

THE MINNESOTA WEAVER

© Weavers Guild of Minnesota Inc. 1975

Volume 1, Number 3, November 1975

COMING
UP



NOVEMBER PROGRAM

Thursday, November 6,
1:00 p.m. and 7:00 p.m.

Marketing Panel

A panel composed of four Guild members involved in weaving from a business aspect will discuss the current outlook for weavers. Marge Maddux, owner of the Yarnery, will tell us which yarns are selling the best and why, which has a great influence on whether an item will sell. Joanne Fallon, owner of Earthworks, will speak about selling goods on consignment. Marj Pohlmann, of Pohlmann Design, will share with us some of the challenges faced by an artist doing commissioned works. Marie Nodland, who sells her weavings independently, will talk about selling directly to the public. An informative meeting for anyone interested in selling their work.

BY MEMBER—FOR MEMBER WORKSHOPS

Ancient Peruvian Textiles at the Science Museum of Minnesota

Thursday, November 20,
1:00 p.m. and 7:00 p.m.

Science Museum of Minnesota

30 East 10th St., between Wabasha and Cedar

Sue Baizerman, with the able assistance of Femmeke Holthuis, will present the highlights of the Science Museum's collection of over 100 ancient Peruvian Textiles. (They have been working on a textile conservation project at the Museum.)

Those of you who have looked with disbelief at d'Harcourt's book, The Textiles of Ancient Peru and Their Techniques (in the Build library) need no urging to attend. You know of the incredibly complex weaving techniques, executed on backstrap looms, of the beautiful colors (natural dyed), amazing yarns and the outstanding design motifs.

Tapestries, brocades, open weaves, pebble weaves and many others will be discussed and displayed. Background will also be presented concerning how these 500-year-old textiles fit into the archaeology of Pre-Spanish Peru.

These textiles are not on display to the public, so take advantage of this special opportunity.

Sign up in the Guild office by Nov. 12th if you wish to attend either workshop.

JANUARY WORKSHOPS WITH CLINT MACKENZIE

Registration Closes December 4, 1975.

Color and Design in Fibers

If you are a new weaver, you will enjoy the in-depth, rich, fulfilling direction of Clint Mackenzie, assistant professor of textiles at California State University. If you are experienced, you will enjoy the sense of direction he will give you regarding your own interests in design and techniques. This is not a techniques course, but rather a fresh approach to personalizing your own work to give it the stamp of your own character. "The concept is the content of your work" says Clint. After being inspired you will work from your idea. Later, the necessary techniques in weaving, stitching, basketry or knotting will be taught. The conclusion—a fascinating learning experience, a fiber creation, and a new sense of direction.

Dates are Monday, Tuesday, Wednesday, January 5-7, and Friday, January 9, 9:00 to 4:00. (Thursday will be a working day without instruction.) Bring pencil and paper. \$55 fee due in full by December 4. Limited number of students accepted. If you have questions, please call Lis Jones, 941-3276.

Experimenting in Open Weaves

Exciting! Different! A new way to handle lenos and other open weaves. Work on a frame you'll build ahead of time, a frame loom without a heddle, a warp weighted loom, or possibly a Guild floor loom. Use one yard of working warp (plus any wastage normal for your loom). Use 10/2, 8/5, or 10/5 natural linen, 8 ends per inch. Bring a warp, two pick-up sticks, a weaving needle or flat shuttle, pencil and paper. \$27.50 fee due in full by December 4. Dates are Friday, January 8, 6-10 p.m.; Saturday, January 9, 9-4 p.m.; and Sunday, January 10, 12-8 p.m. For directions for a simple frame or answers to questions, please call Lis Jones, 941-3276.

Lis Jones

DATES TO REMEMBER

Fiber Fair Check-in: Wednesday, Nov. 12, 9 a.m.-9 p.m.

Fiber Fair Opening: Thursday, Nov. 13, 7-9 p.m.

Fiber Fair Sale: Friday, Nov. 14, 10 a.m.-9 p.m.

Saturday, Nov. 15, 10 a.m.-6 p.m.

Sunday, Nov. 16, 12 p.m.-5 p.m.

Fiber Fair Check-out: Sunday, Nov. 16, 5 p.m.-8 p.m.
(see pages 8 and 9 for details)

The Fiber Fair will be held at the Guild instead of the Firehouse, due to insufficient registration and security problems.

October 30, November 10, and November 21: Working Bees for tree ornaments. See page 3.

GUILD NEWS



NEW OFFICE HOURS

Please note the hours the Guild office is now open.
9 a.m. to 3 p.m., Monday through Friday
6-7:30 p.m., Monday, Tuesday, and Wednesday

SUMMARY OF THE BOARD MEETING—OCT. 9, 1975

Faye Sloane began the meeting by reading Lotus Stack's letter of resignation as program chairman. Ann Basquin asked for authorization to pay several bills, to order new stick shuttles (dozens have disappeared from the supply room), and to subscribe to a new quarterly magazine, Fiber News. Ann presented the financial statement for the past 16 months.

A decision has been made to allow up to 20 students in a class and to provide teaching assistance in beginning classes for the first two sessions.

The Board approved revisions in the proposed teacher's contract, pending legal approval, with use of the contract to begin January 1, 1976.

Because of the loss of 25 books (valued at about \$300) the library will now be open only when the office is staffed, 9:00 to 3:00 M-F and 6:00 to 7:30 p.m. M-W. At all other times the library must be locked. All books are due for inventory by Nov. 1.

When fiber demonstrations are requested through the Guild, a fee will be charged of \$10 per hour, with \$8 going to the person who demonstrates and \$2 to the Guild.

Next Board meeting will be November 13 at 9:30 a.m.

Susan Obrestad, Secretary

RESIGNATIONS

The Board regretfully announces the resignation of LaVonne as President-Elect, due to work and family commitments; and also that of Lotus Stack as Program Chairperson and teacher, due to family commitments.

TREASURERS REPORT

Because of the change in our fiscal year from May to September, this statement covers a period of 16 months from 5/1/74 to 8/31/75. The income and expenses have been divided between the "guild" and the "school" with certain operating expenses shared on a 20%/80% basis between "guild" and "school" respectively. This arbitrary split was decided approximately 2½ years ago on the basis that the "guild" used the space one day in each work week and the "school" four days. Prior to that time total income and total expenses were listed and an overall net profit or loss figure was stated. This arbitrary split places a burden on the school which some feel is unfair. For instance, during time set aside for workshops or Fiber Fair, the school still is held responsible for 80% of the operating expenses. So please look at the total picture until we can come up with a more equitable method of presenting this statement.

