COMING UP

GOING AWAY PARTY FOR HARDA, NANN AND FEMMEKE

Thursday, July 8, 1:00 p.m., at the Guild.

Three long time Guild members will be moving away from the Twin Cities this summer. We will honor them with an afternoon tea party to which all members are invited. Harda Kuisk and her husband are moving to Los Angeles, CA in mid-July. In mid-August Femmke Holthuis and family will be moving to Winnipeg, Canada. And on or about the first of September, Nan Kuehn and husband will be settling near Tucson, AZ. Her new address will be 1530 S. San Ray, Green Valley, Arizona 85614.

If you plan to come to the tea, please call either Margaret at the Guild office (332-7521), Faye Sloan (699-4040), or Ann Basquin (484-3451).

SPECIAL JULY PROGRAM

CREATIVE KNITTING, by Mary Walker Phillips
Thursday, July 15, 8:00 p.m.
College Center (upper level), Augsburg College

Mary Walker Phillips, well-known creative knitter and textile designer, will give a slide lecture, open to the public, on the creative uses of knitting. Whether you've ever held a pair of needles or not, you'll be inspired by Miss Phillips' exciting uses of this fiber technique. (Mary Walker Phillips will be in Minneapolis for the Creative Knitting workshop at the Guild, July 12-16.)

The College Center is air-conditioned.

NEW OFFICERS FOR 1976-1977 TERM

President... Helen Van Den Berg
President-Elect ... (pending)
Vice-President ... Judy Freeberg
Treasurer ... Virginia Erhard
Secretary ... Peggy Dokka

NEW BOARD DIRECTORS

Member Affairs ... Beryl Smith
Education ... Suzy Sewell
Outreach ... Ann Basquin

NEW COMMITTEE CHAIRPERSONS FOR 1976-1977

Publicity ... Sue Obrestad
Newsletter ... Karen Searle
Newsletter Mailing ... Cathy MacDonald
Properties ... Betty Peter
Education ... Mary Johnson
Paid Workshops ... Liz Jones
Program ... Adele Cahlander, Suzy Sewell
Library ... Ruth Delsart
Historian ... Jean Seeker
Studio Exhibits ... Verna Kaufman
Community Exhibits ... Mary Ellen Kollmer
Fiber Fair ... Cathy Ingebritson, Sara Weld, Irene Meyers, Lynn Klein
Traveling Exhibits ... Edith Glemaker
Out-state ... Irene Wood
Group Projects ... Margaret Piddle, Irene Wood
Hostess ... Marjorie Jirousek

The Education Committee needs more members. If this is an area you would like to work in, call the Guild office and leave your name with Margaret.

SUMMARY OF THE BOARD MEETING—MAY 13, 1976

Next year there will be just one program on the 1st Thursday of each month, alternating between afternoon and evening meetings. Money will be budgeted for guest speakers.

A letter of resignation from Mary Webster was read; the Board deeply regrets that she will no longer be a member. She has contributed so much to the Guild over the years.

New shades have now been installed on all the south windows.

A coordinator is being sought for Guild participation in the Snooze Blvd. Festival, May 28-30.

Extra copies of back issues of The Minnesota Weaver will be taken to both Midwest Conference and Convergence to share and sell.

Sue Obrestad, Secretary
TREASURER’S REPORT
Fiscal year to date—Sept. 1, 1975 through April 30, 1976

Income:
- Memberships: 5,931.00
- Non-member fees: 460.00
- Tuition: 20,143.50
- Workshop: 1,402.50
- Library: 47.45
- Miscellaneous: 1,379.70
- Items sold w/tax: 1,184.69
- Frame loan dep.: 855.95
- Group project: 12.72
- Fiber Fair: 908.29
Total Income: 32,310.36

Expense:
- Salaries: 13,766.41
- U. C. Fund: 144.04
- School: 1,033.24
- Guild: 1,685.58
- Office: 4,610.69
- Program: 201.00
- Workshop: 958.00
- Library: 128.86
- Pirch. for Re-sale: 1,149.94
- Repairs & Maint.: 63.81
Total Expense: 23,741.67

Trial Balance
- Assets:
  - Checking Acct.: 3,550.44
  - Savings Acct.: 9,324.71
  - Properties: 12,438.44
  - Petty cash: 35.00
- Liabilities:
  - Reserve for Prop. Repl.: 1,500.00
  - Reserve for Prop. & Lease: 14,885.54
  - Bldg. Fund Reserve: 203.56
  - Accrued Fed. With.: 137.00
  - Accrued State With.: 32.20
  - Reserve Minn. Sales Tax: 22.60
- Income: See above
- Expense: See above
Total: 32,310.36

Ann Basquin, Treasurer

Library Report 1975-76
The library is a big asset to the Guild, and our members are making good use of it.
We did find, in taking an inventory, that 50 books are missing. A good majority of these books were carried off without being signed out. Because of this, all books must now be checked in and out with the office secretary, and the library will be closed when she is not there. Books in the locked cabinet will not circulate.
We added 40 books to our circulating shelf, and 74 books to the reference shelf. Some of these books were gifts and some were publisher’s review copies. We purchased some used books from two of our members, some of which will be used to replace some of the missing books.
An order for more books is in the making, and will be received within the next month.
The card cataloguing of author and subject is being done with the guidance of Vivien Liden. Many books were repaired and recovered. Loom Music and other periodicals need binding to be ready for circulation.
Our expenditures this year have been less than our budget, but will be raised with the coming order of books.
Ruth Delsart, Librarian

