

THE MINNESOTA WEAVER

Volume 1, Number 1 – September 1975

**COMING
UP**



SEPTEMBER PROGRAM

Thursday, September 4
1:00 p.m. and 7:00 p.m.
Geometric Garments

A two-hour slide-lecture demonstration seminar by Jan Burhen, co-author of Weaving You Can Wear. Jan will describe the use of basic shapes in clothing design. She will also tell about the historical and ethnic background of many woven garments. Many of her garments will be modeled. (Because there is a chance that Jan's workshops the second week in September will have to be cancelled, there is a possibility of a substitute program being offered.)

Jan Burhen has been weaving for 20 years, and is largely self-taught. An interest in simple loom-shaped garments developed early and years of experimentation, designing and research have followed. Through a presentation to her Seattle Weavers Guild, a book was developed with Jean Wilson, Weaving You Can Wear. Jan has given several workshops in the past two years, and has had her work exhibited in many shows in the Seattle area. At present she is devoting full time to weaving, teaching, and development. She writes of her philosophy: "Weaving and all types of fiber manipulation are a means of expressing the universal creativity within each of us. The rich heritage of our fiber technique history can bring us in touch with this universal creativity over the centuries, and help us to get 'innerly' involved as well."

SEPTEMBER PAID WORKSHOPS

Jan Burhen will present two workshops on Geometric Garments September 8-12, and September 12-14. You received details and registration information in a special mailing this summer.

A brief note on paid workshop registration policy: Because of too many last minute cancellations for previous workshops, 1975-76 Paid Workshops require the fee paid in full one month before the first day of the workshop. No names will be entered for registration until the full fee is paid. Your check must be postmarked by midnight of the closing registration date. Of course, all fees paid for workshops cancelled will be returned promptly.

A very small number of scholarships are available for workshops, on the basis of qualification and need. If you are a full time student, retired, or in other special circumstances, please register for the workshop at the regular time and enclose a letter detailing your qualifications and specific need.

Details on the January Paid Workshop with Clint Mackenzie will appear in future issues of the Minnesota Weaver.

Lis Jones
Chairman

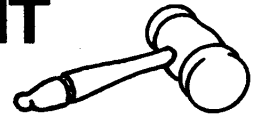
BY MEMBER-FOR MEMBER WORKSHOPS

The first By Member-For Member Workshop will take place on October 16. Kathy Ingebretsen will lead a workshop in Basketry techniques. Watch for details next month.

These workshops are planned as an opportunity for members to be exposed to various techniques. The coordinator of each workshop has delved deeply into a field and is qualified to answer in-depth questions. However, in general, the workshops are geared to individuals unfamiliar with the specific subject, allowing an opportunity for exposure, and a chance to see whether in-depth study is desired. The workshops will run from 9 a.m. to noon and 6:30 to 9:30 on Thursdays.

Lotus Stack
Chairman

**FROM THE
PRESIDENT**



Dear Members:

Even though the new year for the Weavers Guild is officially just beginning, our volunteer committees have been working hard for a long time. Some very exciting new classes have been scheduled, as well as the basic curriculum. Excellent programs and workshops have been planned to interest and stimulate us. The library continues to function well. The Properties Committee has been spending hours putting our looms and equipment in excellent working order. We have continued to have exhibits and publicity, and the mailing committees have done their jobs. And of course, there is no need to tell you how busy the editors and staff of the Minnesota Weaver have been. The evidence is in your hands.

This year, just as last, we will continue to have staff meetings once a week. They will be held every Thursday at 9:30 a.m. Everyone is welcome and invited to attend, whether you have a problem, question, suggestion, or just want to see what's going on. Board meeting dates will be listed in the newsletter and, if possible, the agenda will be given. I hope each of you will find the time to come to at least one of the meetings. We will try to keep you informed of Board activities by publishing minutes of the meetings in the newsletter. We also plan to publish quarterly financial reports.

continued

We trust that you will find many areas of interest in the vast schedule of classes, workshops, programs and other Guild activities. Your suggestions for additional ideas are always welcome, so please feel free to offer them.

I wish I could know each of you personally, and I will make an effort to do so, but please introduce yourself and come around often.

We have a fine Guild with friendly, cooperative people who feel a strong kinship. I look forward to a good year.

Sincerely,
Faye Sloane



BOARD MEETING

(Since all Guild members have a right to be kept informed of the inner workings and financial status of the Guild, this space will be used for monthly Board meeting reports and quarterly financial statements. -ed.

Board of Directors meetings are held on the second Thursday of each month at 9:30 a.m. All interested persons are welcome to attend. The first board meeting of this Guild year will be held on September 11 at 9:30 a.m.

TREASURERS REPORT

Many questions have come to the office this summer regarding our financial position. By the time you receive this newsletter, our books will be in the process of being audited for our fiscal year. Following the Sept. 4 meeting, copies of the financial statement will be available and the treasurer will be on hand to answer any questions you may have. (Thanks for your patience on this.)

The next newsletter will have a summary of the financial statement, and quarterly reports will be published thereafter.

Ann Basquin

FROM THE VICE PRESIDENT

Lets Not Panic!

The Weavers Guild is not in financial difficulty—so who says? Yes, we are feeling the pinch of the economic crisis, but who isn't? All non-profit organizations and schools are trying hard to make ends meet. How do they do it? Fundraisers, endowments, grants, etc. Members themselves are called upon to support their organizations by increased memberships, etc.

Rather than increase dues at this time, the Membership Committee, has proposed the following alternatives:

- A sustaining membership at a minimum of \$25 per year. (Any amount over \$15 is tax deductible.)
- A Family membership of \$15 for two or more members of the same family.
- Regular membership \$10.
- Gift certificates for classes or memberships are now available. We encourage you to use them.
- As you know, contributions to the Guild are tax deductible, because we are a non-profit organization.
- Last, but not least, don't forget us in your will!!!

