

THE MINNESOTA WEAVER

Volume 7, Number 4, December 1981-
January 1982

**COMING
UP**



JOYCE HARTER TO ADDRESS DECEMBER MEETING

The Guild's December meeting lecturer will be Joyce Harter, a Guild member from Kensington, MN, and well-known liturgical weaver.

Liturgical weaving began for Joyce with stoles for her husband, a pastor in the Lutheran Church of America. Her work has expanded to paraments, tapestries, stoles and chasubles for pastors and churches. Her custom-designed commissions are in 12 states, from New York to Colorado.

Joyce attended St. Olaf College in Northfield and completed her fine arts degree at Newark State College in New Jersey.

She taught elementary art and high school crafts in the New Jersey public schools for ten years. Since 1977, she has pursued full-time her small business of producing quality handwoven work for churches.

Joyce's husband serves a two-church parish in the Kensington area.

Before coming to the Midwest, Joyce had a month-long show of her work at the Inter-church Center in New York City in April of 1977. She has shown her work at various church conventions, at St. Olaf College's summer theological conferences, and, more recently, at a month-long show at the Lutheran Brotherhood Gallery in Minneapolis in August 1980.

Joyce has been asked to present a three-day workshop entitled "Handweaving for the Church" before Convergence '82 in Seattle. In addition, Joyce will present three seminars



during Convergence on "Handweaving for the Church" and "Variations of Theo Moorman Technique for Liturgical Weaving." A five-day workshop following Convergence will be given on the latter subject with in-depth work on this weaving technique.

The December Guild meeting will be held at 1pm on Thursday, Dec. 3, at the Guild rooms.

FEBRUARY GUILD MEETING TO FEATURE LILA NELSON ON NORWEGIAN WEAVING

The February Guild membership meeting and program will feature a slide lecture, "The Dual Tapestry Tradition in Norway," by Lila Nelson.

The meeting will begin at 1pm, Thursday, Feb. 4.

(Continued on next page)

GUILD NEWS



Guild Hours: 9am-1pm Mon-Fri
Office Manager: Karen Gensmer
Thursdays: Joan Schopp
Telephone: (612) 644-3594

TREASURER'S REPORT

The successful summer workshops plus recent fundraisers have allowed me to transfer \$1,500 back into the savings account, which now registers \$6,100. At the same time, the checking account has a total of \$1,040.

During the next week I plan to shift most of the money in the savings account into a money market fund to earn a higher interest rate.

Paul O'Connor

SUMMARY OF MINUTES, October 29, 1981 BOARD OF DIRECTORS MEETING

The co-presidents, Ann Fox and Connie Magoffin called the meeting to order. The secretary's and treasurer's reports were read. The Fiber Fair account will go into the general Guild account after this year, with a set amount authorized for the Fiber Fair. Paul will check into money market funds for the Guild's savings in order to earn higher interest.

The Board determined that nonmember students will go a nonmember mailing list for one year, to be kept on dated cards. The secretary will keep track of how many join from this list in a year, and volunteers will update the list.

Connie Magoffin is investigating the possibility of selling some of the excess equipment in the storage area.

Marti Luzader, the editor of the Weaver, will be leaving Minnesota in December. Both Connie and Ann are working on finding a replacement.

The College of St. Catherine and the Goldstein Gallery are interested in having a show by Guild members. Kathy McMahon and the Publicity Committee are exploring the possibilities and determining the cost to the Guild of a show.

Shirley Herrick and Susan Brown were congratulated on a fun studio tour.

With thanks to Kathy McMahon for taking notes.

Respectfully submitted,
Terry Stanley, Secretary

CLEANUP REMINDER

The Guild Board and Education Committee remind us to clean up after each Guild use.

Because we are a volunteer group, we need to remember that we are all responsible for maintaining some semblance of cleanliness and order about the Guild rooms.

Teachers are asked to remind their classes about cleanup--from tossing out used coffee cups to picking up gobs of fibers to putting away extra chairs they've used as well as miscellaneous weaving equipment taken from the warping room.

Please. Help us keep the Guild in order.

HELP WANTED

The copy machine in the Weavers Guild office is not working. If anyone knows about copiers and would be willing to look at ours--we could sure use your help. Please call the Guild office.

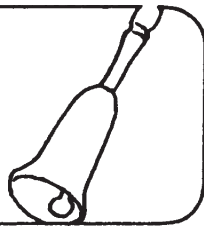
Connie and Ann

NELSON, continued from p. 1

Lila is textiles curator at the Norwegian-American Museum in Decorah, Iowa, and teaches Norwegian weaving techniques at the Museum and around the country. She taught Aklae workshops at the Guild last spring and again this fall. Lila is a member of Minnesota Weavers Guild.

--Phyllis Plasden

SCHOOL NEWS



NEW MEMBERS

John Armbrust
2284 Highland Pkwy., Apt. 301
St. Paul, MN 55116
H: 698-0097
W: 645-0804

Charlene Burningham
1243 E. 4th St.
St. Paul, MN 55106

DECEMBER-JANUARY CLASS STARTS

- Dec. 4-6 Begin. Floor Loom Weekend. Inst. Dianne Swanson. Fri. 6:30-9:30pm, Sat. 9am-4pm, Sun. 12-4pm.
- Dec. 5 Finishes & Embellishments. Inst. Karen Searle. Sat. 9am-3pm.
- Jan. 6-29 Interim. Inst. Connie Magoffin, Lotus Stack, Charlotte Miller.
- Jan. 5-- Frame Loom I. Inst. Mary Temple.
Feb. 9 Tues. 6:30-9:30pm.
- Jan 13- Frame Loom I. Inst. Linda
Feb.17 Maschwitz. Wed. 6:30-9:30pm.
- Jan 9-23 Guatemalan Backstrap Weaving.
Inst. Sue Baizerman, Karen Searle.
Sat. 9am-12pm.
- Jan.22-24 Frame Loom I: Beginning Balanced Weave Weekend. Inst. Cathy Ingebretson. Fri. 7-9:30pm, Sat. 9am-3pm, Sun. 12-4pm.