Membership Committee Report 1975-76
The Membership Committee provides a hostess at each meeting and tries to make our members feel welcome when attending functions at the Weavers Guild.
We are in the process of making permanent name tags for all members and hope to have them completed by fall.
Beryl Smith

Outstate–Outreach
The new Guild in the Fargo/Moorhead area has been visited recently, and they are well organized, have a good program and they are doing very well. During the year the Guild at Duluth has had three of our members give them workshops.
Most of the letters of inquiry are now being answered by our office secretary.
Irene Wood

VICE PRESIDENTS REPORT
It was decided at an early Board Meeting that the Guild would not produce a yearbook for 1975-76. It was felt that we could wait till the Fall of 1976 in October or November to have a new one printed. This move was made to save us some expense.
The hostess in charge of refreshments this year was Betty Olson. We certainly appreciate her work each meeting.
The Building Fund Committee could not pursue any real effort to find new accommodations for the Guild Home. Without any real knowledge of the future of Dania Hall, and knowing that rent any other place would be considerably higher than we now pay, we felt unable to look for a new home at this time. We are still hoping that one day our home will not lack parking space and will not have stairs, but this is still in the future.
Patricia Penshorn, Vice-President

STANDING COMMITTEE ANNUAL REPORTS
Workshop Report 1975-76 (covering out-of-town people brought in for paid members-only workshops from September through June)
The Jan Burhen workshops on clothing to be held in September of 1975 were cancelled because of a great lack of numbers of registrants. The same held true for the April workshops to be conducted by Nell Znamierowski. Two Clint MacKenzie workshops were successfully held in January. The week long workshop was on Color and Design in Fibers and the weekend workshop covered Leno and other warp-manipulated techniques.

Questionnaires were included in the April Minnesota Weaver to find out if we could focus on what the workshop problems were. However only 23 answers were received from 800 members. And the answers were confusing because there were no clear cut trends. Some felt workshops were too expensive, some felt they were not. Many did feel there were too many workshops but only about half of those answering. Other suggestions were very varied.
Tentative plans have been made in two directions. The first is to have Walter Nottingham give two workshops. One in the fall will deal with the human form in tapestry, wall hanging, fabric, and fiber. The second, in the spring, will deal with design problems of the slightly advanced fiber artist. In addition, we are working with the spinners to see if there is enough interest to have a spinner come.
The second change is a financial one. In the past two years, workshops for members assumed part of the Guild overhead. Next year, Guild members will find the cost somewhat reduced as fees will be only for the actual cost of the teacher and any transportation and lodging charges. This should decrease the cost of workshops somewhat.
Elisabeth A. Jones, Chairperson
Properties
Property expenses for 1975-76 are $104.76.

Recommendations
Suggest Education Committee take all responsibility for frame looms (rental, repairs, purchases, etc.). It is impossible for this committee to keep track of these looms and all their parts.

Convert tie-up system on Kessenich looms to “S” hook now used by Kessenich in place of the fish hook type of safety pin that are such a problem.

Education Committee suggest to teachers that students replace the shuttles at end of each class period to storage room at end of each class session. We do not have enough at all times unless this is done. Suggest to teachers that students clean up looms at end of final session, such as vacuum lint from aprons, reed slots, and remove all extra ties, string replacement healds, etc.

I want to thank all who have helped to keep the supply room neat.

Thanks to my very efficient committee: Paul O’Connor, Marjorie Jirousek, Nan Kuehn, and Ivy Hietala.

Betty Peter

Studio Exhibit Committee Report
Active members of the Studio Exhibit Committee for 1975-1976 were: Bernnes Adrian, Rose Broughton, Charlotte Haglund, Jan Carter, and with much special help from Margaret Piddle.

The following exhibits were arranged:
- Teachers Exhibit
- 1975 Summer Workshops — Gang Weave, Card Weaving, and Ikat
- Student Exhibit
- Bolivian Weaving with Adele Cahlander
- Wearable Handwovens
- Best of Show — Functional and Nonfunctional by Member Ballot

Members of the Exhibit Committee were each responsible for one exhibit, i.e., to decide the theme, and call for pieces, as well as to arrange the time for the show to be hung. The whole committee assembled for the day on which the show was to be hung.

For each exhibit, a list of names, address, and insurance values was submitted for insurance purposes.

Jan Carter

Traveling Exhibits Sept. 75 to May 76
The following exhibits have been received during the past season:
- February: Boston Wfrs. Guild “Techniques on a Block Profile”
- April: Ken-Rock Weavers Guild “Tartan Plaids”

Edith Glemaker

Newsletter Mailing Committee
Many thanks to all who have helped to collate and mail the Minnesota Weaver this year.

Cathy MacDonald

ANNUAL EXHIBIT AWARDS
Each Guild member was invited to bring one favorite weaving before the Annual Meeting held Thursday, May 6th for an informal member juried show.
About thirty beautiful pieces were entered and all of them were greatly appreciated. Members present voted for the most outstanding piece in two categories—Functional and Nonfunctional.

Jan Carter’s Navajo weaving of handspun natural fibers won first place in the Nonfunctional category with Sue Baizerman’s beautiful Bolivian piece a close second.

Lotus Stack’s elegant ensemble was elected first in the Functional category, Joy Rosner’s charming hooded wrap, a very close second place. Our first place winners received $5.00 as a prize.

Our congratulations and our gratitude to all of you who entered your precious work. Plan now for our Annual Members Show for ’77, so we can have a greater representation of your varied skills for the inspiration and happiness of all your fellow members.