Ann Basquin, Treasurer

GUILD OPERATION

Memberships and Non-member fees	\$ 8,881.00	
Workshops	4,149.99	
Loom and wheel rental	334.30	
Exhibits, Demos, Ads, Conferences	349.25	
Fiber Fair net	1,156.14	
Group projects and yarns	226.30	
Sale of favors at MWC	397.59	
Library	305.36	
Miscellaneous	314.83	
Total Receipts		\$16,114.76
Workshops	2,749.58	
Programs	924.46	
Library	1,082.84	
Newsletter	732.24	
Memberships books	550.00	
Incorporation	1,559.45	
Depreciation	500.00	
Printing, promotion, misc.	526.08	
Expenses shared:		
Office, cleaning, salaries and contract labor	\$ 8,537.79	
Rent	4,400.00	
Phone	497.59	
Postage	1,194.82	
Insurance	1,091.18	
Supplies, repairs, misc.	1,416.06	
	<u>\$17,137.44</u>	
20% of this expense		\$ 3,427.49
Total Expenses		\$12,052.14
Net Profit "Guild"		\$ 4,062.62

SCHOOL OPERATION

Tuition	\$30,373.14	
Equipment fees	965.00	
Andersen Foundation	975.00	
Total Receipts		\$32,313.14
Salaries, U-C., Soc. Sec.	\$22,853.71	
Advertising	723.96	
Printing, typing, supplies	1,256.12	
Expenses shared (see Guild) 80%	13,709.95	
Total Expenses		\$38,543.74
Net Loss "School"		(6,230.60)
Other Income:		
Interest from savings	\$ 625.15	
Building Fund Reserve (net)	89.81	
Net Loss from Total Operation		(1,453.02)

Balance Sheet 8/31/75

Assets	
Checking Account	\$ 1,631.49
Savings Account	3,324.71
Petty Cash	35.00
Properties 5/1/74	\$ 5,314.03
Purchases	8,367.88
Properties sold	(1,953.84)
Reserve for Property Replacement	<u>11,728.07</u>
	\$15,219.27
Liabilities	
Sales Tax Payable	\$ 93.42
Payroll Taxes Payable	150.50
Building Fund Reserve	89.81
Net Worth 4/30/74	\$16,338.56
Net Loss for fiscal period	<u>(1,453.02)</u>
Net Worth 8/31/75	14,885.54
	\$15,219.27

REPORT BY THE PRESIDENT AND EDUCATION COMMITTEE

As you will see in the Treasurer's Report included in this issue, our Guild is facing a financial crisis. Over the 16-month period covered in the report, the Guild school ran at a sizable deficit. The two of us, as president and chairperson of the Education Committee, want to give you some background on this crisis and some of the alternatives the Guild faces as we try to resolve it.

While at our former St. Anthony Park location, the Guild school ran at a handsome profit and grew by leaps and bounds; it eventually outgrew our one-classroom quarters. When our lease there expired and our rent was to have been raised, it seemed logical to move to larger quarters to expand. Expansion meant a paid staff person was needed to coordinate the complexities of the larger school and its faculty.

Unfortunately, the expenses accrued by the school have not been offset by its tuition income (despite over 900 students last year). Besides salaries, school expenses include 80 percent of Guild rent and 80 percent of many other operating costs. (The 80 percent figure was arrived at arbitrarily and may not accurately reflect the school's real share; the 80 percent figure is generally considered too high.)

Measures were taken over the past year to offset the loss. More courses were added in hopes of attracting more students. Tuition was raised. Recently the maximum class size was raised. But these measures were not sufficient. A large loss was suffered. (Note that part of the problem might be attributed to the general slump in the national economy. Also, many other weaving classes have been set up in the Twin Cities. Also note that all of the nation's smaller colleges face a similar crisis.)

The solution to the school's financial crisis is not an easy one. The school cannot be "shrunk" because the loss of tuition from the larger number of classes would mean less money for overhead. The Guild could try to look for smaller, cheaper quarters but it is unlikely that we could find rent as low as ours for even smaller quarters.

Of course, another alternative would be to close the school altogether. We would then need only minimal space to store a small number of looms for workshops. Maybe someone's basement would suffice.

However, it is our guess that most members feel that the Guild needs the school. It simply makes the Guild a more vital place. It has increased our membership by hundreds and thereby has given the Guild national prominence and has enabled us to attract the finest guest teachers. The past profits from the school have also enabled the Guild to buy the Guild properties (chiefly looms) that are some of our greatest assets.

We are therefore left with the task of trying to help the Guild membership decide whether it wants to have a school, if the school cannot be self-sufficient; that is, if it must be subsidized in some way. The program is set until next Fall. But what do we want to do next Fall?

One alternative being pursued is that of obtaining extra money for the Guild through private foundation grants, either for operating expenses or for living space or both. However, many organizations are applying for grants in these leaner times, so we cannot depend on this source of income.

We could undertake other fundraising activities, for example, fashion show, cookbook, flea market. We could raise members dues. We could organize a members coop store to sell our woven and other fiber goods.

We are presenting these alternatives now for your consideration. Think about them, discuss them with your friends, ask questions, and most importantly, give feedback to your Board members. After the first of the year we will circulate a questionnaire designed to tap your opinions about which road the Weavers Guild should take at this important crossroads.

Faye Sloane, President
Sue Baizerman, Education Chairperson

CHRISTMAS TREE AT THE ART INSTITUTE

NOW is the time to think Christmas! Plans for the tree are well under way. It has been agreed that we will have a 15-foot tree to trim, and it will be placed in the entrance gallery near the windows looking out on Fair Oaks Park.

We need ornaments from EVERYONE. Group Working Bees are scheduled (see below) and we hope you and your weaver neighbors can get together some afternoon this month to produce pieces for us. You will be able to get your pieces back, if you wish, after Christmas.

Pieces should be no smaller than 3-4 inches in diameter and can be up to 10-12 inches so that they will show up on this size tree. The plan is to hang ornaments in bands of color chromatically, to give a "rainbow" effect. Therefore each piece should have a clearly dominant color or consist of colors closely related chromatically. White and metallics should be used sparingly. We want our tree to be special, and therefore we are especially interested in pieces done in techniques or forms not widely seen by the general public. Some ideas that have been suggested: forms done in basketry techniques such as coiling; small patterned bands in any weaving technique; crochet forms, bobbin lace; stitchery medallions or stuffed forms. If you have questions about your idea, call Char Miller, 920-5299 or 373-3200; or Joanne Kegel, 729-3010.

In addition to the tree, the Guild has been asked to sponsor workshops on fiber form ornaments on three weekends in December; a total of six workshops in all. These will be held at the Institute. Details as to place and time will be included in the Institute's December calendar of events.

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WORKING BEES SCHEDULED

Working Bees have been scheduled to produce some of the Christmas tree ornaments. You are invited to come and learn a technique, produce a piece for yourself, and do one or more for the tree. Donations of yarn and/or beads would be appreciated.

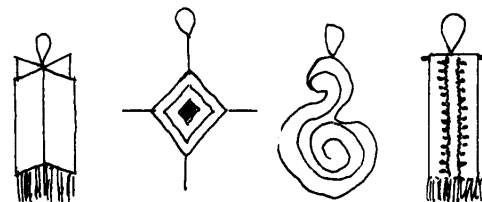
Thursday, October 30, 9:30 a.m. - 1 p.m. Tsung-Tse, a three-dimensional wrapped form.

Monday, November 10, 9:30 a.m. - 1 p.m. Coiling and wrapping techniques.

Friday, November 21, 1-3 p.m. A final working bee to produce pieces in both techniques.

All ornaments should be at the Guild by November 25. The tree will be trimmed December 5.

