JUNE MEMBER’S PROGRAM
Thursday afternoon, June 28, 1:00 p.m.

“The Fantasy World of Victoria Rabinowe”

The opening session of Victoria’s workshop is being presented in a program format for all of our members to enjoy. She has explored the many uses of tubular and double weave while creating “functional fantasy” pieces — puppets, clothing and accessories.

Victoria Rabinowe of Santa Fe lives in a world of dragons, unicorns, giant snow women, and shaggy ballerinas — all handwoven puppets. A New York transplant with a background in dancing and theatre, she is one of four partners in the Santa Fe Weaving Center — a unique compendium of our studios, a gallery, shop with spinning and weaving supplies, apprentices, students, and weavers.

who manipulates them. I have always worried about the necessity of an ‘artistic statement’ but now I let my puppets do all the talking!”

Most of Victoria’s pieces are basically four-harness tubular forms with an abundance of rya knots — “rightside up, upside down, inside out, backwards and forwards.” Her work has been exhibited in the Southwest and on the East and West coasts.

August Guest Artist Workshop with Libby Platus

“The Artist in Business: Controlling Your Destiny” is the topic of the Second Guest Artist Workshop this summer, August 9-12. Geared to weavers who sell their work or would like to, participants will receive a thorough background in the business side of art.

Libby Platus of Los Angeles is nationally known for her architectural fiber sculpture, public art, basketry and crochet. Her work has been widely exhibited and has appeared in numerous books and magazine articles. A lecturer, workshop leader, and author, she has taught all over the country and was a delegate to the World Craft Council in Kyoto recently. Her main goal, especially in large commissioned pieces, is to make art work “belong” to the finished building, and yet “be complete in itself.”

See School News for details about the workshops

An Invitation to Spinners

On Tuesday, June 5 and again on Tuesday, July 3 Spin-ins will be held at the St. Anthony Park Library, beginning at 9:30 a.m., both days. Everyone is invited to come and spin and visit (or just come and visit). Bring a bag lunch.
SUMMER PROGRAM

In planning this summer's program, we added two interesting workshops with guest artists new to the Guild; added a couple of new classes; and tried to plan short-term courses to fit in with your vacation schedules. Be sure to check your summer class schedule brochure for details!

Victoria Rabinowe — "Fantasy Workshop"

Tuition $65.00

The use of tubular and double weaves to develop fantasy objects with emphasis on designing and structural possibilities. For floor or frame loom weavers with some knowledge of double weave.

June 28 - July 1, 1979

Thursday, June 28 1:00-3:00 p.m. and 6:00-10:00 p.m.
Friday, June 29 9:00 a.m.-4:00 p.m.
Saturday, June 30 9:00 a.m.-4:00 p.m.
Sunday, July 1 12:00 noon-4:00 p.m.

Topics covered will include the techniques and variations of tubular and double weaving, materials from natural synthetics to custom dyed natural fibers with emphasis on quality and color effects, surface techniques, and assembly instructions. The thrust of her workshop will be rod puppets which will also incorporate techniques for soft sculpture, pillows, boas, and headdresses.

Libby Platus — "The Artist in Business: Controlling Your Destiny"

Tuition $80.00

An intensive workshop devoted to the business of fiber art with emphasis on marketing. No fiber techniques will be taught.

Libby Platus — "The Artist in Business: Controlling Your Destiny" Tuition $80.00

An intensive workshop devoted to the business of fiber art with emphasis on marketing. No fiber techniques will be taught.

August 9-12, 1979

Thursday-Sunday 9:00 a.m. - 4:00 p.m.

Topics covered will include promotion, marketing planning, sales aids, institutional sales presentations, private sales presentations, pricing, contracts, record keeping, budgeting, taxes and regulations. Obtaining, planning, and producing an art object will be presented through lectures, slides, demonstrations, and discussions. Participants will have the opportunity to role play artists / dealer relationships, prepare a budget and plan a marketing trip.

More information about Victoria and Libby on page 1.
by Connie Magoffin

As summer is approaching and this is my last chance to communicate with you until fall, I want to inform you of the status of the Weavers Guild of Minnesota Dye Garden.

1. We are planting the temporary dye garden which is available for public viewing with one example each of several dye plants of historical importance. It is located at the end of the herb garden toward the Ordway shelter.