Bernnes M. Adrian

GUILD SHOW AT NORTHWESTERN NATIONAL BANK BUILDING
Come and see a showing of works by Weavers Guild members at the Northwestern National Bank skysway building from June 12 through July. The St. Paul—Ramsey Bicentennial Commission is sponsoring the exhibit. Verna Kaufman is coordinating it.

JUNE SALE
15% OFF
Entire Stock

- At Chowen’s Corner -

The Wooly Bully
18326 Mnka. Blvd., Wayzata
STITCHERY '76

It has been a very nice two months since I agreed to act as liaison between the Weavers Guild and United Hospitals Auxiliary on the Stitchery '76 Show and Sale, April 28 to May 1. The most pleasant aspect of the job was working with so many cooperative and cheerful people. I wish to thank everyone, starting with the Weavers Guild Board and Margaret. Thank you especially to Joan Gilmore (11 of you), Weavers (12 of you), and Basketmakers (2 of you) who contributed to the booth. I wish to thank each of you for your patience in setting up the booth. The rest of the guild was extremely patient and flexible about setting up the booth. I couldn't have done my job if it hadn't been for ALL of you who helped in one way or another. To all, a giant THANK YOU.

But this isn't only a call-board. Forty-one Guild members submitted items to our booth for sale: everything from belts and bookmarks to garments, pillows, rugs, and wall hangings. The booth looked beautiful full of your work. Unfortunately we only sold work of 15 people. I think that what we have learned from this is: people who come to handwork shows are handworkers themselves; they have come mainly to look, not to buy. Therefore, if they buy, they want inexpensive beautiful small utilitarian items. This experience shows us that for sales of this kind we should each develop some smaller items which could sell for under $5 but would still be of our usual high quality. We did contribute S80.72 toward the hospital benefit; the Guild earned $23.20; the remainder of $351.08 was returned to the individual weavers who sold things. Again, I wish to thank every one of you who contributed to and participated in this event.

Kathie Frank

WEST LAKE GALLERY SHOW

Guild members have been invited to have a group show at the West Lake Gallery from August 1-28. All pieces shown must be for sale. Work should have been completed within the last year and not previously exhibited in this area. Pieces for this exhibit should be delivered to the Guild by July 26. For more information, call Joan Seifert 941-5753 or Edna Gonske, 824-4737.

GUILD MEMBERS WALK AWAY WITH STITCHERY '76 PRIZES

Guild members swept all of the awards in the professional Fiber Art category, and several of the amateur category awards at the juried show held at Dayton's Auditorium, April 29-May 1, sponsored by the United Hospitals Auxiliary.

Barbara Fritberg received a second prize for amateur original stitchery work. Kathie Frank received a second prize for baskets and a third prize for her woven rug in the amateur Fiber Spinners category. In Professional Fiber Art, Barbi Bell received the blue ribbon for her sculptured basket; Karen Searle received the second place award for her inlaid vest, and Kathy McMahon received the third place award for her white rya rug.

LIBRARY FINES IN FORCE

A fine of 5 cents per day for each weekday is now being charged for ALL overdue library books! Please try to return books promptly.

THE CUPBOARD OPEN ALL SUMMER

Just a reminder that The Cupboard, the Guild's own yarn "shop," will be open for business all summer. You can place your orders at the Guild, attaching a check. The order deadline is the first Thursday of each month.

The Craft Yarn sample books are on file at the Guild.

LETTER FROM THE GUILD OFFICE

I wish to thank everyone who has made my job easier, and in particular: a special thanks to Dorothy Glenny who has spent the past year on the telephone searching for volunteers to come to the Guild office each day to answer the phone and help me. I discovered that 45 people served the Guild as telephone/officer volunteers, and I feel that I should name those who came most often: Marge Boening, Sasha Cervenka, Mary Fagerson, Judy Freeberg, Betty Olson, Faye Sloane, Laura Thompson, and Helen van den Berg for coming faithfully each month. Thanks also to those who were able to come every other month, or only once.

"Thank you" does not seem like enough to say to Ann Basquin who has taught me almost everything I know about the Guild and about how to take care of the office. From my first day at work last August, she has answered my calls for advice and help. Those calls averaged almost one each day until recently. I'm very grateful to Faye Sloane for her patience when I brought problems to hr. In many ways she helped to make my job a pleasure.

After Ann and Faye, the people who I've called most often for help have been Jennifer Dean, Sue Baizerman, and before Jennifer came to be our educational coordinator, Ina Rubenstein. Thank you Ina, Sue, and Jennifer for being so willing to listen to and answer questions for me.

There are many others who have helped me in many different ways—including Cathy MacDonald who mails out the Minnesota Weaver and has so much patience with me and the label system; Mary Ellen Kollmer who brought the plants back to life and took care of them through the winter; Kathie Frank who took care of the office so l could have a morning off to go to the Spin-In; and to all of you who have helped with anything at all, thank you very, very much.

Margaret
## NEW MEMBERS

Guild Members: The people listed below are new Guild members since the end of February. Does anyone live in your neighborhood? Or do you already know her/him? If so, why don’t you call them up and make plans to come to the next meeting or workshop together? Next year we plan to make this a regular column in the newsletter.

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Address change:

Catherine Ingebreten
475 Laurel Ave.
St. Paul, Minnesota 55102

call for information after the new number after May 22

Information deleted to protect personal privacy.
FROM WOODS & FIELDS

by Connie Magoffin

At 4:45 a.m. on April 10th, five of us from the Weavers Guild (Jan Carter, Mary Johnson, Nan Kuehn, Laura Thompson, and myself) began our trek to a lichen workshop sponsored by the Duluth Guild and held at Janet Meany’s home. An early stop for coffee and a roll resulted in an interesting conversation with a wilderness camp instructor who includes the rock tripe or Umbilicaria lichen on his edible wild foods list! Umbilicaria gives us those lovely purples.