Pat Peshorn

VOLUNTEER OFFICE STAFFING

A review of the past season shows that while the Guild has made progress in artistic, educational, and social areas, for the first time, expenses are running ahead of income. Cutting administrative costs seems a logical place to start saving money. By having one full time secretary, and substituting volunteer help for our part time office workers, we hope to accomplish this.

Volunteers would serve as receptionists, phone answerers and handle miscellaneous tasks. We are hoping that many of you will assist in this effort. Can you give one day or evening a month, or any time at all? I am scheduling volunteer office workers now, so please call me if you can help.

Dorothy Glenny, 866-7016
Volunteer Coordinator

LONG RANGE PLANNING MEETING HELD Priorities Listed

During the summer the old and new boards held a day-long meeting to discuss long range plans for the Guild, particularly in terms of finances. The purpose of the meeting was primarily information, as this was not a formal board meeting. The ideas which came out of this meeting were to be used to formulate a tentative approach to the Guild's problems. The feeling of those present was that these ideas should be shared with concerned members, and additional ideas solicited. No major decisions will be made without approval of the membership. A complete summary of this meeting is too long to print in full in this newsletter, but a copy will be mailed to anyone who requests it. The morning session was devoted to reports by the workshop, program and education committees, with emphasis on budget for the coming year. An interim financial report was given, and the office staff also reported, recommending a cut in office help to one full time secretary instead of three part time people. The afternoon was devoted to gathering ideas on how to deal with the Guild's financial problems. Many suggestions came forth; further suggestions are solicited from the membership.

The discussion then shifted to the long range goals of the Guild. The focus of this discussion was the need to develop priorities that could be used to write a proposal to obtain funding from an outside source. As the group began to list goals, however, someone suggested that perhaps the Guild should not grow, but return to being a small Guild without its own quarters. It was generally agreed that if outside financial assistance is not available, this could be the Guild's only choice. However, the general feeling was that before capitulating to this drastic alternative, the possibility of grant funding should be explored.

The group then proceeded to brainstorm a list of priorities. A straw vote was taken to assign tentative rank order to them. Eleven were listed, but the first three were the most heavily supported. The first ranked item was a permanent home with more satisfactory space. There was no strong feeling that the Guild needs its own building if security in the right space is possible while renting.

The second ranked item was permanent paid staff for the Guild. The present work load cannot be handled by volunteers alone; yet we cannot afford these administrative costs without help.

The third ranked item was a permanent weaving teacher/artist to give direction to the teaching program by offering continuing instruction in design as well as fiber techniques. This would draw and keep more serious students and strengthen the school.

This list is not final, but based on it, a draft of a grant funding proposal is being prepared. This draft proposal will be submitted to the membership as well as the Board before proceeding.

continued

Meanwhile, suggestions are invited and copies of the planning meeting summary can be obtained by calling the office.

It was felt that this meeting barely touched on the many concerns of the members, and that the next step should be a meeting open to all interested members. The importance of planning for two-way communication between the Board and the membership was emphasized.

Char Miller

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NOTICES FROM THE OFFICE

GUILD OFFICE HOURS: 9 a.m. to 3 p.m. weekdays

Craft Coop at the Guild?

We are looking into the possibility of operating a craft co-op at the Guild for members interested in selling their work. Those who wish to sell must also be able to work at the co-op. The office is taking names now of people interested in this venture. If there is enough response, a meeting will be called to lay plans. Call the Guild office right away if you are interested.

Art Fair Booths

Do you wish to sell your wares as an individual seller at local Art & Craft fairs? The office is compiling a list of members who like to participate in these fairs, to be given on request to fair sponsors. If you wish to add your name to this list, call the Guild office today.

Guild Keys

If you have a key to the Guild that you no longer need, please return it.

Earthworks now has a key to the Guild for those who wish to enter after hours. Show your membership card to borrow it. The key must be returned to Earthworks before they close.

Long Distance Calls

If you make a long distance call from the Guild office, please leave a record of it for the secretary. She is tired of tracking down "mystery calls" each month.

Vanishing supplies

Shuttles, and sleying hooks are disappearing at an alarming rate. If this continues, we will have to ask students to supply their own rather than having them in the store room. If you have inadvertently carried home any Guild supplies, please try to return them.

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TRAVELLING EXHIBITS

The NEWS Swaps from the New England Weavers Seminar will be at the Guild this fall as follows: October, the 1973 books; November, the 1971 books; December, the 1967 and 69 books. Each set of books will remain with us for the full month indicated.

Edith Glemaker

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CHRISTMAS TREE AT THE ART INSTITUTE

Plans are now underway to decorate the Christmas tree at the Minneapolis Art Institute. This will involve a lot of effort, and we hope all of you will do at least one piece for the tree. Working bees are being organized, and your suggestions are needed. If you have an idea that could be mass produced, please call Char Miller or Joanne Kegel right away. In addition to the mass produced pieces, virtuoso pieces are needed as well—special miniature fiberworks to make our tree something special. All pieces should be made of fiber, in any technique, and in suitable scale for a Christmas tree. Individual pieces will be returned to the maker. You may be called for a working bee; if you aren't and want to help, call the Guild office.

Char Miller

HGA PROJECT FOR CERTIFICATION

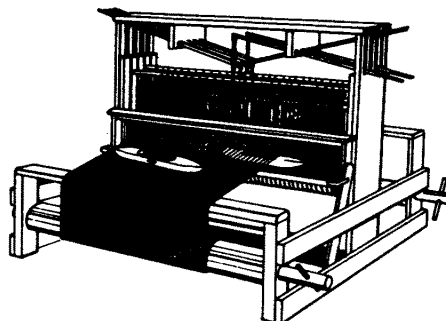
If you receive *Shuttle, Spindle and Dyepot*, you know that the HGA Accreditation project is underway. The handbook for the Certificate of Excellence in Handweaving is printed in the summer issue. If you have not received a copy of the magazine (are not a member of Handweavers Guild of America) a copy of the handbook is on file at the Guild office.