Char Miller



GROUP PROJECTS

Two group projects are soon to be set up in the Guild entrance hall area. They are Linen Weaves and Rosepath Bound Weave. Sign-up lists are posted on the bulletin boards in the meeting room.

The warps are set up on looms by the project chairpersons, and members may come and weave a sample which they may keep after the warp has been used up and removed from the loom. When a sample is woven, the next person on the list should be contacted. The cost of the materials is charged to each weaver according to the length of the sample. Very explicit instructions are provided for the weaving.

It is requested that each weaver bring her own weft for the Bound Weave sampler. At least six different colors will provide an opportunity for color experimentation. Please refer to the October Swatch Page.

Both warp and weft will be available at the Guild for the Linen Weave sampler. It has not been decided what materials will be used yet, but very likely it will be 10/2 perle cotton because of its strength. A table loom which has been lent by Adele Cahlander will be used because of the seven different tie-ups that would have to be done on a floor loom. The sampler gives 49 variations of lace weaves.

Joy Rosner

GUILD SPONSORED DEMONSTRATIONS

A new policy is in force for demonstrators provided by the Guild. This service will be provided to organizations requesting demonstrators, for a fee of \$10 an hour. The Guild will keep 20 percent of this fee; the remainder will go to the demonstrator.

Peggy Dokka will be in charge of assigning demonstrators for these events. Write to her at 3928 Natchez Ave. S., St. Louis Park, Minn. 55416, to let her know what you are interested in demonstrating, and when you are available. She will try to match demonstrators and events by location, so you should not have to travel very far.

Demonstrators should wear their Guild buttons and have Guild handout material available.

This policy does not affect demonstrations that individuals arrange on their own; it pertains only to organizations which request demonstrations through the Guild.

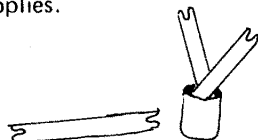
Peggy Dokka

TRAVELLING EXHIBITS

A reminder about the Travelling exhibit at the Guild during the month of November. The 1971 Swap books of the New England Weavers Seminar are full of interesting project ideas. Stop in and take a look at them during Guild office hours.

DISAPPEARING STICK SHUTTLES

Who is the culprit walking off with all of the Guild's stick shuttles? We had 45 of them last spring, and now there are 9. (Make that 8—another one just vanished.) THIS HAS GOT TO STOP!, says frantic properties chairperson Betty Peter, tearing out her hair. If you borrow a Guild shuttle to use during your class or workshop, please remember to put it back. We can't afford to keep replacing these supplies.



ACC CONFERENCE: INDUSTRY AND THE ARTIST-CRAFTSMAN

A conference "Industry and the Artist-Craftsman," was sponsored by the American Crafts Council and the Michael Kohler Arts Center in Sheboygan, September 25 to 27. Thursday evening, Ted Hallman introduced the conference with relaxation exercises and simple encounter activities to ready the participants for the remaining programs and workshops.

Following opening of the exhibit of speakers' works, Jack Lenor Larsen spoke on the conference theme, accompanying his remarks with slides. Friday and Saturday morning tours and workshops at area industries were conducted—Kohler (ceramics), Nemschoff (furniture), Bemis (plastics), Wigwam (fibers), and Vollrath (stainless steel). Ted Hallman's workshop covered possibilities in using the industrial knitting machines. Jean Stamsa's group worked with the knitted tubes to create soft sculpture and head wear. Both groups toured the knitting mill extensively. On Saturday Ted and Jean combined forces with the fibers people to produce fantasy garments from the knitted tubes. Friday evening, a panel discussion on the conference theme was conducted by Ray Perotti. Response from the craftspeople revealed that although they would appreciate industry's monetary support, they are not willing to give up the privilege of producing with their own hands. There was little if any understanding of the industrial designers role or of the services a craftsman can provide to industry. However, new knowledge of industrial process was stimulating to the craftspeople and the industries were open to new ideas from the craftspeople.

Marj Pohlmann



REPORT FROM DULUTH

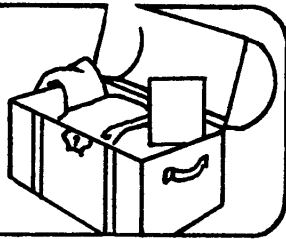
The Fiber Handcrafters Guild, only two years old, is steadily increasing its membership and activities. Its membership presently extends to residents of Minnesota, Wisconsin, and Canada. Besides monthly work-ins for weavers, and spinners, they are currently conducting two well-attended beginning frame loom classes (with four students from the Iron Range making the three hour trip to attend).

On October 17 and 18, two workshops on Color and Design in Weaving will be conducted by Marjorie Pohlmann of the Minnesota Weavers Guild. In the Spring of 1976, by popular demand, another workshop will be given by Mary Temple on advanced frame loom techniques.

The Guild's plans for the Bicentennial year include participation in the "Spirit of '76 Art Fair at Spirit Mountain." Each year members of the Fiber Handcrafters Guild travel to Minneapolis to attend one of the programs presented by the Weavers Guild of Minnesota.

Janet Meany, President
Fiber Handcrafters Guild

WE HAVE A PAST



by Mary Webster

WORKSHOPS

Institutes or learning sessions have always been an integral part of the activities of the Guild. (Workshop is a "buzz word" developed long after the Guild was formed). From the organizational meeting in 1940 there have been planned many ways of gaining and sharing knowledge.

Imagine the courage it must have taken for the very new Guild to invite Mary Meigs Atwater to come to the Twin Cities for an institute. With only \$5.00 in the treasury they undertook to pay her \$150 (this was 1940, remember) plus traveling expenses and lodging. This two-week session was held in the "Red Cross Room" of the Dayton Company to the noisy accompaniment of remodeling being done in the same room. What organization it must have taken, but the committee paid its bills and had an actual profit to add to the Guild's treasury. Later workshop chairmen will envy them!

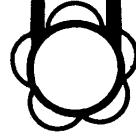
Through the years there were many more Institutes. Also the members shared their knowledge through programs on books on weaving, technical aspects of weaving and weaving equipment, on new fibers which were becoming available, on draft writing, as well as the lesser aspects that weavers, both beginning and experienced, wonder about.

Also there have always been special interest groups in which weavers have learned, and helped each other to learn, special aspects in our most fascinating craft.

When we moved to Carter-Como, our first permanent home, our sharing started in a different format. We instituted our so-called "by-member for-member" workshops and they became days of getting to know one another and of learning a bit about a lot of different fiber techniques. Perhaps you didn't care about *doing* macrame—you could learn enough to appreciate a well-done piece when you saw it. Shadow weave was probably just something you had read about in a book, but after you had a chance to try it on a loom at the Guild you knew whether you wanted to pursue it farther. We painted warps, we made god's-eyes (we had planned to have participants make them for the Craft Fair—but no one wanted to leave his brain-child to be sold and all were tenderly taken home. So much for that idea). We had basketry, beadwork, quilting, embroidery, hardanger, needlepoint, each giving a taste of that skill and each leaving members with an increased appreciation. We had days in which we explored small weaving devices and at the end of the four days we knew about rigid heddles, card-weaving, backstrap, and tapestry looms.