Barbara Haight is charming and warm and a most enthusiastic proponent of lichen dyeing. From her home in Olympia, Washington she brought huge skeins of homespun yarn glowing with rich color, from yellow-greens to oranges to deep browns, purples; even shocking pink and blue can be achieved. Dyeing with lichens imparts a special lustre to the wool and the aroma reminds you of the woods where they probably were collected. One of the most appealing parts of dyeing with lichens is that fleece can be dyed without even being washed. This idea won everyone’s heart!

After a discussion of the 13 lichens mentioned in her book, we dyed with 5 of them: Alectoria, Lobaria, Letharia, Parmelia, and Cladonia. In a short time we had the beautiful colors Barbara had predicted. In addition to sharing dyeing hints with us, Barbara treated us to slides of her farm, family, and the sheep she raises (also part of her family). Despite her passion for dyeing with lichens, Barbara is very concerned about its ecological effects and encourages us, if possible, not to collect lichens from trees or rocks, but only those that fall as a result of a wind or rainstorm.

After dividing up the fleece and yarn we had dyed, and thanks and goodbyes were said, our Minneapolis group drove further north and spent another half hour or more collecting lichens (what else?). A stop in Duluth filled our stomachs. We were considerably less talkative on the way home to Minneapolis, but we all agreed it was a most worthwhile trip.

Barbara ’N Me, On Lichening And Learning by Ruth Merrill and Barbara Haight is now available on our reserve shelf. Do take a look! If any of you would be interested in a lichen dyeing workshop please let me know or tell Margaret in the office.

One last thought before I say goodbye for the summer. Amy Core, who was one of the participants in the lichen workshop, generously shared woad seeds with all of us. Hopefully in a few years we will in turn be able to share our seeds with you. Don’t forget to plant some new dye plants this year and, again, a reminder not only to use them fresh this summer but dry or freeze some for your winter dyepot. And when you are digging those weeds from your yard (dandelions, plantain, mullein, goldenrod, milkweed, etc.) throw them in your dyepot rather than in the trash; it makes garden work seem a much more productive task. Happy dyeing and be sure to share your results with all of us.

NOTICE
All items submitted to the Minnesota Weaver should be in writing and sent to the Guild office or to Karen Searle, 3036 N. Snelling, St. Paul, MN 55113. Material is due on the 10th of each month.
FROM THE EDITOR

It has been a good first year. The Minnesota Weaver has been well received, and it has been very gratifying to work for such an enthusiastic audience.

I want to thank everyone who has contributed articles, photos, drawings, ideas, suggestions along the way. (Keep it up!) I'm especially grateful to the faithful columnists for their energy and devotion.

Special thank you to Dianne Swanson for designing the format of the paper and donating other graphics services; to Kathy McMahon for her cover drawings; to Lynn Marquardt for invaluable help in assembly; and to Sue Egerman and Jay Magoffin for screening our photos and making it possible to have pictures in the Minnesota Weaver at no extra cost!

Financially, membership dues paid half of the typing and printing costs, income from advertisements paid the other half. The support of our advertisers has been invaluable, and we hope it will continue.

We'll be back in September with Volume II of the Minnesota Weaver. Have a good summer.

Karen

HAVE YOU HEARD

NEW MOBILE
Many thanks to Irene and Lowell Wood for designing and assembling the unique mobile that now hangs in the middle classroom. It is composed of reeds, shuttles, bobbins, spools, and other interesting tools. It's a "must" to see when you stop in at the Guild.

GUILD MEMBERS WORK ON GUTHRIE COSTUMES
One of the most exciting places for a textile artist to work is in the Guthrie Theater's costume department. Gloria Reither and Mary Young are hard at work on costumes for this coming season. They'll share their experiences with us in a future issue of the Minnesota Weaver.

CRAFTS IN MINNESOTA
A booklet entitled Crafts in Minnesota has been published in April 1976 by the School of Journalism and Communication of the University of Minnesota. It features many local craftspeople including some Guild members. The Weavers Guild is included in an article entitled "Organizing the Crafts." An interview with Walter Nottingham is also featured.

METRICS FOR WEAVERS

by Peggy Dokka

If you have ever despaired over understanding the many methods of sizing yarns, you will be glad to know that there is a simple way in existence although not yet very widespread. This is the TEX system of yarn sizing, and it is described in John Tovey's Weaves and Pattern Drafting.

Briefly, the TEX size of a yarn is the number of grams which a 1000 meter skein weighs. The good news is that all yarns with the same TEX size may be set the same, regardless of fiber and make-up. Contrast this to the present confusion where a 20/2 cotton may be set at 30 to 36 epi, depending on the type of weave; while a 20/2 linen works much better at about 24 epi. One may consult the table in Mr. Tovey's book and see that the cotton has a TEX size of 59, while the linen is nearer to 165. A 2/20 worsted, on the other hand, has a TEX size of 88 (about what a 14/2 cotton would be), and according to the chart, it would be set at 25 to 34 ends per inch.

Of course the sett table can only be approximate, as the softness of the yarn and its irregularity has something to do with how well it will work in a given sett.

One disadvantage of the TEX system is that there is no indication of ply in the number, but this can be added to the description of the yarn. It is a simplification to know that two yarns have the same size although one may be two-ply and the other three-ply.