The Weavers Guild of Minnesota has undertaken to manage the project during its first trial year of operation. Judges for the certification will be nationally known artist-craftsmen who will be selected by HGA. At this stage, we are responsible for handling the mail, primarily requests for applications and handbooks. Volunteers are needed who can come in twice a month to handle this mail. If you are interested in helping with this project, please call Char Miller at 920-5299 evenings.

If you plan to apply for the certificate, we would like to know who you are. If you feel it might be useful to meet with others who plan to work for the certificate of excellence, please call the Guild office. If you have any questions about the program, please call Char Miller or Ina Rubenstein.

..... Char Miller

"What would be the civilized man of today, without the art of weaving, the soft art that surrounds his home with comfort and his life with luxuries? . . . from Indian Basket Weaving, by the Navajo School of Indian Basketry, a Dover Publication.



Looms Today
Sept. 18-21 Galleria Mall

...your opportunity to see a fine exhibit of handweaving featuring

PUBLIC DEMONSTRATIONS Thursday and Friday
12-4 & 6:30-8:30 on floor looms, table looms,
tapestry looms, frame looms, and inkle looms.

DISPLAY OF HANDWEAVING by regional craftsmen.

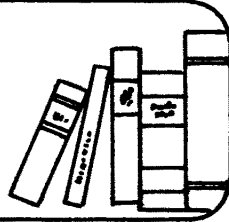
DISPLAY OF TWENTY MODELS OF LOOMS from
Threadbenders inventory, the most complete
selection in the upper midwest. Save 10% on
weaving yarns purchased during LOOMS TODAY.



in the Galleria 927-8221
3515 W. 69th Street, Edina MN 55435

in St. Anthony Park 647-0677
Textile & Needle Arts 2260 Como Ave., St. Paul MN 55108

LIBRARY NEWS



FROM THE LIBRARIAN

Our library is really being used. This is great! But—some of our members are not checking books out correctly. We will have **new, big** posters showing the check-out procedure, but meanwhile a reminder—that only **two** books can be checked out to a person, and these must be brought back before more can be taken. Both white and orange cards must be dated (date taken) and signed with your name (legibly, please). The white card should be placed in the front of the check-out box, and the orange card left in the book to remind you when it is due.

We will have a new book return place. Look for the new book drop in the library closet door. We hope this will prevent books being checked out without the white card being signed.

Yellow labeled reserve books cannot be checked out without the permission of the librarian.

NOTE: Book Inventory in November. Be prepared to return all books to the library. With your cooperation, the books will be ready for circulation in a minimum of time.

We will be posting a list of overdue books and the person to whom they are checked out starting this fall. Lets keep it a short list.

Ruth Delsart

NEW BOOKS ON THE SHELF

Creative Thread Design. Mair Morris

- Crochet. Mary T. Venture
- Pima Indian Basketry. H. Thomas Cain
- Textile Boliviens. Louis Girault
- Linen Heirlooms. Constance Gallagher
- Tablet Weaving. Ann Sutton & Pat Holtom
- Textile Structures. Helen Hutton
- Hand Loom Weaving. Luther Hooper (an oldy—1920)
- The Art of Color. Johannes Itten
- Modern Textile & Apparel Dictionary. George Linton
- Bargello & Related Stitchery. Charles Barnes & David Blake
- The Techniques of Basketry. Virginia Harvey

BOOK REVIEWS

Textile Structures. Helen Hutton, Watson-Guptill \$10.95

If you want more ideas on creating three-dimensional objects or hangings with fibers, this book will help you. It presents a wide range of ways to develop structures based on simple techniques and using a minimum of equipment. Clear diagrams and concise instructions show the basic techniques of knitting, crochet, macrame and weaving, and wrapping. It then goes on to explain how to expand and combine these methods to produce new textile forms. Valuable for techniques and inspiration.

Backstrap Weaving. Barbara Taber & Marilyn Anderson, Watson-Guptill \$10.95

A must for anyone interested in primitive weaving methods. The authors provide very clear directions for building, setting up, and weaving on an excellent backstrap loom. Projects given explore all the possibilities of backstrap weaving and include a jute backstrap, inkle band, weft-faced bag, a wide, open-warp hanging and a four selvedge weaving. A chapter on fringes and seams provides some good finishing ideas, and the chapter on ethnic brocaded weaves is especially interesting.

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mill ends

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OFF THE CONE

wool 20¢/oz

acrylic 15¢/oz

ON THE CONE

wool \$3.10-3.65/lb

acrylic \$2.50-3.00/lb

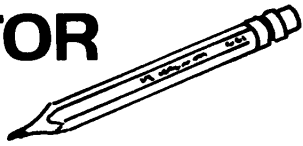
novelty \$2.50-4.10/lb

cotton \$1.99-3.66/lb

CATALOG NO. 3 - 50¢

690-0211

FROM THE EDITOR



Greetings:

The Guild's growing pains have finally caught up with the newsletter, and here is the result. I hope you'll like The Minnesota Weaver. It has been an exciting summer for me making plans for it.

With such a large Guild, it is hard for everyone to participate in the sharing of ideas and experiences, one of the original purposes of the Guild. It is my hope that this newsletter can become an important vehicle for that kind of member-to-member communication. (It won't hurt to make a little money selling ads, either.)