Of course we have continued to have paid workshops as well. A scary business for the workshop chairperson to commit the Guild for a definite sum of money. You members who merely participate have no idea of the amount of nail-chewing, adding and subtracting, the phoning to people who have signed up but have changed their minds. There is, of course, the sign of relief when you know you have made it, or the sinking feeling when you know you must cancel because of a lack of interest. It is no fun, but it is a most necessary part of the Guild's on-going program. So shed a tear for the Chairperson and bow in her direction.

stoneflower



1694 grand avenue
st. paul

3rd Annual Cookware Show
Opens Nov. 7
featuring *flameware* by Nils Lou

NOTICE: The next issue of the Minnesota Weaver will be a combined December-January issue. So plan ahead . . . Deadline will be November 14.

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.



BEKA LOOMS

BEKA Frame loom model SG-20
and BEKA weaving seat

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

Ask for them at these area dealers:

THE YARNERY	St. Paul
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

BEKA LOOMS; Beka Inc., 1648 Grand Ave., St. Paul, MN 55105

METRICS FOR WEAVERS

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by Peggy Dokka

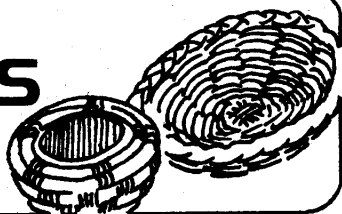
It is not necessary to invest in totally new equipment to "turn metric" in your weaving. For instance, if you happen to own a 40-inch loom, why not start thinking of it as one meter wide? Of course, your finished cloth will be somewhat narrower, but we seldom weave the maximum width of the loom anyway. If your present loom is 45-inches wide, you can weave "all wool and a meter wide" if you choose.

Your present warping board may be one that is a yard across and three inches or so between pegs vertically. Should you want to convert to metrics for short warps, drop down one peg for each pass of the yarn across the board, and you can still count each pass as one unit. Or you can make a guide thread to the metric length desired, exactly as you do now for odd lengths in yards.

Where you are most likely to really need understanding of the metric system, however, is in ordering equipment, especially reeds, from foreign sources. To help in this case, remember the numbers 40, 50, and 60. These are the approximate equivalents of our 10, 14, and 15 dent reeds. In other words, metric reeds are sized by the number of dents per 10 centimeters (which is just about 4 inches). The 50 dents per cm. reed is slightly finer than our 12 dent—actually it is close to 12½, but one can often order in other dent sizes as well, if a very exact measurement is necessary.

Next month this column will discuss "how many makes what"—basic measurements in metric useful to the textile worker.

OF BASKETS



by Cathy Ingebretsen

"Baskets are the Indian Woman's poems; the shaping of them her sculpture. They wove into them the story of their life and love."¹

When I speak of baskets, I speak of other types of weaving as well. When I speak of collectors, I speak of anyone that loves baskets and values them for other than their monetary worth; regardless of whether they can afford to have a collection or not. I have no desire to be exclusive, only to share with you some thoughts to answer the question, "Why do we weave?"

When we no longer have to weave from a utilitarian point of view, why do we spend our days laboring, straining our minds and backs, our eyes? Is it for money? Is it for fame?

Few people can tell you of their monetary wealth gained from their weaving. Most people will agree that you would be better off working a 9-5 office job with regular hours, paid vacations and benefits, if you are seeking only monetary gain.

Threadbenders now has 7/2 Swedish wool in 45 beautiful colors perfect for garment weaving. Special price with this ad through November - \$2.70/330 yd skein.

The Galleria Edina 927-8221 Milton Court St. Paul 647-0677

Fame? Perhaps. There are opportunities for good professional art or interior weavers, designers or teachers to be recognized and appreciated by a small section of the population.

But for most weavers, money and fame have little to do with why they weave. I believe that most weavers weave to satisfy their emotional and aesthetic needs; to feel the life force of creation alive within themselves; to feel a closeness with their earth or their god(s); to have a means of self expression and communication. They weave of the beauty they find in life; they weave of the sorrow. They weave to share.

"She is weaving herself into the world."² (Navajo Weaver)

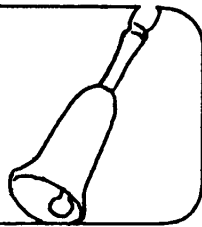
¹ Navajo School of Indian Basketry, *Indian Basket Weaving*, (Whedon & Spreng Co., Los Angeles, 1903), preface. (Reissued by Dover Publications Inc., 1971, New York.)

² Newman, Sandra Corrie, *Indian Basketweaving*, (Northland Press, Flagstaff, 1974), p. 69.

Attention — Husbands, parents, friends of weavers . . .
Give your loved one Clint Mackenzie for Christmas!

Gift Certificates to Guild classes and Workshops make the perfect gift for a weaver. Get yours now at the Guild office.

SCHOOL NEWS



So far this year we have had 16 classes with a total of 148 students, of whom 62 are past members, 50 are new members and 36 are non-members. This gives us an average class size of 9.25. As we anticipated, we had to cancel several classes. Another section of Floor Loom I was added in the evening.

Just a reminder—our January Interim courses in Basic Weaving, Spinning and Dyeing, and Ethnic Weaves (Navajo, Turkish, and Bolivian) are going to be eligible for college credit. St. Benedict's College, St. Cloud, Minn. has decided officially to co-sponsor them. If you know any college student on the 4-1-4 system who is looking for a different kind of interim, do tell them about it. The courses are also open to those who are not interested in credit, but want a unique intensive experience.

Ina Rubenstein

NOVEMBER CLASSES

Some very unusual classes begin in November:

SANTA'S WORKSHOP. An introduction to small easily made floor loom gifts. Starts Monday afternoon, Nov. 3, with Helen Van den Berg.

HARDANGER EMBROIDERY. Authentic Scandinavian Embroidery. Easy to take with you and do. Starts Tuesday morning, Nov. 4, with Harda Kuisk.

FINISHES AND EMBELLISHMENTS. Once you have made a piece do you know just the right braids, tassels, etc. to complete it? Starts Tuesday morning, Nov. 4, with Karen Searle.

DYEING FOR WEAVERS. A variety of dyeing procedure to lend that air of distinction to your work. Starts Wednesday morning, Nov. 5, with Lotus Stack.

ABOUT HARDANGER EMBROIDERY

One of the most beautiful openwork embroideries is the Norwegian Hardanger Embroidery. Named after the mountainous region of Southwest Norway, it has preserved its beauty throughout centuries in Norway and other countries throughout the world.

The embroidery is worked on an even weave cotton fabric called Hardanger fabric, after the embroidery. The Berglund Gift Shop, located in the Sons of Norway Building, in Minneapolis, carries this fabric, as does Earthworks, 405 Cedar Ave., Mpls., and the Yarnery, 640 Grand Ave., St. Paul. Earthworks also has books on the subject.

Although the embroidery seems rather complicated at first glance, it is surprisingly easy to master. The designs are mostly geometric, worked on counted threads. The success of the embroidery depends on accurate counting and neatness of stitches.

The embroidery is begun by sewing squares over four threads of the fabric with just one stitch—the satin stitch. After the outline of the motifs is completed, the threads for the open pattern are removed very carefully with a sharp scissors. This step completed, the open spaces are worked with lacy stitches

and darned bars to fill in the open ground. Hemstitching of different designs is used along with the Hardanger embroidery.