BEGINNING FLOOR LOOM REPEAT SCHEDULED

Dianne Swanson's weekend beginning floor loom class will be repeated Dec. 4-6, according to Education Committee Chairperson Shirley Herrick. This extra beginning class will run from 6:30-9:30pm Friday, Dec. 4, 9am-4pm on Saturday, Dec. 5, and 12-5pm on Sunday, Dec. 6.

STUDIO TOUR REPORT

Our tour was a great success!

It would not have been possible without all of you who donated food and helped. Thanks.

A special thanks to Helen Van Den Berg and Pat Peshorn.

We appreciated the beautiful door prizes. Thanks to Ellen Enrede of the Textile Arts Alliance, who donated the lovely Hmong textile and to the Dyeworks, who donated the wool and silk yarns.

Shirley Herrick and Susan Brown

double weave qonpie

A Double-Weave Workshop will be taught by Paul O'Conner on Dec. 7 and 8, from 9:30am to 3pm and Dec. 15 and 16, from 9:30am until 12 noon.

All participants should be able to warp a loom. Cost of the workshop will be \$20, plus a small materials fee.

Please let Karen know when you send in your check if you are a beginner, intermediate or advanced in your knowledge of double-weave techniques.

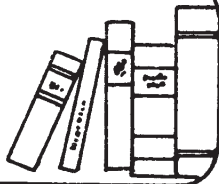
BMFM

The December BMFM workshop will be about Marbling: Your Christmas Cards and Wrapping Paper, on December 10.

January 21 is the date for Rose Allen's BMFM workshop on Fabric Finishing: Washing, Brushing, etc.

Jean Lodge and Pat Peshorn will conduct the marbling workshop from 11:30am. Participants should bring an iron. Call Karen at the Guild office and sign up for this workshop ahead of time. A small materials fee will be collected at the time of the workshop.

LIBRARY NEWS



The Fabric Catalog. Martin Hardingham, Mary Ann Sanders and Fiona Roxburgh, eds. Pocket Books, 1978. \$6.95.

New in the library and choice for browsing is The Fabric Catalog. Do not let the title deceive you. "Catalog" here means "listing" (as in card catalog) and not "source" (as in Whole Earth Catalog). And, what a listing!

A short history of the Big Three--wool, cotton and silk--precedes alphabetic cameos of 200-some fabrics made from these fibers. The fabric name, origin, purpose, and often, the weave, an illustration, and relevant tidbits make up most of the volume.

A section called "Other Plant Fibers," other than cotton, that is, describes mainly textiles of bast, or stem, fibers, together with a few leaf and seed fibers. Other plant fibers get rather short shrift when one considers the importance of linen alone in the weaver's trade.

Manmade and mineral fibers find a place in the Catalog, with a format similar to that in the previous sections. Plenty of graphics highlight the discovery and production of synthetics. Short essays on the major categories of synthetics and a few mineral fibers follow the introductory pages.

A list of textile terms, a glossary of obsolete fabric names (for word lovers and readers of obsolete literature), and a bibliography round off this welcome addition to our library. A lively book, worth your attention. Peruse it for a sense of the cloth maker's repertoire, as well as for curious and practical information.

The Fabric Catalog was a gift to the library by a guild member, as was the review suggestion. Do you know of a book you would like to see written up, or do you wish to submit a review? Leave a note in the library mail slot or in the suggestion envelope on the library door.

THE SUGGESTION BOX

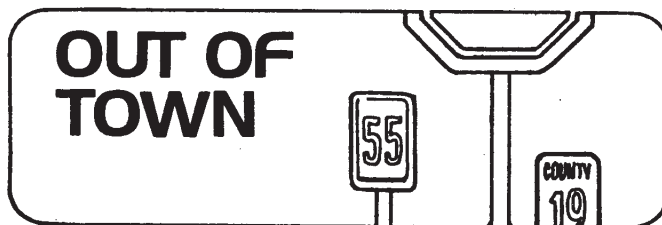
With this issue of the WEAVER, we begin a suggestion box for readers. When you think of something you'd like to see done at the Guild (or not done) or that you would like to do, slip the WEAVER a note. We don't guarantee that the result will always be as you wish, but it is one way to let your Board know what's on your mind.

We've two ideas this time from Guild members:

Peg Meyer suggests that the Guild build a list of nearby sheep farmers so that members may obtain wool in Minnesota and surrounding states, thus supporting and helping to stimulate those farmers who are interested in raising top quality wool for spinning.

Another idea from Peg: a musical spin-in--that's as in musical chairs. Wouldn't it be fun to spend an afternoon or evening trying out all sorts of spinning wheels. Judging by the success of the November BMFM spin-in, it would be a lively and profitable time!

Guild members, how about some more good ideas.



HONOLULU TO HOST PACIFIC FRIENDSHIP FIBRE ARTS CONFERENCE

The Pacific Friendship Fibre Arts Conference will be held at the Ilikai Hotel in Honolulu Hawaii June 27-July 3, 1982.

Thirty-six workshops and eleven lecture programs will be offered by a faculty that includes Alden Amos, Margot Carter Blair, Jacqueline Enthoven, Richard Daehnert, and others.

Subjects to be covered include ethnic clothing, Pacific fibers, hand paper-making, and traditional Hawaiian hand-work

Detailed conference information and registration forms are available at the Guild office.

BULLETIN BOARD



FOR SALE: Nilus LeClerc "Dorothy" loom, 4 harness, 15" wide, only 1 year old. \$60. Call Mary, 831-4512, evenings.

FOR SALE: Kessenich oak floor loom, 4 harness, sectional beam, complete w/stool. 24" weaving width. 10 years old, in perfect working condition. \$295 (new \$600). Phone Dorothy Lundhelm, 938-7745.