2. We are also planting an experimental 100 ft. row of dye plants in the nursery area to study and record color and growth patterns for planning the permanent dye garden. The plants included will be: safflower, tansy, weld, ladies bedstraw, teasle, pokeberry, indigo, madder, alkanet, agrimony, some rudbeckias, dyer’s camomile, dyer’s Greenwood, woad, coreopsis, cotton and saffron.

3. We are currently planning the design of the permanent dye garden and could use the help of anyone experienced in landscape design.

4. While not the major emphasis until the permanent dye garden is a reality, we also have an ongoing project to create a library of dye plant information. This will include dye plant slides, cultivation information, dyed fibers and recipes, history and maps of the dye plants located on the Arboretum grounds, both wild and cultivated.

5. Fundraising has top priority this summer and it includes the following projects:
   a. Volume 2 of A Guide to Dye Plants will be printed.
   b. We will offer for sale notecards illustrating the five dye plants from volume 1. One of Carolyn Davis-McCullough’s beautiful drawings will be on the front of the card and Ann Fox’s excellent botanical description will appear on the back.
   c. Consideration is being made to print a second edition of volume 1. Many people were disappointed that they were not able to purchase a copy before we ran out. (See form below).
   d. Again this year we will offer for sale (hopefully at the Arboretum Fall Festival and the Guild Fiber Fair) skeins of naturally dyed yarn. Both medium weight and embroidery yarns will be available.

Since all the labor is voluntary and some of the materials are donated, a very large percentage of the money from the sale of these items will go toward the installation and maintenance of the dye garden.

If you want to insure that a copy of A Guide to Dye Plants, Volume 2, will be available to you for purchase, return this form (or a facsimile) to me by July 15, 1979.

 MAIL BY JULY 15 TO WEAVERS GUILD OF MN DYE GARDEN
Connie Magoffin, 3248 Coffax Ave. So., Mpls MN 55408

While this by no means commits you to purchase the book or notecards, the purpose of the form is two-fold. It will help us to make decisions on quantities to print and, more importantly, if you include a SASE, we will promise to notify you when and where the items will be for sale.

As you can see, a wide variety of talents are needed for the success of the dye garden. If you are interested in helping us either call me (822-8358) or Ruth Arnold (544-0779) or just come to our monthly meeting at Ruth’s on the 3rd Thursday of the month, 7:15 p.m. (1500 Kelly Drive, Golden Valley).

Have a colorful summer!
TOBEKA ROAD OR: Local Loom Manufacturer Makes Good

by Karen Searle

Did you know that there is a loom factory right here in the Twin Cities? BEKA Looms occupies one and a half floors of a downtown St. Paul warehouse building. The six year old firm is going full-tilt, producing BEKA rigid heddle looms and accessories for nationwide distribution, plus a specially designed model distributed through Better Homes & Gardens magazine.

“The BEKA boys” are very proud of their well equipped woodworking shop, which contains many intriguing machines for cutting, sanding and finishing the various parts, including some equipment specially designed by firm members. An industrious buzzing and a carpet of sawdust and wood shavings provide the atmosphere in the workshop area, while in quieter corners, heddles and beam dents are glued, rods inserted, and looms packed and shipped. Efficient planning and organization, plus fast, accurate machinery, make it possible to produce a maximum of looms with a minimum of staff. BEKA adheres to a policy of always maintaining an inventory and shipping from stock, to assure fast delivery on all orders.

Workers gluing dents in warp beams

available. A shortage of electronics parts, combined with some urging from the Yarnery (of which Peter is a part owner), caused BEKA Research to change its name to BEKA Looms — a fortunate turn of events for the rigid heddle weavers in this country. Jim Ingebretsen, another physicist, joined Nick and Peter to develop the loom and equip the shop. Peter’s younger brother, Jamie, joined them for a summer job after graduation from college in experimental psychology, and stayed on. The following year, their brother Richard took leave for a year from teaching English to help out — and stayed on. Jamie, Jim and Richard are assisted by Sue Stafki, chief bi and shipper, and two to four factory workers, dependent on production schedules.

The first thirty BEKA looms were finished in the fall of 1973, and loaded into the family van for a sales trip to the West coast, which brought them their first ten customers. A similar trip eastward the following spring launched them firmly in business. They now supply looms to stores in 45 states (including Alaska and Hawaii), with the Yarnery still their biggest customer. (It is one of the biggest yarn stores in the country). Their list of customers is growing steadily.