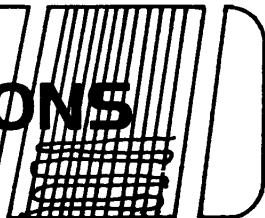
When Mary Webster retired from writing The Threadbender, it seemed fitting to retire its name, also, for no one else could infuse that newsletter with such delightful charm and warmth. Getting The Threadbender was like having a dear friend come to visit and tell you all the latest. We'll miss it, but we won't have to miss Mary's friendly style. I am happy to announce that she will be doing a regular column for The Minnesota Weaver on some of the fascinating people who founded our Guild, called "We have a past."

I would like to introduce the others whose columns will be a regular part of The Minnesota Weaver. Connie Magoffin will continue her inspiring column on natural dyes, "From Woods and Fields." Suzy Sewell will tell us about "Shows and Exhibits" of interest to weavers, and Mary Temple will share with us some of her "Frame Loominations." Regular reports from the Board, the Librarian and the school will also be featured. You can look for some new ideas on the swatch page starting next month. It will be edited by Joy Rosner.

I want to thank all who contributed articles to this first issue. I especially want to thank Dianne Swanson for designing our striking format, and Sue Egerman for her photo screening and graphics work. Their help is responsible for making The Minnesota Weaver look better than I ever dreamed it could.

When there is a compelling need for me to take up space with this column, I will, but primarily, this newsletter is for you. I like to think that The Minnesota Weaver has a staff of 800 reporters. So get busy! Send me your news, views, gossip, hints, announcements, reports, notes, comments, dissertations, expositions, trivia, profundities, and anything else you might have to offer, and I'll try to find room for it. Remember—if you share it here, you share it with everyone. *Karen*

FRAME LOOMINATIONS



by Mary Temple

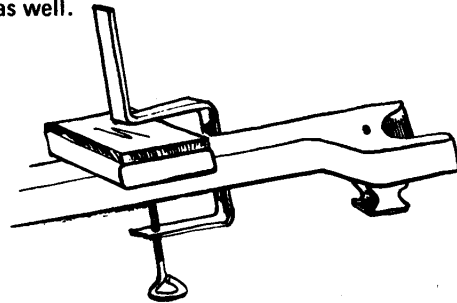
Creative use of leftovers—since my entry "Loominations" was an also-ran in the recent name-the-newsletter contest, you'll see it used as the heading for this new monthly column in your Minnesota Weaver. The column will be primarily for those of you that are rigid heddle frame loom weavers, but all other fiber fans are welcome to peek over our shoulder. We will be dealing with techniques and ideas, and from time to time I hope there will be guest columns from the other frame loom teachers.

If you have an inspiration, a problem, or perhaps the solution to a problem that particularly relates to our loom, let me know so that it can be included in our column.

Why do we weave? The experience of weaving may bring you the feeling of serenity, creativity, involvement with your materials, and satisfactions of many sorts. Mary Caroline Richards in her book Centering says this: "The handicrafts stand to perpetuate the living experience of contact with the natural elements—something primal, immediate, personal, material, a dialogue between our dreams and the forces of nature." In our weaving this contact is immediate—the wool is in our hands, scratchy and full of potential. Our hands manipulate the fiber, our minds make creative choices as our eyes observe the results, and we grow in our craft: it becomes a living experience that can absorb us totally.

Sensitivity training: As you plan your next warp, or as you weave on your current project, try to experience your materials and be more fully conscious of them. How do they feel in your hand? How do they look? How will you use them? Begin to develop your powers of observation, and trust your intuition about how to use those materials creatively.

Nuts and Bolts Department: The Beka Loom people have a new 8 epi rigid heddle with strong plastic teeth and smooth large holes so that many different materials can be used as warps. In addition to the 10 epi rigid heddle that comes with the loom, Kircher heddles are also available in sizes 16 epi, 8 epi, and 5 epi. Although they are slightly narrower, the auxiliary Kircher rigid heddles can be used on a Beka loom if you first clamp a two-inch square piece of quarter-inch plywood or paneling to the inside or each heddle block. The clamps I generally have at hand are my warping clamps, but small C-clamps would work as well.



See you next month. I'm off to spend the last three weeks of August at Penland School of Crafts in North Carolina. I'll be studying weaving with Walt Nottingham in what, I am told, can be almost a twenty-four hour-a-day exposure to the crafts. It should be a fantastic experience, a beautiful place in the mountains where artists and craftsmen of many disciplines come together to learn and share; I hope I will be able to share my adventures with you some time.



FREE BROCHURE describes kit in detail, with prices.

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AVAILABLE IN KIT FORM
this is a full size working replica of the Early American Saxony Wheel. The 18" wheel comes fully assembled for true, no-wobble action. All parts are sanded solid maple. Step by step instructions. Only a few hand tools needed. Stands 42" tall at distaff, 36" high at wheel. Solid brass and wrought iron fittings, leather flyer bearings, drive belts.



Connie Magoffin unwrapping dyed warp

We also want to make early mention of our very special January Interim Program. Two, three-week classes are offered: Ethnic Weaves: Navajo, Bolivian, and Turkish; and Basic Spinning, Weaving and Dyeing. Anyone may enroll in these classes, but they are designed especially for students in a 4-1-4 college (who have January off for special study). Let your college sons, daughters, sisters, brothers, mothers-in-law, etc., know about this exciting opportunity. College credit will be available.

Please consult your Bulletin for times, tuitions, and registration information.

..... Sue Baizerman

SUMMER IMPRESSIONS

Bolivian Weaving with Adele Cahlander

A most enthusiastic group studied Bolivian Weaving. Using the very simplest of looms, a variety of very intricate techniques were learned including the Pebble, ingrain and twill weaves. Adele showed a vast number of magnificent textiles brought from Bolivia and slides which inspired her students to work into the wee hours in hopes of gaining skills in these ancient techniques.

Joy Rosner

Rep Weaves with Ken Weaver

Participants in Ken Weavers workshop explored rep weave and some of its possibilities. Rep is basically a warp faced tabby weave with designs derived from using very fat picks (4 to 40 strands rug yarn) and very thin picks (a single strand of linen).