Craftsmen often like to have a change of pace from the work they are doing. Although Hardanger Embroidery seems to be a long sidestep from weaving, I would not be too surprised to see weavers weave a background material similar to the Hardanger fabric on which they can try a newly learned craft.

Harda Kuisk



photo by Jay Magoffin

Hardanger Embroidery by Harda Kuisk

RESIGNATION ANNOUNCED

The Education Committee regretfully announces the resignation of Ina Rubenstein as Educational Coordinator, effective Nov. 1. The Education Committee will interview applicants for the position in November. A description of the job follows.

Job Opening: EDUCATIONAL COORDINATOR

Job Description: The job of the Educational Coordinator can be divided into two areas. First, those responsibilities associated with the day to day operation of the school, and second, those associated with reaching out to other institutions of higher education.

The day to day operation of the school involves working with the Education Committee as their chief administrator. The Education Committee approves the general schedule, hires the teachers, fixes their salaries, and determines what courses are to be offered. The Coordinator takes this information and assigns courses to time slots, assigns teachers to courses, does room assignments, etc. She is also responsible for the faculty newsletter, teachers meetings, analyzing student and teacher evaluations, coordination of curriculums, making up the payroll. She develops overall school budget, helps prepare the bulletin, coordinates with the properties and library committees. A considerable amount of time is spent handling day to day problems that arise, especially at the start of courses.

In the second area, time is spent negotiating with colleges for co-sponsorship of courses. This involves gathering curricula and vitae from teachers and making the presentations to the institutions of higher education. It also involves a certain amount of follow through to be sure people receive the credit they apply for.

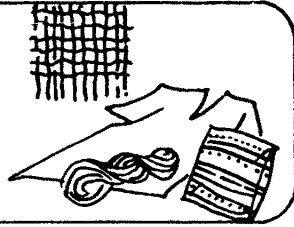
Background in educational administration would be valuable.

Salary: Commensurate with experience.

Hours: Flexible; must be available day and evening.

Those interested should send a job application and resume to Sue Baizerman, Chairperson, Education Committee, 2226 Scudder St., St. Paul, MN 55108 by November 15th. Please include a statement about how your qualifications would enable you to fill this position.

FIBER FAIR



Fiber Fair Important Dates to Remember

Selection Committee Reviewing dates:

Thursday, Oct. 23	1 p.m. - 2:30 p.m.
Saturday, Nov. 1	1 p.m. - 2:30 p.m.
Wednesday, Nov. 5	1 p.m. - 3 p.m.
	7 p.m. - 9 p.m.

Fair dates and hours:

Wednesday, Nov. 12	Check-in 9 a.m. - 9 p.m.
Thursday, Nov. 13	Staging 9 a.m. - 4 p.m.
	Opening 7 p.m. - 9 p.m.
Friday, Nov. 14	General Sale 10 a.m. - 9 p.m.
Saturday, Nov. 15	General Sale 10 a.m. - 6 p.m.
Sunday, Nov. 16	General Sale 12 p.m. - 5 p.m.
	Checkout 5 p.m. - 8 p.m.
	Cleanup 6 p.m. - 9 p.m.

Fiber Fair participants must bring their sale items to the Guild between 9 a.m. and 9 p.m. on Wednesday, Nov. 12. At this time, our properties committee will sort and prepare item to be hung on Thursday.

Thursday evening from 7-9 p.m. is the official opening for the show. Invitations are being sent to architects, designers, and business people interested in fiber items. Guild members are welcome to attend but are asked not to purchase any items until Friday when the sale officially starts. Friday through Sunday the Fiber Fair will be open to the public.

Sunday between 5 p.m. and 8 p.m., all participants must pick up unsold items. Also, if you have lent us items such as tables, lights, etc., these must be picked up at this time also. If you can't come in person, please send a friend. The Guild has no storage space for your items.

We are still looking for volunteers to help make the fair a success. If you have any time to give us, please call Debby Alper, 331-7356, or Mary Johnson, 646-8198. We are also looking for clean paper bags. If you have any to spare, please bring them to the Guild or to check-in on Wednesday, Nov. 12.

We are looking forward to seeing all of you (and many of your friends) at this years Fiber Fair. In addition to all the fiber items for sale, there will be weaving and spinning demonstrations as well as a warp weighted loom that everyone is invited to try their hand at.

Flyers suitable for posting on bulletin boards are available at the Guild. We would appreciate your taking a few with you to spread the word in your neighborhood. Your non-weaver friends might also be interested in doing some early Christmas shopping. Word-of-mouth is the best advertising we have.

Rose Broughton and Cathy Ingebretsen

photos by Char Miller



SHOWS & EXHIBITS



by Suzy Sewell

AUGSBURG SHOW DEADLINE NOVEMBER 1

A final reminder to all interested in submitting work for the Weavers Guild show in the Augsburg Student Center, Nov. 5-29. Items must be at the Guild November 1st, and must be labeled: Augsburg Show, Artists name, and value of item. See the October Minnesota Weaver for more details, or call Suzy Sewell, 721-4974.

GUATEMALAN TEXTILES AT THE ART INSTITUTE

The Minneapolis Institute of Art will have an exhibit of about 40 elegant examples of tightly woven, elaborately patterned cloths from Guatemala. It is the collection of Minneapolis Mrs. Stanley Hawkes. Mrs. Mawkes was guided in the selection of Guatemalan skirts, sashes, huipiles, etc., by Uilly Osborne, co-author of Four Keys to Guatemala. The collection will be on view in the Minnesota Gallery of the Art Institute from October 15 to November 30, accompanied by a continuous slide show describing technique and use of the pieces.

HAVE YOU HEARD



BOOK PUBLISHED

Mary Skoy, Guild member has published a book for beginning frame loom weavers containing instructions for a first project. It is called Introduction to the Frame Loom, and is available at several local shops.

SUZANNE VISITS

Suzanne Gaston visited the Twin Cities all too briefly last month. She stopped to see friends and relatives en route to her Vancouver home. She has been keeping busy teaching frame loom at the Home Crafts Center in North Vancouver, and giving workshops throughout Vancouver and Washington State. She says that west coast weavers do most of their own spinning and dyeing as well—very little work is done with commercial yarn. She is enjoying her new home and life seems to agree with her.

Suzanne was singlehandedly responsible for the growth of frame loom weaving in the midwest. She had looms imported to this area, gave the first classes in how to use them, and trained most of the present frame loom teachers. She contributed a great deal to weaving in this area, and it was great to see her again.

JEANNE ABELL WINS HONORS

Jeanne Abell won a Jury Award on an embroidered tapestry entitled "Girl With Cats" from the National Standards Council of American Embroiderers. Her needlework is included in the Biennial Exhibition of "STITCHERY '75" in Pittsburgh from September 20 through October 12.

Jeanne will be represented with two other fiber artists, Debbie Swanson and Heather MacPherson of Oshkosh, Wisconsin in an exhibition of crocheted puppets at Mankato State University from October 27 through November 17.

Jeanne's work will also be a part of the contemporary and historical traveling art show "Headdress/A History of American Headgear," opening at the John Michael Kohler Art Center in Sheboygan, Wisconsin on November 16.