Personal contact with customers, and service have always been the bywords of BEKA policy. Part of the firm’s mission is to educate people about the capabilities of the rigid heddle loom. The Twin Cities area is rich in frame loom classes and weavers, but in other parts of the country, rigid heddle looms were regarded as little more than toys. BEKA set out to change that image by visiting stores, demonstrating their loom, finding material written for rigid heddle looms and generally responding to the shopowners needs in any way they could. Weaving accessories, larger looms and different sized heddles were developed. When David Xenakis developed his technique of using multiple rigid heddles for producing four harness weaves such as overshot, summer and winter, double weaves, etc., he was hired as a consultant. BEKA distributes David’s book The Xenakis Technique. A rigid heddle loom with a double warp beam that David has developed may soon be available.
An extension of the policy of educating customers about rigid heddle weaving is the BEKA mobile, a travelling workshop van which brings instructors to the various shops around the country to give workshops to shop staff and students. Basics and warping and weaving, color and weave effects and texturing are most requested workshop subjects. In many states the only weaving classes offered through stores and this helps to spread quality weaving instruction.

In view of the steady growth of business, Jamie feels that the "fad" period of the popularity of weaving was deceptive — it was a marketing push by non-weavers, primarily craft magazine editors and a sudden plethora of frame loom manufacturers, who didn't understand the need for good equipment. "Weaving requires too much of a commitment of time and money to be a fad." He is sure that the real weaving market is still growing. "New stores and more genuinely interested people are appearing all the time. With costs as they are, people are increasingly inclined to make their own things, and they want good tools."

The future holds exciting possibilities for this dynamic and growing company. Now that the firm base of a rigid heddle market is established, the BEKA boys can devote some attention to another project that has been in the back of their minds for some time — the development of a BEKA floor loom. A prototype is expected to be ready for testing this fall, and they hope to begin manufacture on a small scale (local sales only at first) in 1980. A very exciting business . . . and to think that all this is happening right here in St. Paul!

PHOTOS BY KAREN SEARLE

As another "first" in the area of customer education, this summer BEKA will sponsor Rigid Heddle Weaving Conference to be held in St. Paul June 27 - July 1. The Conference will provide the opportunity for store owners, managers and teachers around the country to meet, to learn rigid heddle techniques in workshops, and to attend seminars on marketing and retailing relating to yarn shops.

In 1977 the growth of BEKA was also given a boost from another direction at the peak of interest in weaving by the craft market (which Jamie is careful to emphasize, is a very different phenomenon from interest in weaving by serious potential weavers), BEKA was fortunate to become associated with Better Homes and Gardens, who were having problems over the poorly functioning frame loom they were then marketing. BEKA could offer them a good loom as well as expertise and yarn, and contracted to manufacture a mass produced loom with the best features of the regular BEKA loom, plus yarn and instruction packets for various beginner projects. This move assured that a good quality, low priced loom was available to the general public, and that newcomers to weaving would get off to a good start.

Better Homes & Gardens Magazine is planning a feature article on rigid heddle weaving, with projects and instructions by Twin Cities weavers to be published early next year.

OUT OF TOWN

Continuing Education and Extension, Univ. of MN, Duluth
WORKSHOPS IN HERITAGE WEAVING, SPINNING,
NATURAL DYES
August 6,7,8
August 14,15,16
August 21, 22, 23

Beginning and intermediate weaving, spinning and natural dyes will be the subjects of three intensive three-day workshops taught by Janet Meany at the University of Minnesota, Duluth in August. The beginning class will concentrate on two harness techniques which can be used on antique rug looms. The intermediate will explore the loom controlled weaves for multi-harness looms. In the third workshop the basic principles of hand spinning and natural dye will be covered. For information and registration write or call Continuing Education and Extension, Duluth Center, 403 Administration Building, University of Minnesota, Duluth, Duluth MN 55812.
WEAVERS COOP! PROGRESS REPORT

Thirty-five guild members who returned the blue questionnaire from the March newsletter have been meeting this spring to discuss marketing their wares. We've met five times. Two morning meetings, two evening meetings and one joint meeting. A lot of brainstorming has taken place with the result that we are better acquainted with each other, we share a common dream of selling fine quality woven items, and we know we have to educate the public into understanding our craft better so they will be willing to pay the true cost of hand woven items. We hope to be able to achieve this goal by forming a dedicated team to pool skills, talents and resources.