The course was rigorous. Not only were we to weave two 10 ft. warps (each to be rethreaded once), but we handled vast amounts of yarn, stretched warps as tightly as possible, opened every sticky shed by hand, and beat each pick hard. At the end we had 10 sample blocks of techniques ranging from geometric blocks to free form shapes made by inlays and pulled up high pile and low loops. We also hand picked areas to control color, dropped warps to weave "modified tapestry" and dropped more warps (leaving 2 epi) to try a rug idea of twisted fat picks.

Ken freely shared ideas he will likely explore next, and gave away "secrets" on how he placed a small area of color in an unlikely spot (magic marker!) or how slippery rods stay in place (grooves & epoxy). Two good Weaver suggestions to tuck into your weaving file pertain to warping. First, when warping a symmetrical pattern, measure the warp twice as long as you need, and put a cross at both ends. Cut in half and place them side by side on the warp beam. You'll be guaranteed symmetry of color and count. Second, when winding on a warp alone, divide the warp into 4 or 5 inch sections; wrap each section 2 or 3 times around the breast beam. You will be able to wind it on with even tension.

Gloria Rither



FROM THE EDUCATION COMMITTEE: NEW FALL COURSES

By this time you've all had a chance to look at your Weavers' Guild School Bulletin for the year. Have you noticed how many new courses are being offered? There are so many we can't mention them all in this issue! But we would like you to take note of our new Fall courses. They expand in new directions and introduce some new faces to our teaching staff.

Did you say you'd like to build yourself a loom? Or have a handy friend or relative who might? Why not enroll in Jim Ingebretsen's course on Design and Construction of Floor Looms? Want to review and expand your understanding of weaving drafts and weave structure? Well, Peggy Dokka's Introduction to Drafting and Fabric Analysis should be right down your alley. Or let Joy Rosner in her Interaction of Colors help you add a new dimension to your fiber art. Always had an urge to try Textile Printing? Easy—Take Lyn Klein's new course, right here on home turf at the Weavers guild.

You might get ready for the winter holidays with other new additions to our curriculum—Santa's Workshop led by elfen Helen Van Den Berg and Stuffed Dolls and Animals taught by "Jolly Ole" Lis Jones. Or why not try some cardwoven gifts: Enroll in Char Miller's Cardweaving class and learn all kinds of interesting variations. (Don't forget to include a Weavers Guild course on your list to Santa—gift certificates will be available.)

Want a one-day Refresher on setting up your frame loom? I know there are floor loom weavers who long to learn a few frame loom secrets. Borrow a frame loom and come to Dianne Swanson's one-day seminar.

Those of you who've studied Basketry in class or workshop might be interested in our more advanced class, Basketry II led by Cathy Ingebretsen.

Last but not least, we will also add this fall Harda Kuisk's class on Hardanger Embroidery. One look at Harda's beautiful pieces and you won't wonder why we've asked her to teach this traditional craft.



Jon Riis instructs Eve Forsberg

Ikat Dyeing with Jon Riis

Ikat had always seemed to me to be a highly esoteric branch of weaving, too complicated to even consider. It is a technique of "tie dyeing" a pattern into a warp prior to weaving. However, my first efforts at dyeing my own yarns last winter awakened me to the wonderful things that can happen in the dye pot, and I looked forward with great eagerness to Jon Riis' visit in July.

The first day, however, as we wound our warps out of doors in the windless heat, a number of us began to wonder whether we were cut out for this sort of thing. Fortunately, Mother Nature cooperated with cool, breezy days for the rest of the week, and as the warps began to emerge from the dye pots the excitement grew. Jon had a way of cheerfully getting us to work like demons. Many sat up until 12:00 and 1:00 wrapping warps for the next dye bath. The final results were impressive. Although we wouldn't have believed it Monday, by Friday we were talking of how much we would do with our second warp!

In addition to the traditions and techniques of Ikat, we learned a great deal about dyeing and the uses of color in designing. We also developed a great deal of affection and respect for Jon Riis.

Char Miller

Gang Weaving with Naomi Towner

"Gang" is a word used in textile mills, and gang weaving is whenever we use two or more harnesses to control layers and/or groups of ends within the same structure.

Winding our assigned warps was interesting, using the lovely colors of perle cotton; but dressing the looms was difficult, keeping in mind the gang threading and two layers.

Each day of the workshop was better than the last. We learned what our looms would do. By Friday we wanted to nail Naomi's foot to our floor and keep her here because we had only begun to know how wide her knowledge of weaving is.

A sample of gang weaving will be included in the advanced swatch class being offered next spring.

Irene Wood



photos by Char Miller

Naomi Towner and creation



Candace Crockett, right, with student Judy Jensen

Cardweaving with Candace Crockett

Cardweaving as taught by Candace Crockett can be incredibly simple or frustratingly complex. At its simplest, it is an off loom technique in which threads are twined around each other and brought to the surface by the turning of square four-holed cards. The group spent the week long workshop tied up to every available window ledge and table in the front rooms. Every day a new warp was threaded and new techniques explored. By shuffling cards or dropping them, using double weave, textured yarns, or more than one thread through the holes; or by setting the cards up on a loom for tensioning, the possibilities for patterns or contemporary sculptural forms are endless.

Mary Johnson



BEKA Frame loom model SG-20 and BEKA weaving seat

BEKA LOOMS

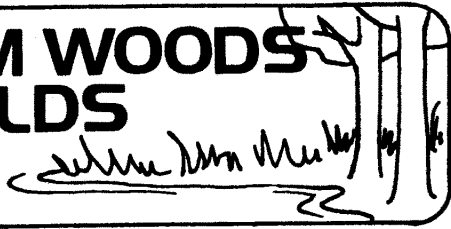
FRAME LOOM, BACKSTRAP LOOMS, WARPING BOARDS, WEAVING SEAT, SHUTTLES, PICK UP STICKS, 8 AND 10 DENT HEDDLES.