CONVERGENCE WORKSHOPS

Sue Baizerman and Karen Searle will be doing a workshop at Convergence '76 next June on Latin American Brocaded Weaves. Adele Cahlander will give a Bolivian Weaving workshop at Convergence.

NEW LIBRARY DRAPES

The material woven at the State Fair a couple of years ago has been sewn up into drapes for the library by Dorothy Glenny and Mary Webster. Stop in and see how nice they look. Many thanks to Dorothy and Mary for their hard work.

EXHIBIT

Dianne Swanson had an exhibit of frameloom and crochet pieces at the St. Paul Campus Student Center during the month of October.



TCMAA BENEFIT AT OXMAN'S

Oxman's Across the Street Gallery, in cooperation with TCMAA (Twin Cities Metropolitan Arts Alliance) announces a Benefit Show to be held Dec. 4 through Dec. 31, 1975. The Gallery would like to invite all visual artists interested in participating to contact either Craig Petersburg or Mark Retka at 338-1080 before Nov. 22. A total of 10 percent of every sale will be donated to TCMAA, the percentage being shared equally by artist and gallery. Artists need not be Alliance members. All media will be considered.

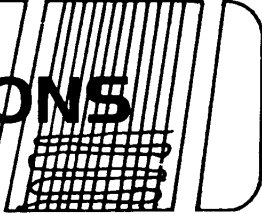
CONTEMPORARY RELIGIOUS ART EXHIBIT

Contemporary Religious Art will be shown in Gallery 101, Fine Arts Building, University of Wisconsin, River Falls. The opening is November 3, 7 p.m. A multimedia show, fiber artists participating will be Charlene and Bob Burningham, Merle Sykora, Ken Weaver, and Candace Crockett. The show is part of a week-long Religious Art and Music Festival which includes lectures, musical performances, workshops, etc.

OLGA DE AMARAL

The University of Wisconsin, Eau Claire, will show works by Olga de Amaral October 26 through November 13 in the Gallery of the Fine Arts Building.

FRAME LOOMINATIONS



by Mary Temple

The American Crafts Council North Central Regional Conference was held September 25, 26, and 27 at Sheboygan, Wisconsin, and I was lucky enough to get a ride over with Charlene and Bob Burningham. Marjorie and Charles Pohlmann were also there, and Ruth Lerud, a member of our Guild who is teaching at St. Olaf. The theme of the conference this year was Industry and the Artist-Craftsman, and among the program plans were tours of Sheboygan area industries that conveniently included fiber, ceramics, metal, wood, and plastics.

The conference started off in a different way with Ted Hallman, currently teaching fibers in Toronto, Ontario, leading us in a body movement and awareness session. There were stretches and relaxes and getting to know people like Dorothy Meredith and Anne Kingsbury with their shoes off. Thursday evening Jack Lenor Larsen spoke and showed slides of craftsmen in fibers all around the world that are finding a marketplace for their talents. He made the point that designers and industry most often do not work hand-in-hand. The craftsman with his ready ideas is too often just a ripe plum ready for picking, and industry usually regards the artist as a deterrent to production and profits. Larsen's own weave drafts are not patentable, however original they are—only graphic images or identifiable forms of design can be protected. He spoke of many ways the artist-craftsman could work with industry: as consultant to industry, as an artisan building models for production, as a free-lance designer, as a part-timer devoting half-time to industry and the rest to individual work and development of ideas. Interestingly enough, Larsen pointed out it has only been the last forty years that the term "artist-craftsman" has usually meant someone who teaches in colleges, not the old-master-craftsman-bent-to-his-lasts image. The art schools have been training teachers, not craftsmen, and now that the teaching jobs are overfilled, craftsmen will have to find other avenues for work. Industry will certainly be one choice.

On Friday we had an intensive tour of Wigwam Mills, learning a lot about production knitting, dyeing, and finishing. We had a workshop with Ted Hallman, and got our hands and minds into problems of industry by designing a headband within the limits set by a specific knitting machine. Jean Stamsta, a weaver from the Milwaukee area who does giant stuffed double-weave creatures and creations, led us in an afternoon workshop exploring the possibilities of working and designing with preknitted fabrics. The mills were generous with supplies and made us all feel like very welcome and very special craftsmen. On Saturday morning they provided many boxes of knit materials and yarns for our use. Workshop co-leaders Jean Stamsta and Ted Hallman inspired us to create garments out of the brightly colored knit tubes and strips. Within a few hours the workshop participants presented a fashion show with both fantastical and functional garments—not finished, but wearable, with strips put together by weaving, stitchery, knotting, crochet, knotless netting, and plaiting. The plant manager was amazed and very delighted at the fresh directions his knits had taken.

The conference took place at the John Michael Kohler Art Center, Sheboygan, Wis., which has consistently showcased fine exhibits of the crafts. The current show entitled "Food-

stuffs" included everything from ceramic oreo cookies to Judy Onofrio's gigantic stuffed fabric carrots. Examples of work from the leaders of the conference were also on display, with some very elegant fabrics from Jack Lenor Larsen's collection I thought most interesting.



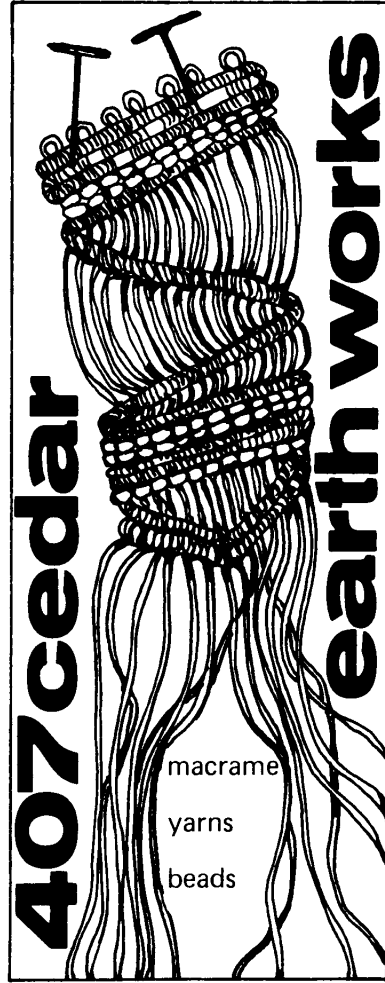
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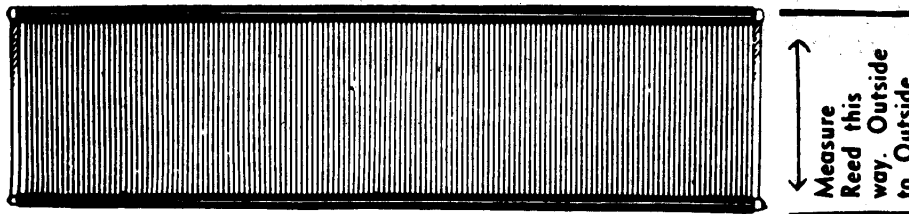
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THE SIDES OF OUR REEDS ARE 1/4 INCH THICK AND FITS IN TO ALL STANDARD BEATER FRAME GROOVES ON ALL MAKES OF LOOMS. END BARS ARE 1/4 INCH WIDE.