The reason for studying the Co-op idea was that we feel the cooperative provides us with an outlet to sell our goods at a price people can afford. By selling what we make, we would be eliminating the retail stores' usual 30-50% mark-up which is almost always passed on to the buyer. We studied the Textile Crafts Co-op in Albuquerque to which Lynn Norris belonged several years ago. About half of their 31 members are weavers, but most of the textile crafts like macrame, crocheting, quilting, batik and embroidery are represented. Incorporated as a non-profit organization, one-hundred percent of all proceeds from the sale of an item goes to the craftsperson (less sales tax). Each individual pays his own overhead. Each member contributes $10 a month toward the rental and upkeep of the shop. Each member is expected to help staff the shop, which is open six days a week. In addition, everyone serves on one of the five standing committees. To maintain stability, each member is asked to sign an agreement to remain with the Co-op for at least one year. The Co-op holds regular shows and demonstrations featuring its craftspersons each month, yet members are free to show elsewhere. New applicants are juried on their crafts and voted into the co-op.

Faith Neuneley, a former Weaver's Guild member now in Alexandria, VA., has sent a report on the Potomac Craftsmen Gallery. To defray expenses they charge $10 a year and 25% of every sale from their 65 members. She says, "Many of the participants are working craftsmen who have studios in which they work daily. . . . At first the producing craftsmen felt they should stay home and weave to keep up the stock, but this made the non-producing members feel they were being treated as unpaid coolie labor, so a firm rule was made the first year that each member whose work is juried must supply two day's work every six weeks.

"The best sellers seem to be wall hangings, pillows and small articles. Not many weavers like to do small articles but some produce very good stuff coming under the heading of TV work: belts, wrapped key rings, bookmarks and inks. "There is a constant fight to keep up the quality of the material submitted. The jury doesn't do much on the good-design side but mostly checks to see that articles are well made and suitable for their use. . . . I do not think that the 'Art Gallery' approach is very suitable for a group of amateur artists, and in my opinion . . . some of the items shown are poorly designed and poorly finished. Sometimes I think the worse the design the better it sells (tourists again) in our area. The gallery management clings to the six-weeks show concept, which means that if you [the customer] see something you like and don't get back after thinking it over, it won't be there, although articles can be re-submitted. I would rather belong to a group who were willing to develop standard articles and if they sell well keep on producing them; but few weavers are of this temperament."

Quoting Faithie again, "Even though an enterprise is large in numbers — it is kept going by the devotion of a few who work very hard . . . The ideal would be to have a paid person to manage the gallery and keep it open, but . . . Might it work to have the manager/clerk collect a part of the 25% commission with the thought that she might build up her take? If the place were bigger and better lighted, she could have her loom and materials there and weave when business is slow . . . Maybe your group could lick this problem by taking a big enough space so that two or three people could work. As to the future, the membership we now have is barely enough to supply material and keep the place open — double or triple the number would be better. I fear the membership will fall because it's not much fun to weave for the market when the public won't pay for your time, and those who turn out to be real artists with corresponding high prices might find it easier to deal with commissions. Maybe I'm a bit pessimistic?"

Back to our group, we realize that setting up a business will take at least a year; financial backing, management, committees, location are factors to be decided on. Participants must be willing to make a long term commitment to the project once the planning stage is complete. By now we know the pros: we can weave more if we can sell as we go; sharing techniques enhances skill level of the group; as a group we have a better chance of raising the awareness of the public for hand weaving. And we know the cons: gaps in production; sustaining energy and enthusiasm of participants while getting established; making concessions as individuals, because no space or arrangement can fulfill every member's 'dream'; having to judge the work to keep quality high.

I am excited about all of the interaction that has taken place at the meetings. Discovering the talents and abilities of the participants makes me feel that this is a dream whose time has come.

—Lindy Westgard

p.s. Sonja Irlbeck has invited guest speakers on Marketing for the June meeting to be held at the Guild on June 19 at 7:00 We urge you to come and bring other interested guild members. We hope other potential Co-op members will join these meetings or write us their comments on our progress.
SO. CALIFORNIA CONFERENCE ADDRESS
PREDICTS TRENDS
reprinted from HGA News

Mary Ann Slawinski, Jr. Coordinator of the SAN DIEGO CREATIVE WEAVERS GUILD, summarized Nell Znamierowski's address to the Conference at Santa Maria, March 9:

Nell Znamierowski opened her address titled "Where is the Weaving Explosion Going?" by stating that the weaving explosion, that is, every other person wanting to weave, is over.