Ask for them at these area dealers:

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THE YARN BIN	Northfield
THREADBENDERS	St. Paul
THE SPIDERS WEB	Brainerd
MARY LUES YARNS	St. Peter
HOUSE OF MACRAME	Minneapolis
HOMESPUN	Redwood Falls
HOMESPUN	Coon Rapids
ENDION STATION CRAFT SHOP	Duluth
DEPTH OF FIELD	Minneapolis
COUNTRY WAYS	Minnetonka

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FROM WOODS & FIELDS

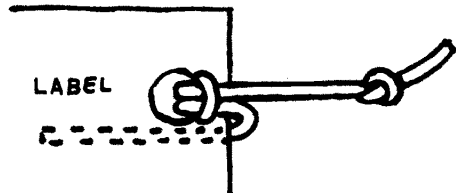


Welcome Back!

by Connie Magoffin

Often dyers are justifiably concerned about the fastness of a naturally dyed yarn. While some are extremely fast, others fade almost immediately. Since several people have asked me how to set up a light test, I would like to share a method I have devised for my own use.

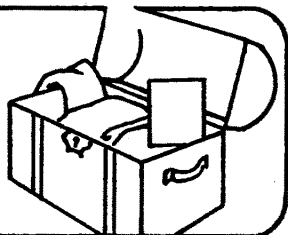
Take a 5" length of each sample to be tested, fold them in half, and attach them, using a lark's head knot, to a cardboard that has holes punched along the edge. Then, one of the two ends from each sample is taped to the back of the cardboard; the other half is left to be exposed to the sun. Tightly tape a piece of heavy cardboard over all the ends on the back to insure that no light gets to them. As each sample is attached, label it with the dye and mordant used. I also put a knot on each end that is to be exposed to the light. Each sample should look like this:



When finished the entire card is set in a sunny spot. (I leave it in place, sunny or cloudy, for one month. I'm not sure what is the best length of time—do any of you?) When the testing is over and the covered end is brought back to the front, you can tell immediately how fast each sample is. By using the single length of yarn attached in a lark's head, you always have both exposed and unexposed ends together for instant comparison. By adding the knot, you can tell at a glance without any further labelling which end was exposed to the light.

If your yarn is ever to be put to use, it is worth every bit of effort to test your dyed samples.

WE HAVE A PAST

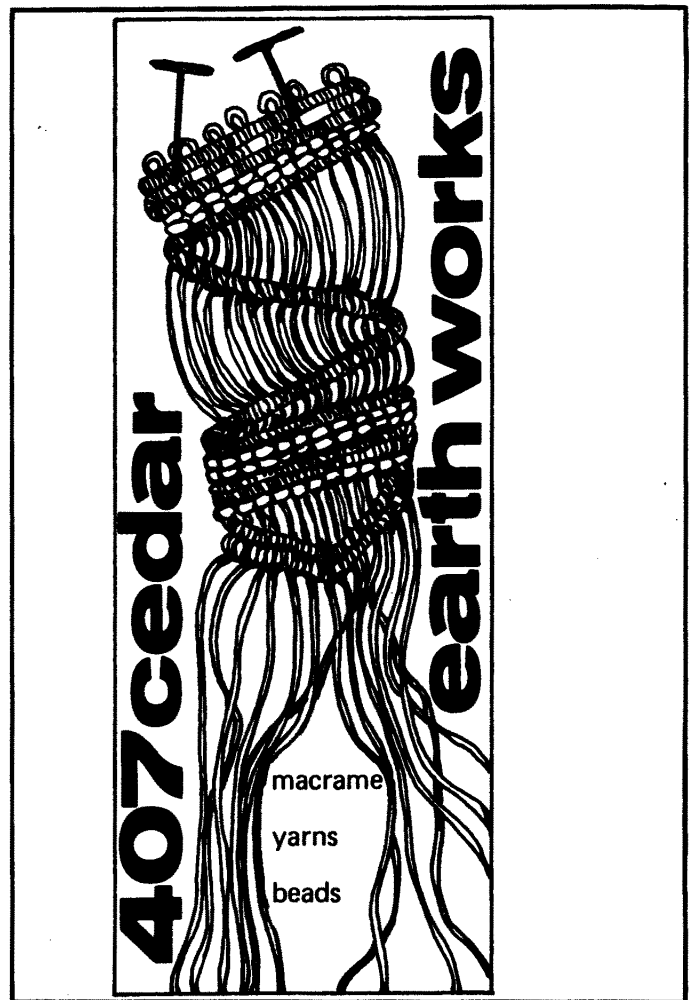


by Mary Webster

This is going to be a continuing column based partly on the history of the Guild partly as contained in an account written by Miss Hilma Berglund, the first president of the Guild who was especially active in its early years; and partly from my own recollections of our happenings after we became a school. If I am inaccurate, please correct me.

In reading the fourteen page account of those early years I am impressed by the interest and devotion of all the members to the newly formed Guild. Through the years there has been this on-going kind of participation. There was Mrs. S. P. Miller who was the librarian from 1941 to 1958, and in her home housed, until 1955, the books and pamphlets owned by the Guild, as well as the rental equipment for the use of the mem-

continued



bers. Her home also served as the address of the Guild, which had no other permanent "home address." Each year she gave a program about the books available to the members.

Then there was Mrs. Montgomery, who for a time, housed the Guild-owned looms in her home and permitted members to come there to weave on various projects. When the Guild found a semi-permanent home at the Minneapolis YWCA, members loaned looms for classes, wove fabric for the portfolio covers of weaving samples for the library, organized the portfolios, taught classes, and helped with all the needed tasks to make this phase successful.