FOR SALE: Nigerian Handcrafted Textiles, by Joanne B. Eicher, published in Nigeria, 1976, is available at last in the U.S. Nigerian weaving and dyeing techniques, extensive bibliographies, 69 b/w photos, 40 color photos, paper \$15; hardcover \$20. Orders can be delivered to Guild. Please add \$1.25 postage for mail orders. Order from Dos Tejedoras, 3036 N. Snelling, St. Paul, MN 55113

VESTERHEIM WEAVING IN VALDRES TOUR
May 30--June 12, 1982. Two weeks of weaving in beautiful Valdres, Norway, sponsored by Norwegian-American Museum. Traditional Valdres techniques taught by Marit Anny Tvenge in her home province. Maximum: 16 students. Modest priced but comfortable living arrangements. Side tours to scenic areas and weaving collections. Write or call Lila Nelson, Norwegian-American Museum, Decorah, IA 52101. Phone (319) 382-9681 Fri-Sun, (612) 378-9426 Mon-Thurs.

SALE: Yarns from Finland by Helmi Vuorelmi Oy, for weaving and knitting. Retail sales or group orders. See samples at Guild or at the Shuttle Race. To order, call Beth, 374-9375 or Karen, 646-2688 or 636-0205.

DYEWORKS HAS OPEN HOUSE

Dyeworks announces an open house and year-end sale with big savings on odd lots.

December 10 from 10am-8pm and December 11

from 10am-5pm.

Dyeworks is on the 5th floor, 312 South 3rd St., Minneapolis.

HAVE YOU HEARD



FACULTY-MEMBER NOTES

LINDA MASCHWITZ, a Guild member who teaches frame loom classes at the Yarnery and the Guild, recently received a commission to design and weave a wall hanging for the entrance hallway of Anders and Julie Himmelstrup's new home in north St. Anthony Park.

PEG MEYER's lovely Sherpa caps are being carried at Women's Work, a new Minneapolis shop featuring traditional crafts by women, crafts viewed in an artistic sense.

Peggy's caps are handknit of natural dyed, handspun wool and feature a handmade felt earflap and a tiny brass bell at the peak. Another new shop is considering carrying her caps. She has sold them from her home, at the Renaissance Festival and, of course at the Fiber Fair.

WEAVER Staff, Nov., Dec.-Jan. issues
Editor: Marti Luzader

Managing Editor: Linda Armstrong
Columns: Mary Ann Butterfield, Kate Foreman, Mary Lis, Connie Magoffin, Caroline Miller, Cheri Nelson, Paul O'Connor, Mary Skoy; Sonja Irlbeck, Janet Meany, Elaine Nelson, Vicki Wilson
Photography and Art: Jay Magoffin, Mpls Inst. of Arts, Joy Baird, Kathy McMahon

Reporters: Ruth Arnold, Barbara Bend, Susan Brown, Ann Fox, Shirley Herrick, Kathy McMahon, Char Miller, Paul O'Connor, Paula Pfaff, Phyllis Pladsen
Production: Lela Brownlee, Karen Gensmer, Cindy Graff, Paulette Lassig, Susan Nalband, Terry Stanley, Claire Aronson, Connie Magoffin, Ann Fox

weft-faced

by Paul O'Connor

DRAFTING FOR WEFT-FACED WEAVING

II. Three-Harness Weaves.

In this article, I will discuss the appearance of weft-faced weaves when three harnesses are used. The first section will deal with a straight draw twill threading and the second section with a point twill threading, sometimes referred to as Krokbragd.

A. Straight draw twill on three harnesses.

Figure one gives the threading, tieup and drawdown for a three harness twill. The drawdown is shown with the weft shots in black and the warp in white, as it would appear in a balanced weave. For weft-faced fabrics I use a diamond grid to allow me to anticipate the patterns.

So let us start with the basic grid and see how to fill it in for each weft shot. Figure 2 numbers a main diagonal with successive

weft shots. Figure 3 shows how to locate shot #1 across the grid (diagonally down to the right from the weft shot of the number of harnesses being used, in this example 3) and which weft shot appears directly above #1 weft shots (equal to 1 + number of harnesses being used, in this example = 4). From these guides the entire grid can be numbered and this is shown in Figure 4. Note that the diamond grid seems slightly skewed upwards to the right. Don't worry about that; it is a consequence that the system is not perfect in its representations of the final weaving. Also note that the numbers in the grid refer only to the weft shot number and not to the number of warp threads the weft crosses.

In figures 5 - 11, patterns are drawn to show the appearance as the two colors are brought closer and closer together. Isolated spots come together to form vertical lines (figure 7) and a strong twill line (figure 8) that slopes up to the left. Figure 9 is just the negative image of figure 7. Horizontal but slightly wavy lines are shown in figures 10 and 11 which result from the two weave patterns AAA BBB and AAAA BBBB. Finally, in figure 12 one three-color pattern is shown, vertical lines of the three colors. Many other arrangements of three colors or combinations of any of the patterns shown can be made. Have fun.

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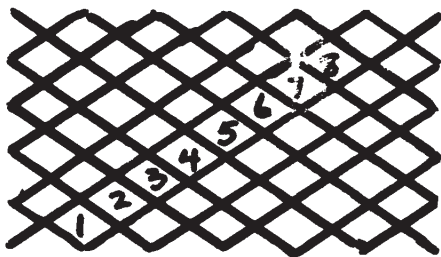


Figure 1

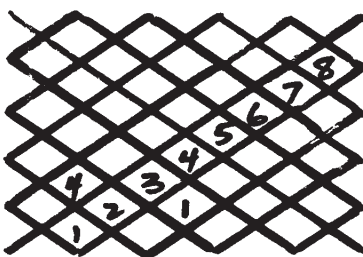


Figure 2

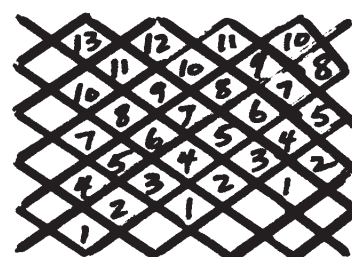
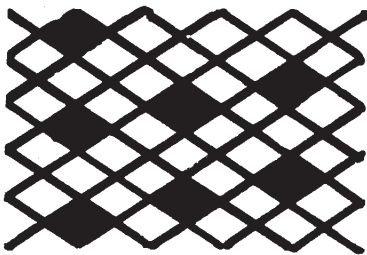
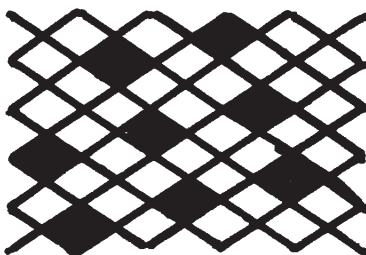