She went on to say that the causes of the explosion of the 70's were the "back to the soil" movement of the mid-60's and the desire of the people to make things by hand, more leisure time, retiring earlier and living longer. They went all the way back to the basic levels, that is, spinning and dyeing as well as weaving. The craft idea was quickly growing. The one weakness was that many craftpersons did not take the time to learn the foundations.

There were two barometers of this explosion. One was the craft books that glutted the market starting in mid- to late 60's with professionally written books, then going on into the 70's when publishers "wanted any book." Beginning weaving books were 99% of the publications. Artists were told to make weaving seem simple and easy to do. This had a good effect for "it brought people into weaving then separated the wheat from the chaff, and the wheat went on to become better weavers." By 1977, there were no major calls for beginning weaving books and no significant sales of weaving books at all. Future books, said Nell Znamierowski, will be those emphasizing color and design, better weaving, felting and other spin-offs of the weaving crafts.

The other barometer with which to measure the weaving explosion was the weaving school. They were bustling at the seams. More weaving schools opened; weaving classes were given even at non-craft universities. Weaving shops were forced to give classes. As the tide changed, weaving classes have been dropped. Within the last six months, in New York, whole schools and many shops have closed.

Art weaving of the 60's had a great influence on the new weaver. As some fine weavers such as Lenore Tawney freed themselves from traditional work, forming three dimensional sculpture and wall hangings the new weaver picked this up because it weaves fast and loose weave covers a multitude of sins. These thick yarns, loose construction, lots of fleece, beads and feathers became known as the "California style." The weave was based upon freedom and the style changed the weaving world. But few knew the correct techniques and the new weaver did not give himself the "options to other kinds of weaving."

The leveling off of faddist weaving is not clearly defined, but a different kind of weaving is evident. Weaving is turning finer. "Quality is the tone of weaving today. Although economically the field is not a rosy picture, industry is turned onto weaving now. There is a trend back to woven fabrics." At the Whitney Museum in New York, the 1977 show was "Wall Hangings — a New Classicism." Weaving is becoming refined, small-patterned and controlled."

Ms. Znamierowski predicted the 70's fairly accurately when she gave an address in the '60's. It seems that we should take heed of what she had to say about the 80's.
As the Wheel Turns

Spinners Delight in Recent Workshops

Glaski Spinning Wheel Workshop

The Glaski workshop on "Understanding Spinning Wheel Features and How These Features Affect Yarn Production" was a very demystifying experience. Tony and Vlasta began by clarifying spinning vocabulary, and once we were all speaking the same language they continued, explaining wheel parts and their functions.

The Glaskis explained the three methods of powering a wheel: 1) driven flyer (Ashford), 2) driven bobbin (Bulk or Indianhead wheels), and 3) driven bobbin / driven flyer — (traditional double-banded wheels).

We then measured all the wheels present to determine ratios. Tony explained ratios with the help of a cleverly constructed board which contained three pulleys corresponding in size to a drive wheel, bobbin pulley, and flyer pulley. He rotated the larger pulley, while we counted the number of times the smaller pulley revolved in relation to it. Vlasta then demonstrated on all the wheel types present to illustrate the impact wheel ratios have on yarn production.

Tony told the group what to look for when purchasing a wheel: 1) take the flyer in your hand and make sure the flyer pulley is threaded so that it will remain stationary, 2) make sure that the bobbin turns freely when the flyer is in position, so that they don't bind one another, 3) look for a pin on the flyer pinning it to the flyer shaft (this is helpful in case the sheath needs repair, then the flyer / orifice can be taken apart easily), 4) look at the hooks on the flyer arm, and make sure the hooks don't have any sharp edges that may snag yarn (Glaskis use threaded brass cup hooks on their wheels which are easy to replace). Staggered cup hooks are also an asset because they allow for wider spacing on the bobbin.

I have included only a small portion of the information on care, design and use of spinning wheels that was discussed. I especially enjoyed the Glaski workshop because the information was reiterated throughout the day, giving those in attendance time to familiarize themselves with new terms and ideas, to ask questions and to relate this new knowledge to the actual spinning wheels.