Each step of the Guild's growth has been characterized by the generous giving of time and effort by the members for the furtherance of the goals of the Guild.

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HAVE YOU HEARD



WE HAVE A WINNER!

You have before you the results of the Newsletter Naming Contest. With the impending change in format for our newsletter, the Board felt that the time was right to select a new name which would identify the newsletter more directly with the Guild, and eliminate the confusion of having a name similar to a business.

Some 20 entries were received, and the choice was very difficult to make. Some suggestions proved to be already taken by other publications, but that still left many good ones. The final choice, The Minnesota Weaver, was selected as being the most appropriate, identifying name for a Guild publication. It was submitted by Faye Sloane, who receives our congratulations and a certificate from Earthworks. Many thanks to all who participated. -ed.

THE BREWERY

Joanne Kegel writes: Last weekend I visited "The Looms at the Brewery" in Mineral Point, Wisc. Ken Colwell purchased an old rock brewery at the end of Shake Rag St. and turned it into a home for the largest collection of handweaving equipment in the Midwest.

One room is a museum for his collection of textile tools dating from 1800 to the present. His lecture tour includes explanations & demonstrations of the equipment enabling the visitor to appreciate the skills required by pioneers to create the fabrics they needed. There is a display of old coverlets with interesting names which are among his prized possessions. The loom room contains the only working Jacquard loom in the country. Mr. Colwell had it threaded to a set of punch cards which produced labels for his weaving.

The "Brewery" is open from May to October, 10 a.m. to 5 p.m. Ruth Harris of the University of Wisconsin faculty and curator of the Helen L. Allen Textile Collection teaches two 5-day courses there during the summer months.

MIDWEST CONFERENCE

The 1975 Midwest Weavers' Conference at Kansas City was a smaller affair than that hosted by Minnesota last year—both in scope and attendance. Yet, it was an enthusiastic group who heard Jon Eric Riis and Candance Crockett. Workshops and a tour of the Crown Center shops and galleries operated smoothly. A nice feature of the style show after the banquet was the models moving among the tables to offer a closer look. A motion to make the Conference a biennial event, passed at the executive meeting, was voted down at the general business meeting. Next year's host guild is the Joliet, Illinois Weavers Guild.

..... Marj Pohlmann

PROLIFIC WEAVERS

Four of our members became mothers over the summer. Sue Baizerman and Linda Maschwitz have new sons; Nancy Haley and Gail Lindfors have new daughters. Congratulations to each and welcome to the four new mini-weavers.

.....

WEAVERS GUILD SHOW AT WEST LAKE GALLERY

The lively exhibition of works by Weavers Guild members in July and August was held over an extra two weeks because of such favorable response, according to one of the Gallery directors.

A small show, but with a wide variety of pieces, it was well installed in the limited gallery space by Sandra Roback and Harriet Bart.



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SHOWS & EXHIBITS



by Suzy Sewell

The Weavers Guild wants to encourage its members to enter their work in exhibits and competitions. To help in this effort, I plan to keep you informed about shows and exhibits, both local and national, that are open to fiber craftspeople. I'll also try to let you know about special fiber exhibits coming to this area.

Local Shows

Oxman's Across The Street Gallery, 639 2nd Ave. N. is planning its first annual Fiber Show October 2-22, 1975, emphasizing the fine art aspect of fibers. Pieces for this show will be selected by the Gallery for their artistic merit. For details, contact Mark Retka c/o Oxman Gallery, 639 2nd Ave. N., Mpls. 338-1080, no later than Sept. 12. A public opening will be held Oct. 2.

Augsburg College Fiber Show, November, 1975. Phil Thompson, head of the Art Department at Augsburg has asked the Guild to have a fiber show at the Student Center. All types of fiber works are acceptable, but special emphasis will be placed on works related to the special classes held this summer co-sponsored by Augsburg—Ikat, Gang Weaving and Card Weaving. Suzy Sewell will co-ordinate the show. Details in the next *Minnesota Weaver*.

Exhibits Elsewhere

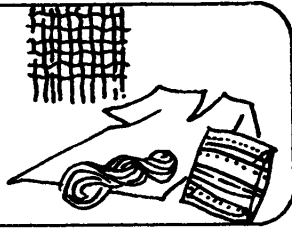
Marietta College Crafts National '75 at Hermann Fine Arts Center, Marietta College, November 1-30. Open to U.S. residents in all craft and sculpture media. Jurors: Ruth Duckworth, Eudorah Moore, Donald Wyckoff. Purchase prizes. Cash awards. Entry fee: \$10 for up to 5 entries. Slides due Sept. 13. Write Arthur Winer, Director MCCN '75, Marietta College, Marietta, Ohio, 45750.

Miniature Works, at Texas Tech University Museum, Nov. 9 to Dec. 8, 1975. A competitive exhibition of miniature works in clay, fiber, glass, metal, or combination of craft materials. Juror. Purchase prizes. Cash awards. Entry fee: \$10 for 3 entries (includes return shipping postage). Deadline October 1. Write: Miniature Works, West Texas Museum Association, Box 4499, Lubbock, Texas, 79409.

Cotton Comes Home, American Crafts Council, Southeast Region Conference, at Camp Henry S. Jacobs, Utica, Mississippi, November 14-16. An international cotton fibers competition which will become a travelling exhibition. Open to artists and craftsmen using cotton materials in their works—contemporary or folk designers who create innovative and technically excellent objects of cotton in any of its forms, and/or combined with other substances. For information and entry forms write: Cotton Comes Home, Delta State University, Box 599, Cleveland, Mississippi, 38732.

Southeastern Arts & Crafts Festival, Macon Coliseum, November 15-16. All media. Jury. Entry fee: \$35. Selection by slides. Deadline: September 15. Write Southeastern Arts & Crafts Festival, PO Box 397, Roberta, Ga., 31078.