Figure 3



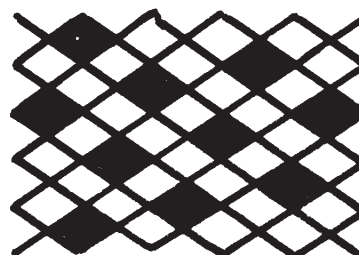
AB₅

Figure 4



AB₄

Figure 5



AB₃

Figure 6

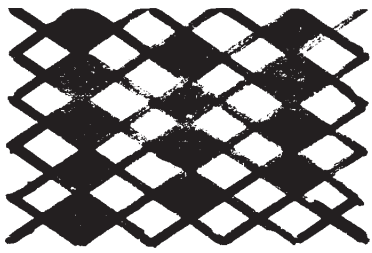


Figure 7

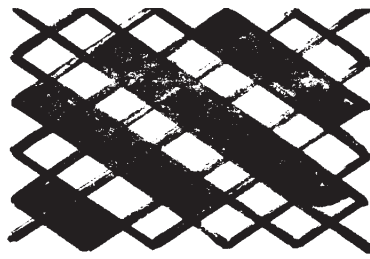


Figure 8

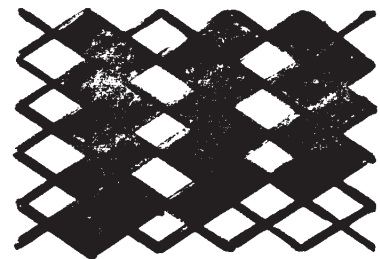


Figure 9

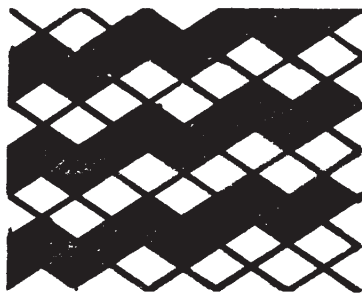


Figure 10 A_3B_3

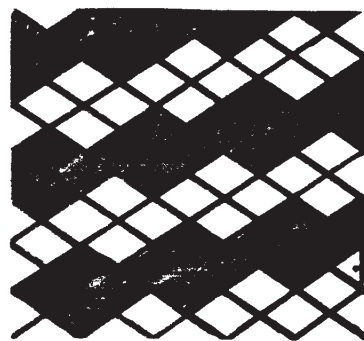


Figure 11 A_2B_2

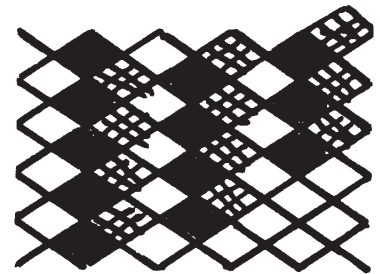


Figure 12 ABC

B. Point twill or Krokbragd on three harnesses.

Figure 13 shows the threading, tieup and drawdown for a point twill. As we will see later the other side of the fabric is quite different in appearance. Perhaps the easiest way to understand what happens is to think of weaving three blocks; block A weaves on the thread through the heddles of harness 1, block B on the threads through the heddles on harness 2, and block C weaves on the threads through the heddles on harness 3. Notice that the threads on harness 2 give half of a tabby weave (these threads will be covered on the back of the fabric and give rise to the different appearance of the back).

Figure 14 shows the typical motifs that result when three or more colors are used in weaving Krokbragd. The treadling is always the same: treadle 1, treadle 2, and treadle 3 and it is the rotation of

the colors that give the motifs. You can think of each treadle weaving a different block, A, B or C, and this is shown under the tieups. The three colors are represented as 1, 2, and 3 and are indicated next to the drawdown.

At the same time that these patterns are woven on the top of the fabric a very different design develops on the back side. When blocks A and C are woven, there is a three thread weft float that cover the wefts woven on block B, the tabby weft. Figure 15 shows the same weaving rotation of colors as in figure 13 but none of the threads for block B show. There is an excellent article on Krokbragd in the March '81 issue of Handwoven and the cover picture illustrates how the Krokbragd motifs can be combined in various ways.

(Continued on page 8)

Kathleen Christensen
 416 - 31st Ave. N.
 Mpls., MN 55411
 H: 529-1781
 W: 574-6078

Carol Elde
 3124 46th Ave. S.
 Mpls., MN 55406
 729-3245

Mary Harvey
 6104 Oaklawn Ave.
 Edina, MN 55424
 H: 926-2917
 W: 542-3869

Jane Herman
 3612 11th Ave. S.
 Mpls., MN 55407
 724-5296

Margaret Jensen
 20455 Park Place
 Excelsior, MN 55331
 474-9768

Phyllis Jordan
 R.R. #2
 Hinckley, MN 55037
 373-4436

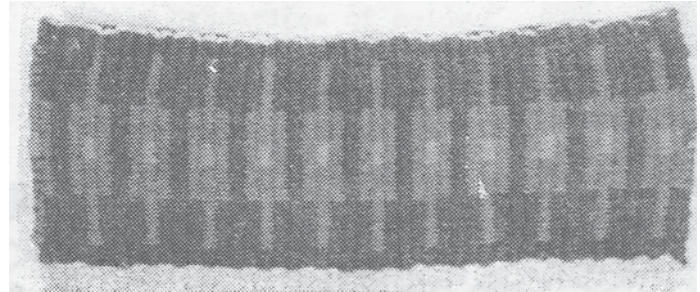
Mary Ellen Kollmer
 2401 Chilcombe Ave.
 St. Paul, MN 55108
 H: 644-7045
 W: 425-0125