— Nancy Heneghan

Paula Simmons and Linda Berry Walker Workshops

A doubly pleasurable weekend with two spinning instructors, Paula Simmons and Linda Berry Walker. Those attending Paula's workshop found out how to improve their efficiency, both in preparing and spinning wool. Between practice with the long draw, we were able to preview some of the equipment that will be described in her new book Spinning for Selling. Equipment included a make-it-yourself machine for picking wool and a spinning wheel that winds the spun yarn directly around a skeiner on the back of the wheel. (Those of you who didn't attend will have to wait for Paula's book to come out in August.)

Students examine one of Paula's hand woven fabrics

Linda's Saturday workshop included descriptions and samples of wool from various sheep breeds. Sunday, Linda broke down spinning into basic steps and then discussed how yarn can be designed during these stages to achieve special effects. For example, blending wool fibers during carding will give a different appearance to the yarn than blending by holding together two different colored rolags when drafting the yarn.

We also discussed the problem of protecting wool from moths. Linda uses moth crystals that she purchases at the grocery store. She wraps these in small packets folded from newspaper and stores them between layers of fleece.
Connie Magoffin told us about the U. of M. public service information number for insect problems (373-1044).

When I called they told me that many of the old mothproofing chemicals had been taken off the market because of residual problems similar to those encountered with other pesticides such as DDT. Since most moth damage occurs during storage, they recommend the use of moth balls made of Paradichlorobenzene. This chemical breaks down rapidly when exposed to air; therefore these mothballs must be in a closed container with the wool. They recommend that you air out the stored wool for a day before using.

Pat Boutin Wald

QUESTION AND ANSWER

In the last edition of Spin Off magazine, Beverly Horne’s article “Fleece in Your Hands” described “evenness” in a fleece as: “Uniformity of quality over the fleece, fibre diameter along the staple, staple length over the fleece, and fibre length within the staple.” Could you explain this in more detail? —Kathy Martin

Quality as used here refers to many different properties of wool such as it’s length, diameter, strength, and amount of crimp, yoke, dirt, vegetable matter and possible matting or felting of the fleece.

“Uniformity of quality over fleece” and “staple length over fleece” refers to the fact that wool sheared from different parts of the body of an individual sheep (i.e. the neck, back, belly) may vary both in length and in many other qualities mentioned above.

“Fibre diameter along the staple” describes a situation where the individual wool fibre actually varies in size along it’s length. Like the rest of us, sheep can suffer stress from time to time. Stress in a sheep is often due to illness, parasites, poor feed, or for a ewe, multiple births. The wool that grows during these periods is of poorer quality and often finer that that produced when the sheep is healthy. Since all the fibres on the sheep will be affected at the same time, the weakness will show in a horizontal line across the lock (fig. A). This weak section in the lock will often break during the stress of carding — leaving many short fibers that look similar to second cuts in your fleece. Brittle tips on wool can also break off during carding.

Fig A.

“Fibre length within the staple” can refer to tinniness, where weathering has caused the fibers to become brittle and break off at different lengths from the tip. It could also refer to fleece from more primitive breeds of sheep. Before domestication, many sheep breeds had both an outer hair-like coat to shed rain and a soft downy undercoat for warmth. Like dogs, primitive sheep shed their undercoat in warm weather. During domestication sheep were bred for a uniform wool fleece that did not shed. In breeds that have not been as domesticated, the lock of fibre will still contain both a short down wool and a longer hair like wool (fig. B). A good example of this type of fleece found locally comes from the Scottish Highland sheep. Mohair, coming from a goat rather than a domesticated sheep, also has this double coat.

Fig B.

To separate the down from the hair, lay the cut end of the lock on the surface of one of your handcards. Grasp the hairy tip of the lock and gently but firmly pull the lock against the bend of the carding teeth (fig. C) You may have to repeat the process several times. Each time some of the down will remain in the teeth of the carding cloth while the longer hairs will remain in your hand.

Fig C.
Glimåkra Looms.
Steady, sturdy, Swedish.
Tools that are functional and beautiful.
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This single ply wool has an interesting twist and comes in many subtle colors. A sturdy yarn, especially for rugs and tapestry.