ATTENTION

Weavers, Craftspersons
Potters & Painters

If you are willing to work at your craft while exhibiting your product for sale, we will give you the space you need for ½ Price

at: Bargain Village Bazaar
a unique indoor Flea Market
Open Weekends Only
at
Lexington & University, only 1 block north of I-94.

Space from as little as $10 a day. We also have consignment shops for your specialty.

For information, call Bargain Village, noon to 5 p.m., daily. 647-0203 or 647-1621.
SUMMER SCHEDULE HIGHLIGHTS
Here are some of the highlights of the summer schedule of classes:

NEW CLASSES (never before offered, or at least not recently): Several classes are being given for the first time this summer, and a couple are being revived after quite an interval. Check your summer bulletin for complete details on:

Frame Loom Explorations. A frame loom sampler course for intermediate weavers. Weave a new sample each session—all fibers provided. June 8-29.


Card Weaving. Char Miller gave an exciting workshop in card weaving last April—she’ll teach you how to master this ancient and versatile technique too. Aug. 2-6.

Backstrap Weaving. A time-honored, universal, and inexpensive weaving method. Learn it quickly and be ready to let your imagination take over. Two classes: either July 7 and 9 or July 24 and 31.


SPECIAL ONE- OR TWO-WEEK CLASSES: The summer schedule at the Guild includes several classes that meet every day for a week or perhaps two. These give you a unique opportunity to immerse yourself in your subject—a craftperson’s heaven! Here’s a brief listing of these special courses. Again, check your summer bulletin for more information.

Floor Loom 1 and 2. Two weeks of thorough and fascinating instruction by Irene Wood. August 2-13.

Spinning and Dyeing. In two weeks you’ll master the basics of both of these satisfying fiber arts. August 2-13.

Natural Dyes 1 and 2. During the prime natural dye season, Connie Magoffin will acquaint you with what you need to know to dye your own yarn using nature’s bounty. August 3-19.

Navaho Weaving 1 and 2. For the first time, you can take these two popular courses together intensively. July 26-30.

Card Weaving. This course too (described above) will be offered for one week in the mornings. August 2-6. Please note the change in dates for this class.

NEED A FLOOR LOOM FOR THAT SPECIAL PROJECT?
Guild looms can be rented for the low rate of $1 per day or $5 per week when not in use for classes. Call the Guild office for information.

SUMMER ’76 SPECIAL INTENSIVE SEMINARS WI

Else Regensteiner
BLOCK WEAVES

Ms. Regensteiner’s course in four and eight harness block weaves hardly needs an introduction. Here’s the opportunity of a lifetime, to learn drafts and patterns that will give you a nearly inexhaustible repertoire of weaves. Some of them are: double weaves, twills, bound weaves, and so forth. This class, the same one that the Guild teachers took a year ago, is already filling fast—so it’s time to act!

Else Regensteiner, a well-known weaver, is the author of two books on weaving that are standard works for handweavers. Her work has been exhibited worldwide. She also is an excellent teacher and workshop leader.

“U” ART EDUCATION DEPARTMENT STUDENT EXHIBIT

Anna Smits again invites us to visit the Art Education student exhibit to be held this year in Coffman Union. The show will be held in Coffman’s new exhibition area on the third floor from June 2-11, and replaces the open house at Wuling Hall.

QUILTING DEMONSTRATION AT MINNEAPOLIS ART INSTITUTE

A quilting demonstration at the Mpls. Art Institute: Karen Trotter, of the museum staff, will be demonstrating quilting techniques in Gallery 340 on Sunday, May 30th at 3 p.m. During this demonstration, Ms. Trotter will be working on a quilt of traditional American design and will answer questions about the history and craftsmanship of American quilting.
Attention Knitters

Mary Walker Phillips will conduct a workshop on creative knitting.

Phillips is internationally known authority on knitting and
clothing decorative items wall hangings and clothing.

Creative Knitting will be covered, including stitch patterns, decreasing and increasing, and double knitting in one color and two colors with two different types of yarns. The types of yarns and their suitability as well as finishing and blocking will be covered.

This course in creative knitting will include stitch movement and pattern making.

July 12-16, Mon. - Fri., 9:00-4:00 (30hrs)

For further information call (320) 723-5548 or write to the Weavers Guild of Minnesota, Inc., 4227 14th Ave. S.E., Minneapolis, MN 55414.
GUEST ARTISTS, AUGUST 16-20

Marjorie Pohlmann

EXPLORING THE DESIGN IMAGE

Here's an exciting, fundamental course for any serious fiber artist of any competence. Marj Pohlmann's approach in this class is geared to all fiber media—woven, embroidery, knotting, and so forth. The main emphasis is on planning a personal design. Explore with Marj the processes for identifying relationships in the work of other cultures and other craftspersons, and for establishing relationships in your own work. The course will consist of lectures, visits to local collections, and student participation in a series of design projects using various materials. This will definitely be a rewarding week.

Marjorie Pohlmann, a designer and weaver, has created a number of commissioned pieces throughout the country, primarily for liturgical spaces. She has also lectured and conducted workshops throughout the Midwest. She too is an excellent teacher and workshop leader.

"MOTHER EARTH, FATHER SKY"

An exhibit of pottery, baskets, weaving, rugs, kachina dolls, silver work, tribal garb, and other objects done by Hopi, Navajo and Apache craftsmen. Shown through July 2, weekdays at the Native American Center Gallery, 1530 E. Franklin Ave.