Judy Kuritzky (student)
 2111 Hartford Ave.
 St. Paul, MN 55116
 698-4114

Jean Montzka
 12881 S. Diamond Lake Rd.
 Dayton, MN 55327
 421-7581

Jean Neilson
 2100 Webber Hills Rd.
 Wayzata, MN 55391
 H: 475-3729
 W: 540-7757

Ruth Newcomb
 1373 Bayard Ave.
 St. Paul, MN 55116



Front of Fabric

Photo by Jay Magoffin

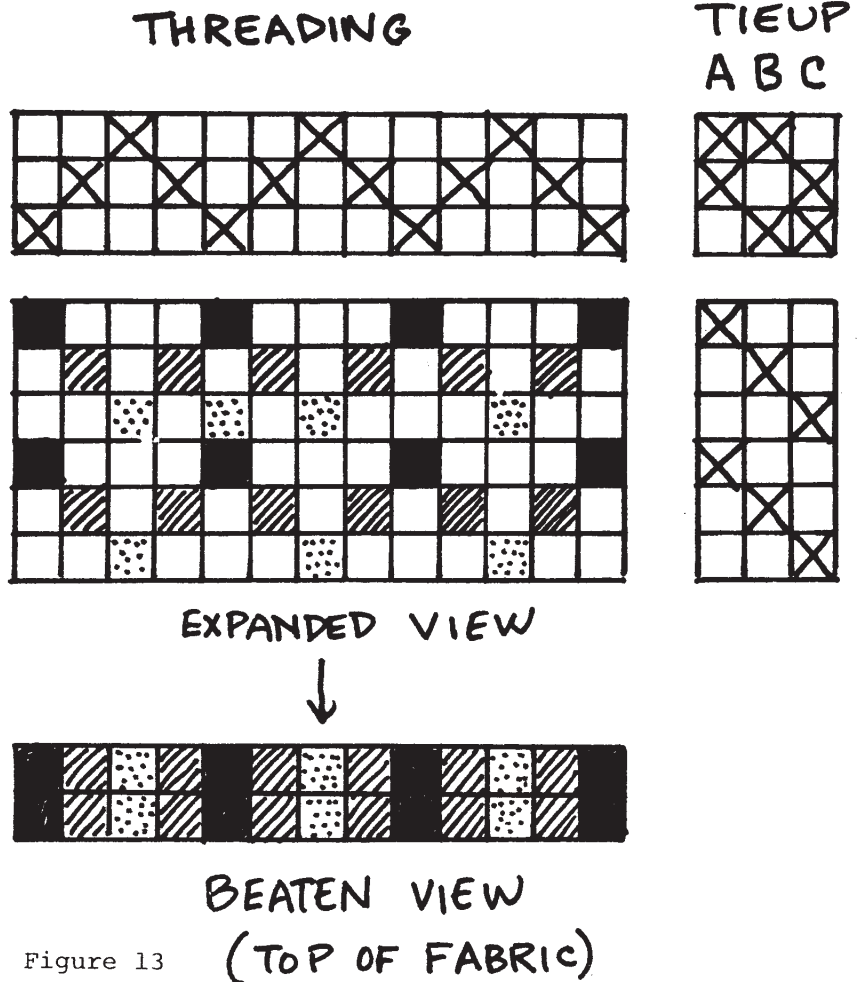
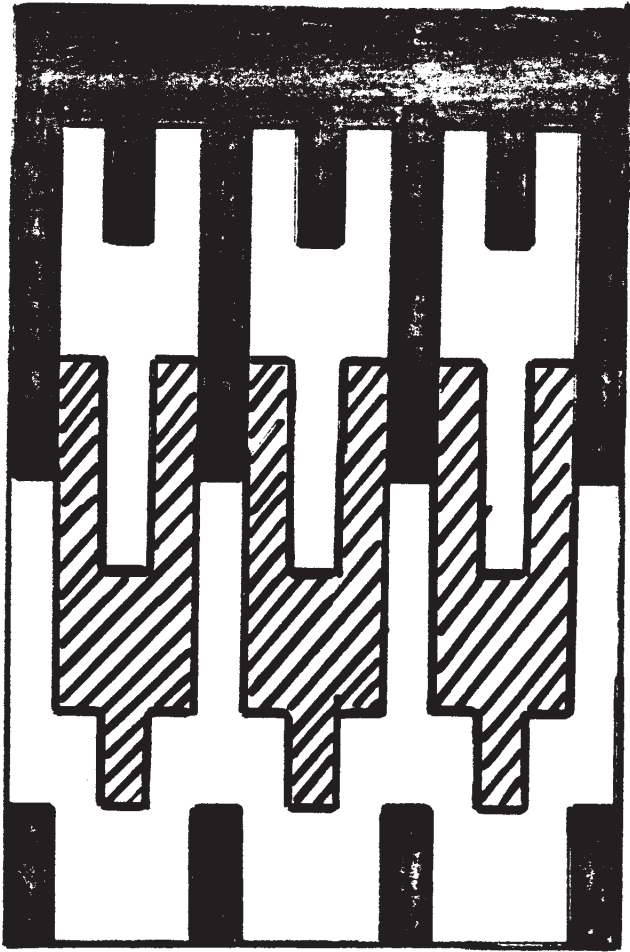


Figure 13

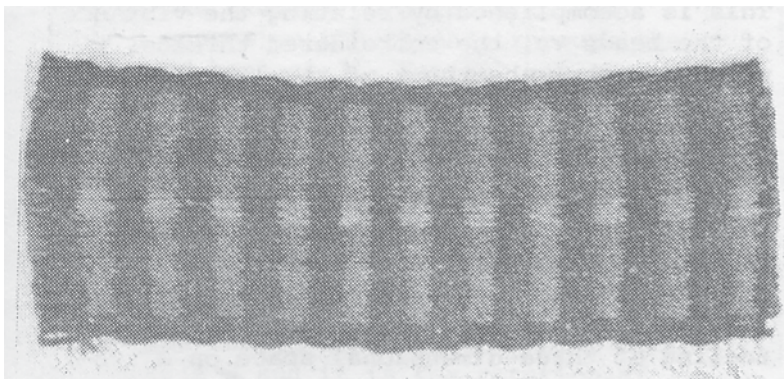
Figure 14 Top of Fabric



A	B	C
1	1	1
1	2	1
1	2	2
1	3	2
2	3	2
2	3	3
2	2	3
1	2	2

(COLORS)

