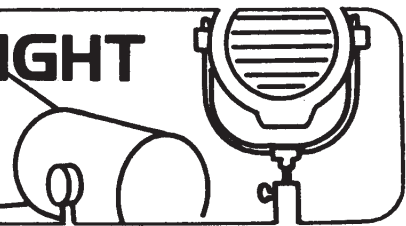
when Guild office is not open
--call for Guild happenings!

FROM THE TREASURER

A year ago Mary Skoy "predicted" we would need \$4000 to get through summer 1980. She was right--but for summer 1981. I have had to use \$1800 from our savings accounts to get through May and several dry months lie ahead. We still have \$5200 in savings but clearly we must begin to think ahead about fund raising activities and careful examination of our expenditures. Have a good summer.

Paul O'Connor

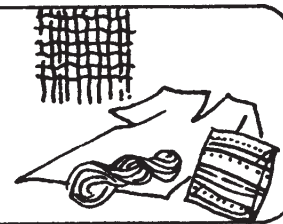
SPOTLIGHT



by Kathy Tilton McMahon

Weavers Guild members - Attention! Have a wonderful summer. Get lazy, go camping, grow flowers, sail boats, ride horses, paint pictures, pick roses, fly kites, watch birds, swim rivers, climb mountains, grow beets, play with children, listen to old people, laugh with friends, speak with gods, love with family, sniff the charcoal, and relish drinks with ice. Enjoy, strengthen, renew. If I don't see you sooner, I'll see you in September (I'd sing it but I have a terrible voice).

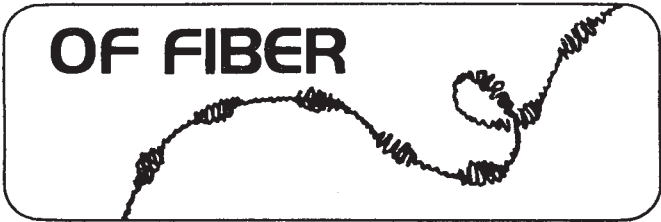
FIBER FAIR



November may seem far away now, but we're already planning for the Fiber Fair and hope that you are too. Summer is a good time to start all the projects that you've been designing on odd scraps of paper and restaurant napkins. The Fiber Fair this year will be the best one yet, and hope that you do too. One suggestion has been for individual artists to have the option of having their own display space, at which they would sell their own work. Would you be interested in a set-up like that?

We will need lots of help--publicity, organizing, selecting items, and setting up are just a few areas. If you'd like to be part of the fun and excitement of this year's Fiber Fair, call one of us. We'll be waiting to hear from you!!!

Fiber Fair co-chairpersons
Barbara Bend (436-8136 daytime)
Peggy Meyer (823-1232 evenings)



The following quiz was given by Bette Hochberg in her workshop at the Southern California Conference. Test yourself. You may be surprised at what you don't know! (Answers follow.)

1. Which of these fibers is the warmest?
a. wool b. silk c. alpaca
2. Which of these fibers will wear longer?
a. cotton b. silk c. wool d. jute
3. Which fiber can be folded the greatest number of times without breaking?
a. wool b. dacron c. linen d. cotton
4. Which of these fibers has the greatest resilience?
a. cotton b. wool c. ramie d. camel
5. Which of these fibers has the most tensile strength?
a. linen b. wool c. mohair d. ramie
6. Which of these fibers can be spun and woven into yarn and fabric with the greatest "loft and bulk"?
a. cotton b. cashmere c. angora d. wool
7. Which fiber can produce a fabric that will most readily drape?
a. alpaca b. wool c. silk d. mohair
8. Which fiber is most quickly damaged by exposure to sun?
a. linen b. wool c. cotton d. silk
9. Which of these fibers will produce cloth with the greatest dimensional stability?
a. linen b. wool c. silk d. cotton
10. Which of these fibers can withstand the greatest number of washings?
a. wool b. orlon c. cotton d. linen

Answers: 1) b, 2) a, 3) d, 4) b, 5) d, 6) d, 7) c, 8) d, 9) a, 10) c
(From Vol. XXVIII, No. 3, Creative Weavers Guild of San Diego's "Treadlin' Times.")



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.