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Rosedale Shopping Center, Roseville 631-2800
Leisure Lane Shopping Center, Edina 922-7179
CITIZENS FOR THE ARTS

Minnesota Citizens for the Arts is a public interest group acting as a public interest group lobbying for support for the Arts in the Minnesota State Legislature. Their goals are to: 1) support increased state funding for the arts in Minnesota, 2) support local arts organizations and their development, 3) encourage Minnesota artists, 4) provide increased access to arts experiences for all citizens. Contact Citizens for the Arts, 212 W. Franklin Ave., Minneapolis MN 55404 for more information.

FOR SALE

"American Coverlets of the Nineteenth Century from the Helen Louis Allen Collection," a catalogue of an exhibition of coverlets at the Elvehjem Art Center, University of Wisconsin, Madison, Wis. in 1974. Each of the coverlets in the exhibition is pictured with drafts for many in the back of the book. Bargain price! $1.50 post-paid. Send check to Fiber Handcrafters Guild, 10520 North Shore Drive, Duluth MN 55804.

Kessenich Loom 28 inch, 4-harness, 6-treadle. $350. Call Carol, 378-0368 after 6 p.m.

Handmade table loom with two reeds, 10 & 12 dent, table & stand, extra treadles. $100. Call Susan, 535-1223 after 5.

Lillistina table loom 25 inch, 4-harness, 12 dent reed, string heddles, floor stand and treadles. Artice Mullen 339-0854.

BEKA rachet loom - never used, including instructions and two textbooks. $85. Will deliver in Twin Cities. Jim Frost, Rt. 1, Box 92A, Stockholm, Wis. 54769. (715) 442-2011 or 442-6313.

AUTHOR SEEKS DYEROOM PHOTOS

Constance LaLena is seeking photographs for a "Handbook of Synthetic Dyes for the Fiber Arts" to be published by Charles Scribner's Sons. The book is designed to be both a basic reference work and a working manual for the dyer. B/W photos are needed of equipment used in actual studio dyerooms or printing workrooms, views of actual working studio dyerooms and printing workrooms now in operation, drawings or old photographs of dyeing and printing equipment which may no longer be in existence. Color photos are needed of the dyed or printed work of contemporary fiber artists. Contact: Constance LaLena, 2851 Road B ½, Grand Junction, CO 81501.

You Can Help Us Save Money:

Please turn over this Weaver and take a look at your mailing address. If the date by your name is either 5/79 or 6/79 you can save us money by sending in your membership renewal today. Please help us.

Back issues for sale

Back issues of the Minnesota Weaver are available in the Guild office for: Current year: 50c per issue. Past years: 25c per issue.

Check the index in the February '79 issue for the back issues you need to have. Quantity discounts available.

Our Advertisers This Year

Regular Advertisers
- Beko Looms
- Earthworks
- House of Macrame
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- Wool-N-Shop
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Occasional Advertisers
- Ewe & Me
- Friends of Goldstein Gallery
- Lael Eginton
- Native Art Tours
- Weavers Journal
- Vesterheim
- Wooly Bully

Please let them know that you appreciate their help in making another year of Minnesota Weaver possible.

Moving?

If so, please fill out the following and send it to the Guild office, 2402 University Ave., St. Paul 55114.

Dear Suzette, I am about to move. Please change my address in your records so I won't have to miss a single issue of the Minnesota Weaver.

My name ____________________________

My old address ________________________

My new address ________________________

City _________________________________

Zip _________________________________

My new phone number __________________
DATES TO REMEMBER
Thursday, June 7  Board Meeting
Thursday, June 28, 1:00 p.m.  Special program with
                       Victoria Rabinowe
June 28 - July 1  Guest Artist Workshop — Victoria
                    Rabinowe
August 9-12  Guest Artist Workshop — Libby Platus
Ornament Workshops
Wednesday, June 20, 9:30 a.m.-12:00
Wednesday, June 20, 1:00 p.m. - 2:30
Monday, June 25, 7:00 - 9:00 p.m.
Wednesday, July 11, 7:00 - 9:00 p.m.
Thursday, July 12, 9:30 a.m.- 12:00
Thursday, July 12, 1:00 - 2:30 p.m.
Monday, August 6, 9:30 a.m. - 12:00
Monday, August 6, 1:00 - 2:30 p.m.
Tuesday, August 14, 7:00 - 9:00 p.m.

express yourself this summer in fibers

weavers guild of minnesota