Krokbragd Patterns



Reverse Side of Fabric

Photo by Jay Magoffin

Back of Fabric

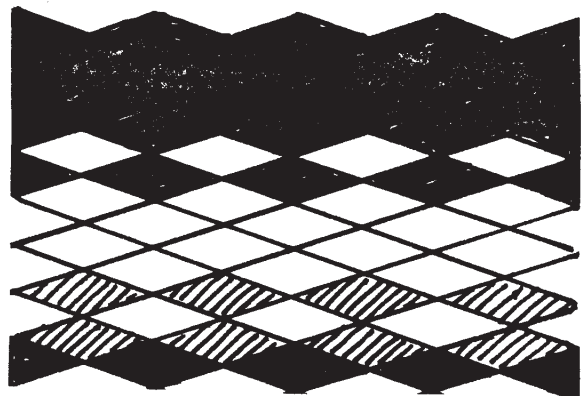
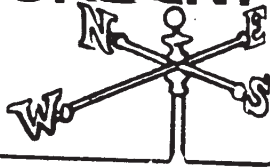


Figure 15

CORRESPONDENT REPORTS

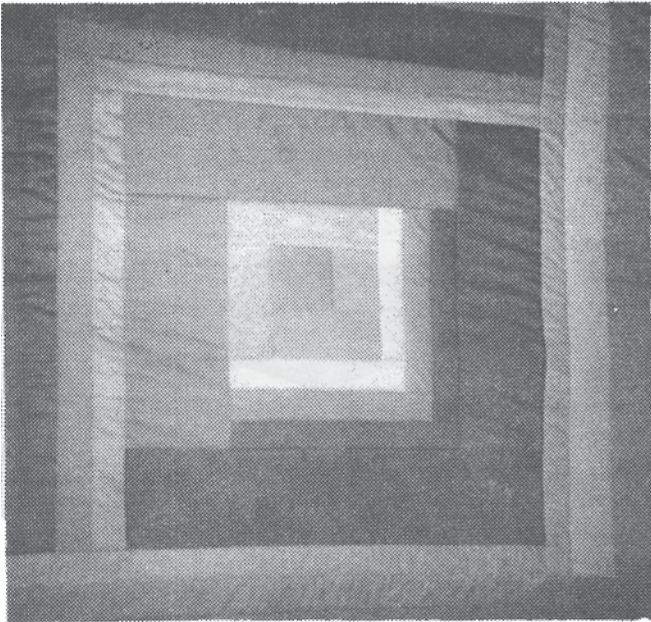


DULUTH FIBER SHOW ENDS; QUILTS FEATURED

Through the Needle's Eye is an invitational show of Minnesota fiber artists sponsored by the American Embroiderers and the Duluth Needle-Art Guild. Forty works were on view at the Depot in Duluth from Sept. 23 through Oct. 18. Participating were four quilters: Jan Meyers, Debra Millard, Helen Kelley, and Charlene Burningham.

"Tide Pool" by Jan Myers is hand dyed with procion dyes on unbleached muslin. She says this about her work: "I dye all of the fabrics in stepped gradations of color and piece them in systematic schemes. If there is any one idea or concept behind my work, it is the presence of light. Working with dyed, pieced fabric not only frees me to work on any scale, it also involves a sensuous, hands-on medium that appeals to touch and answers the need for warmth."

"I am constantly refreshed by people who are drawn to quilts for their beauty as well as for their functional warmth--I feel linked to a tradition that has always provided these two things, and which can be as contemporary as I wish to make it."



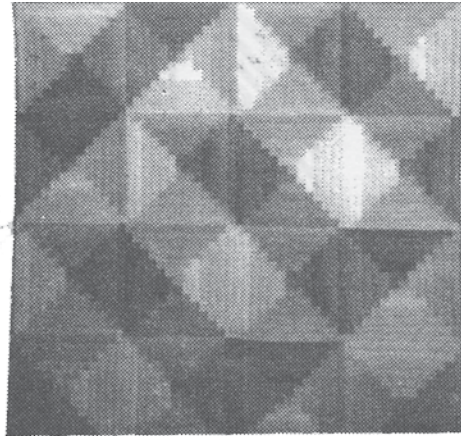
Charlene Burningham--Untitled

Debra Millard states about her piece: "The designs for many of my quilts are developed through my exploration of pattern with a computerized art program. Other quilts are developed using intersecting color gradations and the repetition of a square module. Occasionally I explore traditional quilting methods such as log cabin and seminole piecing."

Her cotton fabrics are hand dyed to obtain subtle gradations of color.

Charlene Burningham says of her quilts: "My quilts are a log cabin variation using changes in strip width. I used colors that are complements, tones and a close value range. The quilts are color reversals."

Robert Burningham arranges a variety of transparent and opaque beads, some flat with others superimposed on the top, on printed fabric. Beadlines are used for delineation of areas.



Debra Millard--Coralline

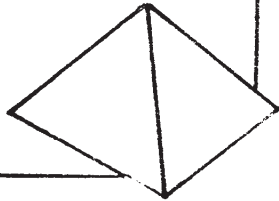
He says, "The basic development of my work is from a geometric theme where elements appear to float or hover over the surface. This is accomplished by relating the vibrance of the beads vs. the embroidered threads, which are more absorbent of the light."

Otto Charles Thieme exhibited several examples of his needle-lace. One is a red mounted window of needle-lace in oranges, yellows, light blue and a trace of purple. He indicates that his work is strongly influenced by the aesthetic of Japanese design and deals with the problem of inducing a feeling of three-dimensional space on a two-dimensional surface.