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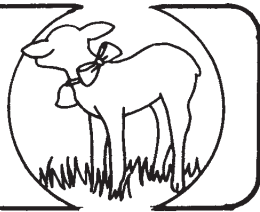
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LAMB'S KORNER



by Mary Jane Lis

FOOT CARE

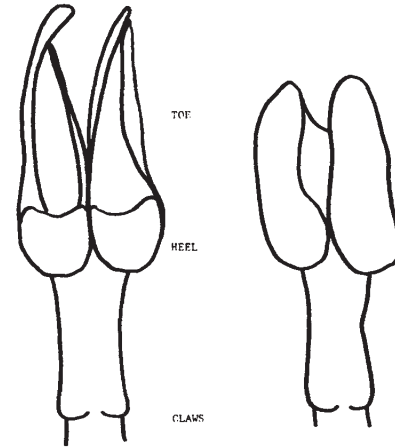
One management chore many sheep producers ignore is foot trimming. It is not the most pleasant job associated with sheep, but a very important necessity. Foot problems can keep sheep from performing at their highest level. The problem may be due to foot rot, a foot abscess or foot scald; lack of proper foot care; poor foot development caused by tissue abnormalities, nutrition, and genetics; injury from cinders, gravel or plant stubble; or lip and foot diseases, such as contagious ecthyma. With a regular trimming routine many of these problems can be detected early or prevented, which is much easier than trying to cure a roaring outbreak.

GUIDELINES

- 1) Trim the feet of all sheep twice a year. Use a sharp knife, pruning shears or foot rot shears. If foot infections exist, separate the uninfected and infected sheep and run all the sheep through a foot bath after trimming, with the uninfected ones going first. Use a solution of 20 to 25% copper sulfate (poisonous to sheep; be careful), 5 to 10% formalin or 10% quaternary ammonia. Let the sheep stand in the solution for at least 3 to 4 minutes, and treat the infected group every second or third day for four treatments. For isolated cases, a pour-on solution called Koper-Tox used for thrush in horses is handier.
- 2) Isolate all new sheep until their feet have been carefully inspected and trimmed.
- 3) Keep sheep out of deep mud and manure.
- 4) Catch the lame sheep and examine their feet as soon as you notice the lameness.

5) To minimize pasture contamination, isolate all sheep that have any type of foot infection.

6) Sell for slaughter all sheep that do not respond to treatment.



One hoof that needs trimming and one that is properly trimmed.

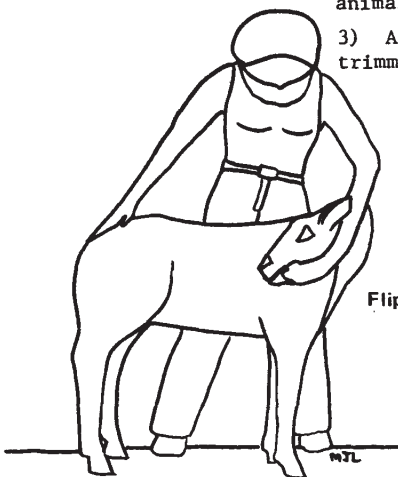
Foot Rot is a highly contagious bacterial infection causing an inflammation and a progressive necrosis of the skin and the sensitive laminae of the foot, resulting in severe lameness. There is a characteristic foul odor and discharge, but no abscesses are formed. The bacteria require an oxygen-deficient environment for growth, so over-grown, rolled-under hooves in wet, muddy, unsanitary conditions should be prevented.

Foot Abscess is a non-contagious disease of the soft structures of the foot (toe, heel). If drainage can be established, the foot will return to normal.

Foot Scald is a contagious bacterial infection causing an inflammation of the skin between the claws and progresses to the rear portion of the heels, causing separation from the hoof.

FLIPPING A SHEEP FOR FOOT TRIMMING

- 1) Place your left thumb into the side of the mouth of the sheep behind the front teeth. Right hand should be on the rump.
- 2) Twist the sheep's head to its shoulder, while pushing down on its rump. If enough momentum is obtained, the animal should be on its rump and the front legs elevated.
- 3) Adjust the sheep between your legs and commence trimming feet.

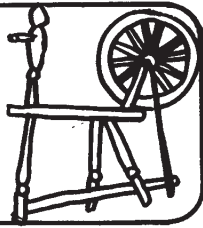


Flipping a sheep for foot trimming



Holding a sheep for foot trimming

STATE FAIR



1981 MINNESOTA STATE FAIR CREATIVE ACTIVITIES COMPETITION

Following are the lots (entry categories) for the coming State Fair. For entry forms and additional information, contact the Minnesota State Fair.