OUTDOOR ART FAIR SEASON

The outdoor Art Fair season is here. Below is a list of some of the major outdoor summer art and craft events in this area to visit or to enter. Information on how to participate in a particular art fair can be obtained by calling Arts Resource and Information at 870-3131.

June 5, 9 a.m.-6 p.m. St. Anthony Park Festival, Como & Carter Ave., St. Paul.


August 13-16. Uptown Art Fair, Lake & Hennepin, Minneapolis.

DEAR MEMBERS

Since this will be the last issue of the Minnesota Weaver until September, I'd like to make a few comments and express my appreciation to a number of people.

I feel it has been a good year for the Guild and a most interesting one for me personally. We are fiscally stable and in general the Guild seems to be functioning very smoothly. It has been reassuring to know that the membership is so supportive of the officers and board of directors. The decision to raise the dues was not easy but was necessary to enable the Guild to continue to best serve its members. As you know, the rent has been raised, supplies cost more, we have had to pay more for services, and the Guild philosophy has always been to have a financial cushion since we cannot accurately predict our future income.

A primary reason that the Guild has been functioning so well is that we are fortunate in having two really exceptional people in command. Margaret Piddle, our office secretary, knows everything and everybody. She so capably and conscientiously handles the daily Guild business, class registrations, and major and minor catastrophes. What would we all do without her? Jennifer Dean is doing a fantastic job as educational coordinator. She has taken over and is carrying out her responsibilities in an extremely professional and efficient manner. Margare Hert and Jennifer not only make a great team but also project such an enthusiastic and positive image for the Guild. They certainly have made the lot of the officers and board of directors a much easier one. We could never have gotten through the year without them.

The Guild school is widely recognized as a high caliber, professional weaving school. Ina Rubenstein's dreams, plans, and efforts are to a great extent responsible for the liaison with the colleges resulting in college credit for classes at the Guild.

The educational coordinator is the administrator, but the teaching staff is our contact with the students. The success of the school is in large part a direct result of their proficiency.

The Guild has grown too large to function without a professional staff but, at the same time, could not function at all without the host of devoted volunteers.

Sincere thanks to all of the officers, board members, and committee chairpersons who served the Guild this year.

Special thanks to:

Ann Basquin who as treasurer conscientiously kept the financial records and prepared clear and comprehensive reports every month. And always came up smiling.

Sue Baizerman and the education committee. This group works all year long with the educational coordinator to formulate policy as well as planning and scheduling classes. It's a monumental task expertly handled.

Karen Searle, editor of the Minnesota Weaver, and her staff. This outstanding newsletter has kept our membership well advised through news items, articles, notices, reviews, and general information. Also to Cathy MacDonald and her faithful mailing committee.

Cathy Ingebretsen, Rose Broughton and committee who are responsible for making this years fiber fair the most successful ever.

Betty Peter and her committee for so beautifully organizing our equipment, repairing it, and keeping it in such fine condition.

Betty Olson and the hostessing committee who each month worked so hard to set up the meeting room and made sure we had refreshments so attractively served. Thanks also to all those who provided the goodies.

Lis Jones and her committee for planning and carrying out the excellent guest workshops and programs.

Lotus Stack and Ginny Erhard for planning and presenting the many fine members programs and workshops given throughout the year. Also to the Guild members who actually prepared and presented the workshops and programs.

Jan Carter and her terrific committee for all the beautiful exhibits. Also to those who contributed pieces for those exhibits. You really made the Guild look great.

I would also like to convey my appreciation to my husband and son. Without their support, indulgence, and understanding I would never have been able to serve as Guild President.

Thanks to everyone for making this a most pleasant, enjoyable, and rewarding experience for me.

Sincerely,
Faye Sloane
Basketry is the oldest form of fiber manipulation known to man. The reason? Containers were needed to transport food from where it was picked, dug or killed to where it was to be eaten. The development of primitive fiber manipulation (sewn and woven baskets . . . woven shelters . . . woven clothing . . . spun fibers, plaiting, braiding, netting, knotting, knitting, crocheting, sewing, . . . ) was brought about by FUNCTIONAL NEED.

This functional need is the most important difference that I see between traditional and contemporary weavers. We no longer functionally need to make containers. We can buy plastic bags, plastic buckets, plastic baskets. We no longer functionally need to make our own clothing or shelter, or fish nets or linens.

Because we are “freed” from the necessity of making a basket that has to conform to a certain usage, we have the option to make entirely non-functional baskets or sculpture. We can play; we can experiment; we can close off the top, or open the bottom. We can meander with the basket and combine new materials. We have the freedom and time to fail as well as succeed. We are limited only by ourselves and can be as creative as we dare. We can weave just to weave—and not to make. Yet we still have the old options of functional need to work within, too.

Whatever direction you choose to pursue, I hope you’ll always be aware of the aesthetic aspects of weaving, of the meaning, the texture, the design, . . . the beauty.

This will be the last of this basketry series column. Please contact Karen Searle or myself if you have any opinion on what should fill this space next year. A couple options that we’ve discussed are:

1. “Of baskets”—dealing with materials and technical information. (i.e., natural materials—where to get them and how to work with them; contemporary materials—suggestions and where and how and why; books—which ones deal with specific information you might want to know.

2. A column “On Yarns”—dealing with specific yarns; characteristics, sizing, setts, cost, usage, accessibility.

Your comments and suggestions would be gratefully appreciated. You can write to either of us in care of the Guild. Thanks.

BEKA LOOMS

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STOP KNOT
A stop knot is tied to the end of a cord which passes through
a hole, to prevent it slipping right through. For example it is
used on the cords that hang from the coupers on a double-
countermarch loom, on the cords to various levers and knobs
on some table looms and the cords from lams and pedals.