FIBER FAIR



THERE IS WORK TO BE DONE

Here is a general breakdown of the work that needs to be done in the next two months—all volunteer labor. As you look over this list, please keep your own talents and interests in mind to see where they could best be used.

Publicity

- Contact newspapers, magazines, radio, TV.
- Design and have signs and flyers made.
- Design and have invitations for the opening made.

Finance

- Handle entry fee
- Tally expected fiber pieces
- Handle insurance
- Cashier at Fiber Fair
- Prepare and send out checks

Personnel

- Day coordinators for November 14, 15, and 16
- Clerks, baggers, floorwalkers, checkout
- Volunteers to staff the Guild office November 3-16
- Aftermath clean-up people

Staging

- Arranging display of items to be sold.

Selection

- Juring everything entered, offering constructive criticism.

Demonstrations

- Demonstrate weaving, and/or spinning November 14, 15, and 16 at the Fiber Fair.
- Demonstrate weaving and/or spinning when the publicity committee needs people for TV, etc.

continued

PLANS MADE

This year's Fiber Fair will be held on the weekend of November 14, 15, and 16, at the Firehouse, 1501 S. Fourth St. (two blocks from the Guild). We hope you've already begun weaving some things you will be proud to sell. If you haven't, we strongly encourage you to begin right away. We need your work to make this sale a success!

Like last year, we will have an opening night invitational for designers, architects, and other people who use fibers in their business. (If you know of people who should be invited, please let the office know.) The purpose of the invitational is to make them more aware of the quality work that Guild members do. We would like to see a lot of really nice pieces; whether pillows, rugs, hangings, placemats, or . . .

This is **not** a craft fair to sell your junk at, but a professional showing and sale of well crafted, designed and finished fiber pieces. This should not discourage you, even if you are a new weaver. We're looking for quality, not necessarily complexity.

This year, the entry fee will be \$5.00, and the Guild will receive 15% of whatever is sold. The \$5.00 entry fee will be used for renting space, buying publicity, printing tags, receipt books, and many other misc. expenses that will need to be covered. The 15% will go toward the Guild's general operating expenses (which are extensive). Please return the entry form below along with your \$5.00 entry fee as soon as possible. It must be in by October 13.



FIBER FAIR ENTRY FORM

NAME _____ ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____ PHONE _____

<u>Item</u>	<u>Description and Size</u>
1. _____	_____
2. _____	_____
3. _____	_____
4. _____	_____

PLEASE ATTACH SEPARATE SHEET FOR ADDITIONAL ITEMS



NAME _____ ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____ PHONE _____

Enclosed is my entry fee of \$5.00.

Non-members please enclose a separate check for \$10.00—Guild membership.

Members: please check to see if your membership is current.

Complete this form and mail to: Nan Kuehn
1706 Hampshire Ave.
St. Paul, MN 55116

DEADLINE IS OCTOBER 13

Properties

Sorting bags (donated by you).

Checking in the pieces.

Making sure everything is tagged.

Physically caring for each piece so it doesn't get wrinkled, crushed, abused, or neglected between check-in and display; also afterwards, if it didn't sell.

If you have any time and energy that you're willing to donate, please call Debby Alper at 331-7356, between the hours of 8:30-9:30 a.m. or 4:00-5:00 p.m. Or, write her a note and mail it to: 1038 6th St. S.E., Mpls. 55414. She will be happy to take your name and give it to the appropriate chairperson. We really do need a lot of help to make this Fair committee a success, both financially and esthetically. It is much nicer if you volunteer instead of waiting until we find you.

Thank you,
Cathy Ingebretson
Rose Broughton
Fiber Fair Chairpersons



Do you have a loom to sell, a sheep to shear, an announcement to make? Then this space is for you. All items should be submitted *in writing* to The Minnesota Weaver at the Guild office or to the editor by the 10th of each month.

Spinning Wheel Orders

Getting a group together to buy Ashford spinning wheels. Call evenings 823-0402 Lynn Marquardt.

Photographers wanted

Are you a camera bug who would like to "cover" some Guild events for The Minnesota Weaver or take close-ups of woven fabrics for the swatch page? If so, contact Sue Egerman at 721-6126.

NOTICE

All items submitted to The Minnesota Weaver should be in writing and received by the 10th of each month. Material may be sent to The Minnesota Weaver, c/o the Guild office, or to Karen Searle, 3036 N. Snelling, St. Paul 55113.

Information wanted

We have received a request from Ms. Fixit for instructions for a Bucilla Waffle Weave Frame no. 4515. Anyone know about this? Let the Guild office know.

"Sunday in Whittier"

The Whittier Neighborhood group celebration will be held in Fair Oaks Park (across from the Mpls. Institute of Arts) Sept. 7, noon to 6 p.m. Guild members are invited to exhibit, sell their work, and/or demonstrate during the celebration. If you wish to participate, call Marcella Birulkin at 823-8216.

Seward Community Festival

The Seward Community Art Festival invites exhibitors, both amateur and professional artists, to exhibit/sell their work. The Festival will be held Sept. 13-14, 10 a.m. to 7 p.m. at 27th Ave. & E. Franklin. For information call Richard Westby, 721-6691 or Robert Sorenson at 722-6055.

THE MINNESOTA WEAVER

published 10 times a year by the Weavers Guild of Minnesota

- Editor Karen Searle
 - Formal design Dianne Swanson
 - Advertising graphics. Sue Egerman
 - Swatch page editor Joy Rosner
 - Columnists Connie Magoffin, Suzy Sewell
Mary Temple, Mary Webster
 - Reporters. Everyone
- DEADLINE: The 10th of each month.

DATES TO REMEMBER!

SEPTEMBER						
S	M	T	W	T	F	S
	1	2	3	④	5	6
7	⑧	9	10	11	⑫	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

For details see "COMING UP" on page 1.

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