RUGS

- lot 149 woven, rag
- 150 woven, other than rag

NEEDLECRAFT

- lot 360 rug, loom woven

WEAVING, KNOTTING, FELTING AND CANING

- lot 629 band weaving
- 630 bedspread or coverlet
- 631 caning
- 632 clothing accessories
- 633 ethnic weaving
- 634 felting
- 635 garment, child's
- 636 garment, lady's
- 637 garment, man's
- 638 knotting or netting construction
- 639 loom weaving, place mats (4)

- 640 loom weaving, table runner, table cloth
- 641 loom weaving, purse or bag
- 642 loom weaving, hand dyed, hand spun yarn
- 643 macrame, bag
- 644 macrame, hanging
- 645 macrame, personal adornment
- 646 needle weaving
- 647 pillow top on pillow
- 648 poncho or stole
- 649 toys stuffed
- 650 wall hanging
- 651 yardage or drapery
- 652 not otherwise specified
- 653 sweepstakes

SPECIAL AWARDS

Best articles made of all wool from the above category 1st place and 2nd place awards.

HGA will give a one-year membership in HGA, including a subscription to Shuttle, Spindle & Dye to the judge's choice of finest craftsmanship in weaving, spinning, or dyeing.

The Yarnery, St. Paul, will award a \$10.00 gift certificate to the winner of lot 653.

January & Wood Co., Inc., makers of Maysville Carpet Warp offer the following for first place entries from lots 149, 150, & 360: 1st prize - 10 lbs, 2nd prize - 5 lbs Maysville Carpet Warp.

Other categories are available for knitting, crochet, macrame, needlecraft, surface design, wall hangings, senior citizen, etc. Check the State Fair Premium List for additional information.



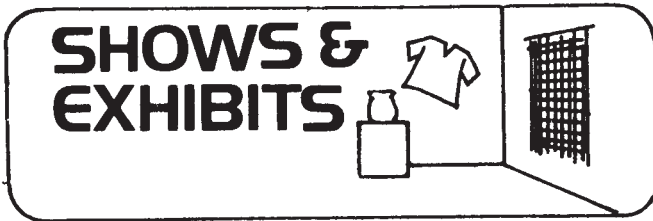
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Goldstein Gallery
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June 8-July 9 THE BEST OF THE GOLDSTEIN GALLERY
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1820's wedding dress, Christian Dior suit, Mary
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July 17-September 25 FLOOR COVERINGS: 1860-1940

DULUTH. Duluth Art Institute. "5th Lake Superior
National Crafts Biennial Exhibition," June 27-Aug. 9

ST. PAUL. College of St. Catherine. "Minnesota Crafts
Council Festival" June 27-28.

6th Annual FIBER & TEXTILE EXHIBIT
a celebration of creativity at Crossman Gallery UW-
Whitewater, sponsored by the Whitewater Spinners &
Weavers Guild; jurored by Shirley Held
July 12-August 6, 1981

Call Dorothy Christensen at 488-2421, if you
can help demonstrate at the Guild booth at
the State Fair.

SRINGAR

Minnesota Museum of Art, Landmark Center
June 25-July 26

An exhibition of traditional Indian costumes from the
collection of Air India, representing authentic styles
of dress from various regions of the country. The
collection of 54 costumes was assembled by designer
Roshan Kalapesi. "Sringar," a Hindi word, means adorn-
ment, or the art of decoration.

THE ART FABRIC: MAINSTREAM

Minnesota Museum of Art, Landmark Center
August 15-October 4

In the last two decades, the "art fabric" has emerged as
a new and significant development in contemporary art.
Artists using fibers have created works, both wall-hung
and free-standing, which go beyond the nature of tradi-
tional craft. The exhibition will consist of works by
international artists, demonstrating the most recent
developments in the use of new materials, natural fibers,
and synthetics. Organized by the American Federation of
Arts and supported by a grant from the National Endow-
ment of the Arts.