For the past 44 years our reeds have been in use by hand weavers in most every city and village throughout this country by people weaving all kinds of fine cloth. Our reeds are precision made and guaranteed top quality.

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SEE INSTRUCTIONS BELOW HOW TO ORDER YOUR REED



How to order a reed. 1st, Dents per one inch. 2nd, Overall Length, 3rd, Outside width.

You must send the following amount with your order if the length of reed you order don't add up to our minimum. These prices include packing and shipping charges.

MINIMUM PRICE PER REED \$8.50

From 4 dents per inch up to 25 dents.

4	inches high outside	32 cents	per running inch
4 1/4	inches high outside	33 cents	per running inch
4 1/2	inches high outside	34 cents	per running inch
4 3/4	inches high outside	35 cents	per running inch
5	inches high outside	36 cents	per running inch
5 1/4	inches high outside	37 cents	per running inch
5 1/2	inches high outside	38 cents	per running inch
5 3/4	inches high outside	39 cents	per running inch
6	inches high outside	40 cents	per running inch
6 1/4	inches high outside	41 cents	per running inch

If you want an open top reed order same as regular reed and add \$2.50 extra to regular price.

If you manufacture hand looms and buy in quantity write for agents price list on reeds.

We will have ready soon two top quality looms, one will be a 4-harness table model loom 20" weaving space, this loom will have metal harness and 8" flat metal heddles. The other loom will be a 2-harness table loom with 16" weaving space, it will have 7" flat metal heddles. If you are interested in either loom write for folder and same will be sent to you as soon as they are ready.

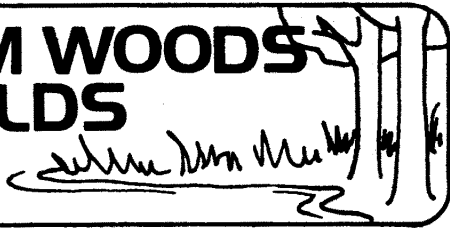
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FROM WOODS & FIELDS



by Connie Magoffin

As I was going through some old papers I came across the objectives I had written several years ago for a natural dye curriculum. Natural dyeing has such a very special place in my life; I would like to share these thoughts with you.

Learning should help a person understand his world and his relationship to that world. A class in natural dyeing can do just that. It can be fun to learn about different fibers and dye plants and their history, to collect the dye plants, to prepare them for extraction of the dye, to prepare and dye the fibers, and then to put that dyed material to some practical application. Starting a project from the beginning and carrying it through to its conclusion is a valuable learning experience and a most rewarding one. A belt macramed from a naturally dyed ball of yarn is far more meaningful than one made from a kit. The excitement of experimenting, the failing and succeeding, is indisputably a better teacher than a lecture. When a student suggests that it would be more fun not to know ahead of time what colors the dye plants will yield, he has certainly discovered the excitement of learning.

The entire natural dyeing experience is a real one—it can be touched, felt, and smelled. One's perception and understanding of nature and color can be greatly sharpened and one will see the world through new eyes. "It is something extremely important happening when a person begins to see for himself . . . to realize . . . to recognize . . . to respond to something of beauty, without being told that this is something beautiful you must appreciate."* Students are excited to find something in their surroundings that can provide a dye. A field of weeds is no longer ugly; it is a field of color, and each plant has its own individuality and beauty. After studying natural dyeing, an appreciation of nature has to have been developed: the pure joy of walking alone in the woods or in a field in search of dye plants, the new appreciation of natural colors and an understanding of the need for the preservation of our natural world. Researchers continue to study nature in hopes of revealing new medicines and new sources of food and man is gradually realizing that he is still very much dependent on it to survive.

An important part of learning is to help to put one's world in a more proper perspective. The whole process of producing an article of clothing becomes more comprehensible and appreciated. A student can now appreciate both synthetic and natural dyes for what each has to offer. Natural dyeing has been a part of man's life from prehistory to the present. When the experiences of our ancestors are relived, they can be better understood. Anything that helps one to understand and to become more tolerant of other people and cultures is of great value. Any study that helps one to appreciate the world around him a little more is a valid learning experience.

*Farmer, B. "Discovering Color Magic." School Arts, 69 (Jan. 1970), 13.

SWATCH PAGE

M'S AND O'S – A LINEN WEAVE

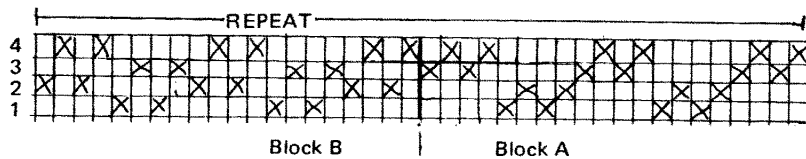
This weave is one of the weaves presented in the linen weave group project currently at the Guild Rooms.

Photos by Jay Magoffin

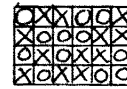


Sample 1

Threading

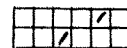


TIE-UP

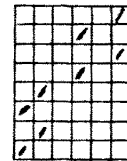


Falling Shed = X
Rising Shed or Table = O

Treadle



Plain Weave



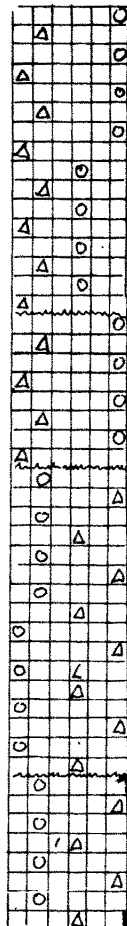
Samples 1 + 2

Block A

Block B

Sample 3

O = Dark Weft
△ = Light Weft



Treadle Twice

Treadle Once

Treadle Twice

Treadle Once

Repeat

Theory

M's and O's designs are made of alternate blocks of plain and rib weave. One of the blocks is written on the 1-2,3-4 harness combination (referred to as Block A) and the other is on the harnesses 1-3, and 2-4 (Block B). Thus the weave is woven on the opposites principle. The block being treadled shows four-thread skips. The block not being treadled appears as plain weave. The warp and weft are forced into curves. This combination requires an unusually closely set warp and a very hard beat. The number of weft shots per block is limited as they have a tendency to become sleazy at the top. The plain weave portions should look like tabby.