Other contributors to the exhibit were Rock, Trudy Morgenstern and Jeanne Abell.

Janet Meany

ancient egyptian textiles



TEXTILES FROM ABU SEIFFEIN

by Cherilyn Nelson

One of the sites from which textiles were recovered in the winter of 1981 was the churchyard of Abu Seiffein, a walled enclosure in the northeastern part of Akhmim. The oldest parts of the present Coptic church there probably date to the 16th or 17th century. The churchyard had contained a cemetery which was abandoned at the end of the 19th century. Part of it was disturbed when the Bishop of Akhmim attempted to build a house on the site in 1952. His attempt was abandoned when it became evident the site was too unstable to support a structure.

Below the disturbed top layer was the cemetery which provided information on recent Coptic burial customs. The dead were placed in mud brick chambers without floors; some bodies were interred slightly below the level of the walls, while the remainder were piled within them. A vault would have been built by each family to bury relatives.

The coffins were of two types. One was a wicker-like frame in which the body was placed, then covered with a cloth and tied with a rope. The frame was made from the rachis or center stem of the date palm leaf. The other type was a wooden box which had been nailed shut. Occasionally a body with no evidence of a coffin was located. All bodies were buried facing east.

Generally the bodies were not wrapped as ancient mummies would have been but rather were covered with several layers of clothing. A plain woven shroud was placed directly on the body and several layers of clothing over that. The body was then wrapped and tied with a narrow cloth band which was knotted over the chest.

The textiles found in the coffins varied from coarse off-white plain weaves to woven blue and pink striped and checked fabrics which appeared to have been used as shawls. A large number of the checked and striped fabrics were recovered, some directly from bodies and some from the coffins where they had been used as packing around the body. Mary Broderick, in her book, A Handbook for Travellers in Lower and Upper Egypt, published in 1896, referred to the checked shawls "so often worn by the Nile boatmen". None of these were apparent in the dress of the current Akhmim inhabitants. How long the shawls were used as clothing and when they ceased to be used is as yet an unanswered question.

A few of the dead were clothed with sheer fabric that covered the heads and bodies to the knee region. Mrs. Basta, wife of the caretaker of the churchyard, identified the garment as a shâla. According to Karl Baedeker in the 1914 book, Egypt and the Sudan. Handbook for Travelers, long shâla were worn by poorer classes for important or state occasions.

As the textiles were retrieved, they were wrapped in acid-free tissue paper and placed either in cardboard boxes or cotton bags which were transported to Sohag, a town across the Nile River. There preliminary fabric and yarn structure determination was completed as well as cataloging.

At the end of the excavation the textiles were packed in crates and trucked to the Islamic Museum in Cairo where they were examined by curators. The more significant pieces were kept by the Egyptian government for their museums with the remainder being returned to the University of Minnesota for further study.

The University of Minnesota Akhmim project was funded in part by a grant from the National Endowment for the Humanities.

Items for the Guild newsletter, The Minnesota Weaver, should be submitted to the Guild office by the first of each month.

INTRODUCING

Guild Board --
by Vicki Wilson

The Guild's Vice President, Paula Pfaff, has never taken a weaving class, but she admits that she has read a lot of books.

"I bought a frame loom at the YWCA about twelve years ago," she said. "I enjoy producing items for sale, such as pillows and other furnishings. At present I do commissions and wholesale my woven items."

When Paula and family moved to Michigan for a few years, she purchased a floor loom and started reading books about those weaving processes.

"About four years ago we returned to Minnesota," she said. "The Guild has broadened my interests. I started spinning and chemical dyeing. In fact, I am hooked on spinning and can't have fleece in my house."

As vice president of the Guild, Paula's duties are primarily with membership. She is helping Irene Meyers publish a new membership directory.

What about the future of the Guild? "I hope that more members will participate in meetings and classes," she said.

Susan Brown, Board Director for Member Affairs, has several committees reporting to her, such as Fiber Source, Hostess, and By-Member-For-Member Workshops committees.

"The Group Project committee is setting up two looms with different projects every two months so that members can weave on them. They pay a minimal fee for materials," she said.

Susan has a new project.

"In October we had a studio tour," she said. "I would like to start a tour committee so that we could plan more tours. It gives both old and new members an opportunity to meet each other. I am looking for members who would work on that committee."

Susan started weaving as a college student studying the home ec design program at the University of Minnesota's St. Paul campus. She managed the Yarnery on Grand Avenue, St. Paul, for a year and a half and taught community education courses in basketry and needlepoint. She joined the Guild two years ago.

Susan recently retired from her Yarnery job and is expecting her first baby in early November. She is working as an apprentice weaver to Terry Stanley, the Guild's secretary (see November issue).

Kathy McMahon, Guild Public Relations Director, started weaving ten years ago when her two daughters were toddlers.

"I studied art at St. Catherine's College, but I could not do my painting and ceramics with little children," Kathy said. "I had cabin fever. My neighbor dragged me to a weaving class at the YWCA. I discovered I could hang my frame loom on the wall."

Kathy's first teacher, Jean Lodge, told her about the Weavers Guild. Her second class was a short workshop on tapestry taught by Sasha Cerbenka.

Kathy does commissioned work and sells her tapestries through the Textile Arts Alliance.

"I am interested in working with color Xerox and using heat transfer on fabric," she said. "I started using canvas, but plan to work on woven fabric." One of her canvases was in a recent show at the new Pillsbury Center.

As a Guild member, Kathy has worked on the Education Committee, Fiber Fair, and special projects. Her Public Relations Committee is compiling a list of media, institutions, and organizations which should receive news releases of Guild events. This portfolio will be used by publicity persons of other Guild committees.

"Guild membership has been a positive influence for both my art and opportunity to make friends. I have received support and learned from the classes and sharing with members," Kathy said. As a Board director, she works for "the continuing vitality of the Guild. I want it to change, grow, and adapt to the future needs of its members."