Summer Schedule/Landmark Center

June 26-27 (Friday and Saturday) WORKSHOP. "Getting
Legal: The Business of Art and the Artist," for
individual artists, sponsored by the Resources and
Counseling Program of the St. Paul-Ramsey Arts &
Science Council. Registration fee: \$20.00

July 1 (Wednesday) 10:30 am. SLIDE LECTURE. A History
of Indian Costumes, sponsored by the Minnesota Museum
of Art in conjunction with their Sringar exhibition.
will be presented by Suman Sheno, U of M.

July 8 (Wednesday) 10:30 am. SLIDE LECTURE. Textile
Techniques of Indian Costumes, presented by Lotus
Stack, associate curator of textiles, MIA.

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LANDMARK CENTER

SRINGAR

A Pageant of Costumes from the Collection of Air India
June 25-July 26
Landmark Center, St. Paul

SRINGAR, the collection of traditional Indian costumes from various regions of India, was assembled by designer Roshan Kalapesi, who undertook a year's search of the entire country. The collection was greatly enhanced by the contribution of costumes by many state governments, leading personalities and collectors. The exhibition is unique in that it presents styles of apparel that are currently being worn in India--possibly one of the last countries where people continue to dress in styles that are, in some instances, thousands of years old.

"The Art Fabric: Mainstream"
Landmark Center, August 16-October 4

"The Art Fabric: Mainstream" is a major international exhibition of contemporary fiber/textile art supported by two grants from the National Endowment for the Arts and will travel under the auspices of the American Federation of Arts touring major U.S. museums until late 1983.

Curated by Mildred Constantine and Jack Lenor Larsen, the 83 objects selected for the exhibition are the works of a group of 64 artists whose talents are individual and diverse and represent 10 countries.

The roots of the "art fabric" lie in the late 19th century with William Morris and the Arts and Crafts Movement in England and the German Arts and Crafts School of the early 20th century (known as the Bauhaus). It was not until the late 50's and early 60's that there was a significant development in the use of fiber as an art form. Exploration of the fiber medium resulted in the creation of non-utilitarian and non-representational art forms. Architectural and environmental forms emerged. Wall hangings became the form which dominated the 60's. The fiber artists of the 70's continued the search for new forms of artistic expression and this exhibition is a representation of these artists and their works of the last decade.

The exhibition is accompanied by a major publication, by the same name, co-authored by Constantine and Larsen. It has been published by Van Nostrand Reinhold Co. and is a sequel to the authors' Beyond Craft: The Art Fabric published in 1972.

U of M

Orchestra Hall's Summer Showcase will feature costumes of the past and present on July 10 at 10:00 am. Suman Sheno, instructor in Design and Curator of Special Collections for the Goldstein Gallery (U of M/St. Paul), will present a showing of the Gallery's historic costume collection and associate professor Homa Amir-Fazli's costume design class will give an exhibition of their "3000 Futures" designs. The presentations will precede the performance of Gershwin music by the Minnesota Orchestra and stars of the Broadway cast of Porgy and Bess.

MIA

A LOOK BEHIND CLOSED DOORS: CONSERVING THE TAPESTRY COLLECTION

MIA, Cowles Gallery
June 19, 1981-Fall, 1982

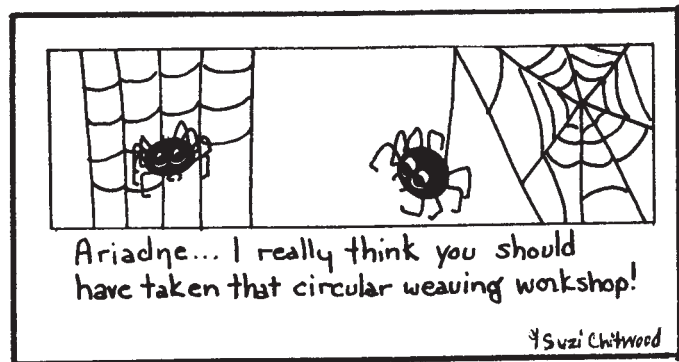
Conservation, or preserving the museum's collections, is an important facet of museum work which is rarely seen by the public. In this exhibition, however, visitors will be able to see the equipment and many of the processes used to prepare the museum's tapestry collection for public viewing. A group of specially trained volunteers will perform patching and strapping work on the tapestries from 11 am to 3 pm each Tuesday through Saturday in the gallery. Chair covers illustrating the before and after conservation condition will also be on view. A display in the gallery will explain the conservation process and a video tape entitled "Conserving the Tapestry Collection" will run continuously during museum hours in an area adjacent to the exhibition gallery. Plans for this conservation project began in 1978, equipment construction was completed in October 1980, and training of volunteers to work on the project began in November. By January, 1981, actual conservation work began on the tapestries and the project is expected to be completed by late 1984. When conservation is finished, all 40 of the museum's European tapestries will be in a stable condition and may be safely exhibited on a rotating schedule so that the public may see works which have not been on view for several years.