An overhand knot is made, then the end is taken 2 or 3 extra
times round the standing part. When pulled tight this makes a
hard compact knot.

from Peter Collingwood His Weaves & Weaving
Shuttle Craft
Monograph 8, 1963

SELVAGE PROBLEMS
For even tension take smaller groups of warp ends at each side
when tying or lashing on to the bar at the cloth beam.

In weaving fine worsteds, wooden pegs can be inserted in holes
drilled on each side of the back beam, and about three of the
outside warp ends placed outside the peg, so that the edge
warps are pulled farther out on the beam to increase tension.
Instead of holes and pegs, a smooth nail in a long stick can be
lashed to the top of the beam. It can be moved to correspond
to each different warp width.

from The Threadbender

GLUE GUN
A hot glue gun is the most wonderful tool for weavers! Glue
sets in 60 seconds and never needs clamping. Good for finish-
ing hangings, sample swatches, etc. Cost is about $5 plus glue
sticks, 50 @ $3.73. Source is Montgomery Ward, Zayre, Target
and other hardware stores.

Betty Peter
TRICKS OF THE TRADE—WORKING WITH LINEN

I love to read about weaving! Besides being fun and yielding inspiration for weaving projects, so many tricks may be learned by delving into the literature. I’d like to share with you some linen weaving hints I’ve discovered. They were gleaned from the following articles: “Singles Linen” by S. A. Zielinski, Modern Weaver, October, 1954; Harriet Tidball, Shuttle Craft Guild Bulletin, April, 1966. May 1956, December 1956.

Zielinski’s article is chock-full of hints on weaving linen, many of which are applicable to all weaving. The main rule is to avoid tension and friction.

Warp preparation

When warping, let the yarn slide through your fingers. (Make sure they are dry. If necessary, wear smooth leather gloves.) Problems will occur when 2 strands of warp are piled on top of each other on the warping frame. One will be longer than the other and the warp will not have a uniform tension. Wool is elastic enough so this isn’t a problem as with inelastic fibers like linen, but I do not pile up threads in any case. Care at every step of the dressing of the loom and weaving process avoids so many problems. Zielinski suggested not to chain the warp. When beaming, insert sheets of heavy paper between the layers. I think that the back raddle method of warping would avoid the most friction and that one should have two crosses—one at the beginning and one at the opposite end. Use one cross end to put the warp on the back beam stick, to spread in the raddle and roll on the warp beam, and the other cross for threading and smalling. One should keep the warp tension loose but even during beamng. Watch for twisted ends and bent lease rod which indicate that a warp thread will break soon. Zielinski suggested keeping the rods thin and pliable for this purpose.

We have also found in our classes, that if one steps back as far as possible—holding the warp as it is being rolled onto the beam and shaking it when tangles appear—as one would shake the reins of a horse, the tangles—as if by magic—disappear. Other weavers use a wildly spaced comb to comb out the tangles—combing in one long stroke rather than repeated short strokes which wear out the yarn. My feeling is that one should use any method that works!

In working with linen, leave the lease rods in place about 6 to 8 inches back from the harnesses—making both the front and back sheds the same size and yielding a minimum of friction between the heddles and the warp.

Weaving

When weaving, the tension must be as loose as possible and still give a clear shed. This tension must always be the same, thus one must keep adjusting the tension forward every inch or so, as weaving takes up some of the warp length and thus changes the tension.

The fell (last pick of weft) should never be further from the beater when pushed back than 8 inches, or nearer than 6 inches. Thus, one should weave no more than 2 inches before advancing the warp. In beating linen, beat once—but very hard and quickly! (Peter Collingwood suggests beating with the whole arm.) When beginning to beat, begin to close the shed. When the beater touches the cloth, the shed should be closed. And the beater returns to its original position, the next shed should be open.

Even though the warp has been prepared and beamed correctly, two problems still occur frequently in the weaving of linen—broken warp ends and uneven selvage edges.

Broken warp ends

Before breaking, the edge threads look worn and fuzzy. Do not beat until the hand moving the shuttle away from the reed has stopped, thus releasing tension on the weft. If possible, decrease the tension of the warp.

Harriet Tidball had much to say about broken warp ends in the SCGB of December 1956. The major cause of warp breakage according to her, is jerky rather than perfectly rhythmic weaving. The next most frequent cause is incorrect shuttle throwing—throwing a shuttle so that it touches a warp end. When the weaving is progressing rapidly on a highly tensioned warp, a thread will snap if hit by a fast travelling shuttle. A poorly wound bobbin which causes a drag at the selvage cause the edge warps to snap. A warp which is too heavily tensioned may cause broken ends, but so can a too loosely tensioned warp also cause broken ends if it permits certain threads to lie slightly out of line in the shed where they may be hit by a shuttle.

Uneven edges

Zielinski attributed the problem of notched selvages to the shuttle bobbin, or the way that it was wound. If wound improperly, the weft gets caught in the shuttle and should be rewound. Small regular loops on the selvages can be avoided by beating a little earlier while the hand carrying the shuttle is still moving.

According to Tidball, narrowing or draw-in at the edges will break edge threads, as every time the beater is brought down sharply, it will cut the threads which are out of position.

Warp ends can break within the fabric as a result of any roughness in the shuttle. So perhaps one can use the finest grade of steel wool to smooth a shuttle when weaving a fragile fiber—especially after a shuttle is dropped on the floor.