Materials

Warp: Cotton perle 10/2

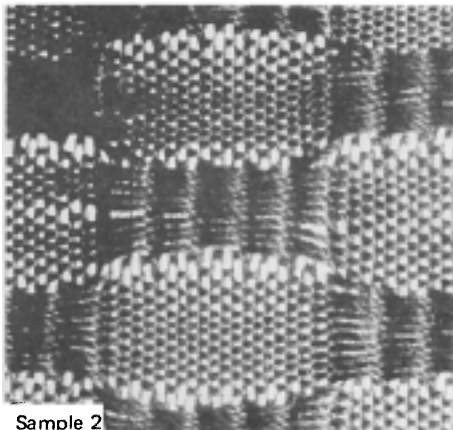
Weft: Cotton perle 10/2 – Samples 1, 2, and 3
7/2 wool – Sample 4

Reed: 10 dents/inch

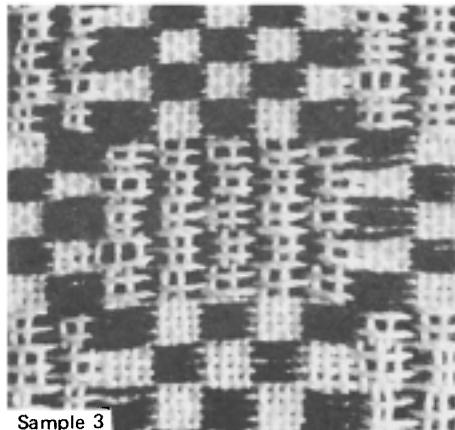
Sley: Double

Other possible materials are fine linens which should be sleyed closer together the finer they are (the blue group project sample at the Guild was done in CUM 14/1 linen sleyed doubly in a 16 dent reed) and are suitable for fine table linens, and fine wool (for baby blankets or draperies) and heavy rayon combined with wool or linen for drapery (suggested in Mary Black's book). I would not use these fabrics for upholstery because of the 4-thread skips.

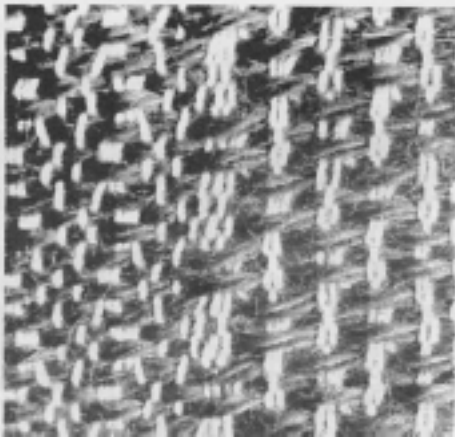
Draft: from M.P. Davison



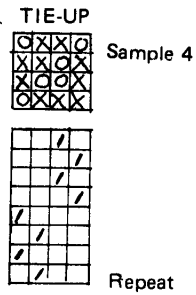
Sample 2



Sample 3

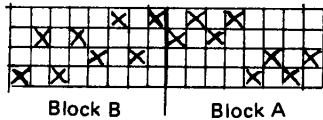


Sample 4

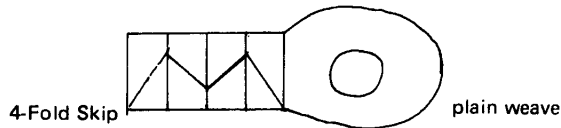


Comments

1. Samples land 2 are the same. Sample 2's weft was woven in a contrasting shade to better show the structure of this weave. In sample 2, you can see that the upper rows of each block have the tendency to become sleazy.
2. Sample 3 is an interesting checkerboard variation. Other variations suggested are weaving in 2 colors, weaving in a Bronson treadling or a twill treadling (suggested by Thorpe, see Bibliography), a striped warp (suggested by Black), and 6 and 8 harness M's and O's (discussed in Black and in Regensteiner). Different designs are made possible also by varying the number of repeats of Blocks A and B.
3. Be aware that plain weave treadling will not produce tabby.
4. M's and O's weaves as with all linen weaves when woven in linen fiber does not display its true beauty until laundered. This is especially true of the Swedish Lace and Spot Bronson weaves.
5. Please note that the linen weaves are not restricted to the using of linen. Tidball, in fact, categorizes them under GROUP THREADS!
6. The basic threading M's and O's is, thus:



- a. Block A and Block B each have 8 threads.
- b. Since a 1-Fold Skip equals 4 threads, this basic threading of 2 blocks yields a 2-Fold M's and O's. Our illustrated swatches are 5-Fold M's and O's. It is my thought that the name M's and O's comes from a 4-Fold M's and O's which, when woven, would look like this:



Does anyone know the actual derivation of the name M's and O's?

Bibliography

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 Davison, M.P. Handweavers Pattern Book
 Frey, Berta, Designing and Drafting for Handweavers. Macmillan 1961
 Regensteiner, Else. The Art of Weaving. Van Nostrand-Rheinhold. 1970
 Tidball, H. The Handloom Weaves. 1957
 Thorpe, H. A Handweavers Workbook. Macmillan. 1956

Thanks to Peggy Dokka for invaluable discussions on the Linen Weaves and to the very patient, very talented Jay Magoffin.

Happy Sampling and Experimenting,
 Joy Rosner

BULLETIN BOARD



NEW LIBRARY HOURS

From now on, the library will be open during Guild office hours only. Books are to be checked out with Margaret or the office volunteer.

The library will be locked at all other times. Library hours are: Monday through Friday, 9 a.m. to 3 p.m.

Monday through Wednesday, 6 p.m. to 7:30 p.m.

NOTICE: As of November 1, ALL BOOKS ARE DUE for inventory and cataloging.

CONSIGNMENT SHOP

A new shop on Grand Ave. in St. Paul interested in buying or consignment of weavings, basketry, and other textile arts. Please call 699-8554 or 224-2112.

WEAVING AIDE WANTED

Volunteer experienced in the art and skill of weaving on floor, table, or belt looms is needed to work on a one-to-one basis with young beginning weavers living at a residential school for mentally handicapped persons. The volunteer would have the opportunity to use her own creative ideas. A minimum commitment of 6 months is required on a once a week half-day schedule. Time can be negotiated between the volunteer and the staff supervisor.

CONSIGNMENT SHOP

I am very interested in making contact with weavers who would like to offer their work for sale on consignment. Items of most interest are rugs, pillows, place mats and wall hangings. Country Weavers & Craftsmen RR2, Box 125, Chaska, Minn. 55318.

CARD LOOMS

I now have a supply of swivel card looms on hand. They are \$18 for a 60 card loom. Call Charlotte Miller, 920-5299, or 373-3200 on weekday mornings.

SUMMER TOUR

I will be leading an educational tour to Turkey in the summer of 1976. The focus of the tour will be the crafts of Turkey with an emphasis on weaving and textiles. As many of you know, I helped organize a weavers coop in Turkey, where I lived for five years. The tour is sponsored by the International Study and Travel Center of the University of Minnesota. Independent study credit can be arranged, and orientation will be offered prior to the trip. If you are interested call Char Miller, 920-5299 or 373-3200 in the mornings; or the International Study and Travel Center, 373-0180. Cost details will not be available until December.

OFFICE VOLUNTEERS STILL NEEDED

We still need lots of volunteers to help staff the office during the day or evening hours. The main duties involve answering the phone, showing visitors around and checking in library books. This frees the secretary for more important duties and helps to save the Guild money. Please help. To volunteer, call Dorothy Glenny, 866-7016.

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FIBER FAIR

WEAVERS GUILD
MINNESOTA



THE MINNESOTA WEAVER

published 10 times a year by the
Weavers Guild of Minnesota

Editor Karen Searle
Format design Dianne Swanson
Columns Peggy Dokka, Cathy Ingebretsen,
Connie Magoffin, Joy Rosner, Suzy Sewell,
Mary Temple, and Mary Webster
Graphics Sue Egerman, Dianne Swanson
Reporters Everyone

DEADLINE: The 10th of each month.

DATES TO REMEMBER!

NOVEMBER						
S	M	T	W	T	F	S
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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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