AMERICAN CRAFT

UNIQUE EDUCATIONAL EXHIBITION AT THE AMERICAN CRAFT MUSEUM June 19 through September 6, New York City

This summer the American Craft Museum will become a working studio for five nationally-respected craftsmen. From June 19 through September 6, visitors will see major works taking shape in clay, fiber, metal, glass and wood. This unique educational exhibition, CRAFT IN PROCESS: A LIVING WORKSHOP, launches the 25th anniversary celebration of the American Craft Museum. The on-going studio process will be augmented with an exhibition of finished work and supplementary information in each media.

In the front window of the museum, Leora Stewart will work at two massive frame looms. Her 6' x 14' fiber construction will illustrate some off-loom techniques that allow greater dimension and texture to be introduced than on the conventional frame loom. Ms. Stewart's structural fiber pieces have been shown at the Philadelphia Museum of Art and are in the corporate collection of the Chase Manhattan Bank in New York City.

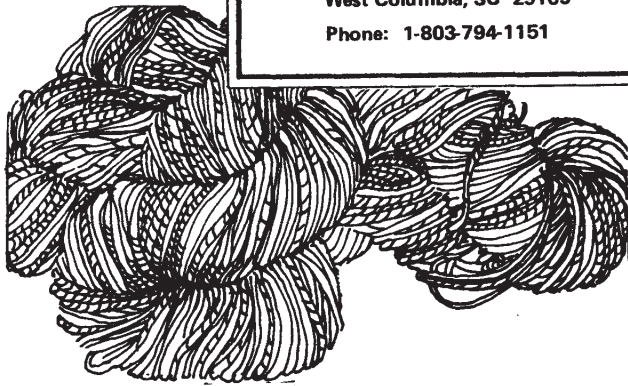


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THE EDITOR**

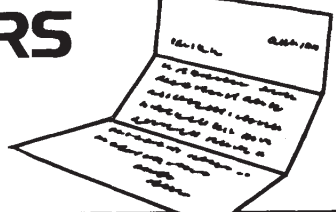


This is my last issue as newsletter editor. I have enjoyed this past year--putting together a monthly newsletter is quite a challenge! My wish for the new editor is for more Guild members to participate in this exciting and informative activity.

Suzette

| GUILD ANNUAL MEMBERSHIP | |
|--|-----------------|
| Individual | \$25.00 |
| Family | \$30.00 |
| Retired | \$15.00 |
| Fulltime Student | \$15.00 |
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| Subscriptions to the Minnesota Weaver (for persons living 50 miles or more from the Guild) \$9.00 \$11.00 foreign | |

LETTERS



To the Weavers Guild:

I am a member and know you like to hear about what members are doing. Three years ago I took a Beginning Frame Loom class at the Yarnery--teacher--Cathy Ingebretsen. She encouraged and guided me through a big project--a set of Pentecost paraments for my church, designed by professional artist Don Wallerstadt. The set includes 4 pieces--altar and pulpit hangings and 2 pastors stoles. They are to be dedicated June 7 during church services at Christ the King Lutheran Church, New Brighton. I have attended several Guild meetings but haven't been otherwise active. I have appreciated the help from programs, individuals and displays to give me a clearer picture of my task. Thank you for your part in my journey.

Sincerely,
Doris Bohling

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

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

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New Phone _____

**THE MINNESOTA
WEAVER**
Weavers Guild of Minnesota
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July 20-23 Monday-Thursday Leno Weave workshop I, Hilary Chetwynd

July 23 Thursday, 8:00 pm public lecture: "New Design from Old—My Work and Environment"
Hilary Chetwynd
Recital Hall, O'Shaughnessy Complex
College of St. Catherine

July 25, 27 & 28 Sat, Mon, Tues Leno Weave workshop II, Hilary Chetwynd