Unweaving

Unweaving is hard on linens and leaves a mark on the fabric. Zielinski said “It is advisable not to make mistakes”!!!!!! We wouldn’t ever challenge him on that thought. If necessary, one inch is about the limit of unweaving for fine threads.
Sizing
Sizing is sometimes necessary to make a warp stronger. In the case of a weave that draws in at the edges and may result in broken warp ends, Zielinski used pure paraffin wax rubbed into the edges right on the loom. The wax increases a thread's resistance to friction nearly 10 times, while water merely doubles its resistance.

Harriet Tidball, in SCGB May 1956 said that she sponged her linen warp with a thin solution of starch in back of the harnesses and between the back beam and the warp beam as a sizing to strengthen her warp. She then wove it wet or dry.

Finishing
In the SCGB of April 1956, Tidball described a method she used for ironing linens before spray starch came into being and which I suspect may soon become back into use. She used old-fashioned boiled starch and added a little piece of paraffin to it, which gives a beautiful finish to linens and makes them easy to iron. (I, for one, still use linen tablecloths.)

Zielinski, in a later article, June 1955, applied many of these hints to weaving in general and suggested that for the most efficiency and quality in weaving, one should weave continuously for a few hours. He said that it took him about half an hour to reach top speed and to fall into the rhythm. It can be maintained easily for quite a long time.

When I first read all this, when I first began weaving, I was utterly dismayed. However, it ultimately has helped me so much.

Happy Sampling and Experimenting
Joy Rosner

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Do you still need a ride to the Midwest Weavers Conference? Call the Guild and ask about the Greyhound chartered bus.

Do you want to exhibit/sell/demonstrate your weaving or spinning? There is to be a large arts and crafts day on Main Street in Mpls. on Saturday, July 10 from noon to dusk. You would have a space of 20 feet wide by ?? deep in which to set up your weavings and demonstrate. Bring your own props.

Entry donation of one piece (valued at approx. $15.00) which will be auctioned off. This day is sponsored by the Bicentennial and Aquatennial Commission. Call Margaret at the Guild office if you are interested.

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WANTED
A 4 harness, jack-type floorloom, at least 30" wide. If you have one to sell, please contact Mary Lundeen, Rt. 3, Fergus Falls, Minn. 56537, phone (218) 736-5312.

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DEMONSTRATOR WANTED
Weaving demonstrators are wanted for the YWCA Bicentennial Celebration in downtown St. Paul on Saturday and Sunday, July 3 & 4, between the hours of 10 a.m. and 8 p.m. If interested, call Elaine Jones, 222-3741 or 488-5850.

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WANTED TO BUY
Floorloom 4 or 8 harness. Julie A. Magnuson, 3509 13th Ave. S., Minneapolis, Minn. 55407, phone 722-6253.

FOR SALE
Walking Wheel in good condition $190. Ann Basquin 484-3451

KANGAROO MAKER, PLEASE COME FORWARD
Who made the knit kangaroo for the Mpls. Institute of Arts Christmas Tree? (It's hanging in the office waiting to be claimed.) I would like the pattern if there is one, for a friend of mine – Connie Magoffin.
Frame projects sought

The following letter was received from Nina Holland, author of Inkle Loom Weaving:

Dear Karen,

I hope I am not too late for the next newsletter.

This summer I will be starting a book about two harness weaving for Chilton. Because I know Minnesota is frame loom country, I hope that some of your Guild members will help me on my project. At this point I would like to see sketches and snap shots of both utilitarian and art pieces made on frame looms of any type. The book will in fact include rigid heddle, back strap, inkle and frame loom information. So projects in any of these areas are of interest to me.

Recently I have been weaving a series of bound-woven rugs. Is there anyone in your Guild who has done similar work? Since I live in an isolated area, I would welcome the opportunity to communicate with a weaver working in this technique.

Enjoy your newsletters which come to me for the North Country Yarn Crafters.

Sincerely yours,

Nina Holland
37 Draper Avenue
Plattsburgh, New York 12901
May 5, 1976

New publications

Several new publications have become available during the past year for weavers and fiber artists. Those which have come to our attention are:

Fiberarts—a new large format bi-monthly magazine. $6 per year. Free sample copy. Write Fiberarts, 3717, 4th NW, Albuquerque, New Mexico 87107.

Interweave—a new quarterly magazine of the fiber crafts. $6 per year. Sample copy $1.50. Write Interweave, Linda C. Ligon, 2938 North Country Road 13, Loveland, Colorado 80537.

Weavers Newsletter—a monthly bulletin covering weaving events around the country. 9 issues. $6 per year. Free sample copy. Write Weavers Newsletter, P.O. Box 259, Homer, New York 13077.


Craft Guidelines—National Endowment for the Arts publication describing the various types of funding available to craftsmen and organizations. Write Elena Canavier, Crafts Coordinator, Visual Arts/Crafts Program, National Endowment for the Arts, Washington, D.C. 20506.

State fair

Enter your weavings!

Have you noticed that the State Fair competitions in Fine Arts and Creative Activities have been conspicuously lacking in weavings? Why not enter your well-crafted, beautiful weavings in these two competitions? Let's start collecting those ribbons! One year only four sets of place mats were entered, and two categories in weaving had NO entrants! State Fair information will be available in the Guild office in May or June.
DATES TO REMEMBER!

JUNE 2-11 Art Ed. Open House
JUNE 12 Guild Show NW Bank
JULY 8 Going Away Party
JULY 15 Creative Knitting
AUGUST 1-28 W. Lake Gallery Show

DEADLINE FOR NEXT ISSUE: AUGUST 10