Shirley Herrick, Education Director, started weaving as a result of her interest in fibers and sewing.

"I graduated from St. Olaf's as a home ec teacher," she said. "At that time, weaving was not taught. I have taught in all areas of home ec, to both senior high students and adults."

Shirley started taking classes at the Guild ten years ago. She has been an active member of two study groups, Norske Vevers (Norwegian Weavers), and Eclectic, a group that studies a different weave each year.

"This is a new experience, serving as Education Director," Shirley said. "The classes are a vital part of the Guild."

Last summer Shirley's committee invited two artists, Diane Itter and Hilary Chetwynd to give workshops. She reported that they hope to include guest artists as part of next summer's curriculum. She emphasized that her committee needs new ideas for courses and for guest artists.



The Northeast Craft Fair opens to the trade June 22, 23, 1982, and is open to the public June 25-27. Application deadline is Jan. 8.

Applications are accepted in all craft media from craftspersons living anywhere in the U.S. Five slides must be submitted with official application packet and \$20 screening fee.

This 17th annual fair is sponsored by the American Craft Enterprises, a subsidiary of the American Craft Council.

Further information can be obtained by writing: American Craft Enterprises, Inc., P.O. Box 10, New Paltz, NY 12561; phone (914) 255-0039.

Another American Craft Enterprise show is the 7th annual Pacific States Craft Fair, open to the trade Aug. 12, 1982, and to the public Aug. 13-15. Application must

be made by March 10.

The same requirements and contact address apply to this show.

TEACH A FRIEND TO WEAVE REMINDER

This is a reminder that Jan. 31, 1982, is the deadline for Handwoven's second annual Teach a Friend to Weave Contest.

A non-weaver is one who has never warped a loom. Design collection projects may be used as the basis for entry, in addition to magazine projects from Handwoven. A postage fee of \$3 is required, and all entries must be postmarked by Jan. 31.

Entry forms are available at the Guild or from Interweave Press, 306 N. Washington Ave., Loveland CO 80537.

U OF M EVENTS

CHILDREN'S COSTUMES AT GOLDSTEIN

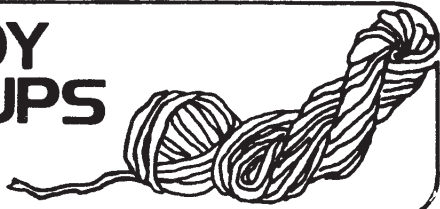
"Little Men and Little Women: Children's Costumes and Toys, 1880-1945" is the title of the present Goldstein Gallery exhibit.

About 40 children's garments from the permanent collection and items borrowed from the Historical Society and private collections are being shown. With them are toys, from vehicles to miniatures and dolls. They are set in three vignettes--1880-1900, 1900-1920 and 1920-1945. An introductory exhibit of more than 100 historical photographs shows children in dress and at play during these years.

The exhibit runs through Jan. 7, 1982. The Gallery is open 8:30am-4:30pm weekdays at 241 McNeal Hall, St. Paul campus, University of Minnesota.



STUDY GROUPS



A GUIDE TO DYE PLANTS

WITH PRESSED SAMPLES
OF PLANTS COMMON IN MINNESOTA

A ROSE IS A ROSE...or...

Study Group vs. Interest Group
vs. Support Group

by Sonja Irlbeck

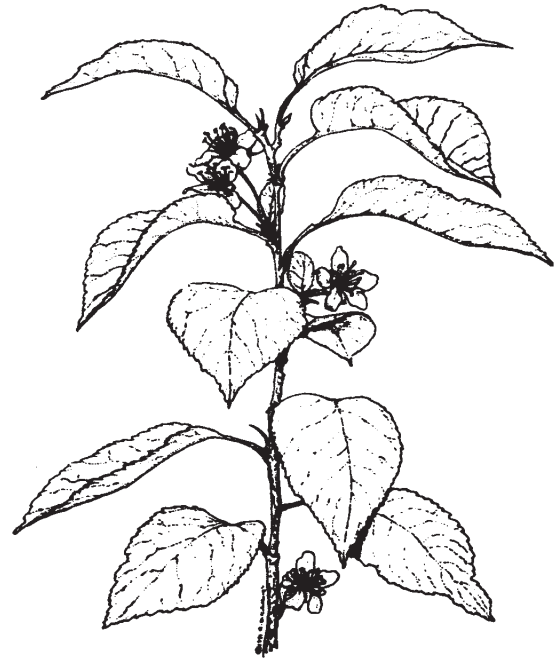
What's in a name? Is a rose by any other name still a rose? Is an interest group also a study group? Is the newly coined term "support" group also an interest group and therefore a study group?

Must a study group have a clearly defined goal to accomplish within a year? Or is it a "meeting of the minds" where people with similar interests come together periodically to share information? Is a study group remiss if it does not follow a set path and establish a "challenging goal" to accomplish?

The Aklæe study group recently formed at the Weavers' Guild is a more clearly defined group by its name alone. How it conducts the study group (interest group) will depend on the leadership and goals the group sets for the year. It currently meets the third Thursday of each month.

The White Bear Weavers is a study group (support group) that includes weavers from Scandia, Chisago, and Stillwater areas, as well as White Bear Lake. It meets the first Tuesday of each month. Its name doesn't indicate a specific interest, and, indeed, each meeting is spent sharing accomplishments, problems, new products and information important to its members. Demonstrations are provided by various members. It is also a contact source for arranging car pools to Guild meetings and events.

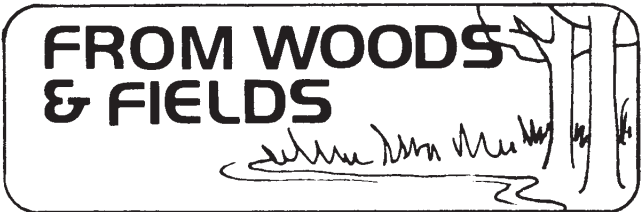
Certainly the intent of the two groups described above is different. What type of study group appeals to you? Some weavers want a demanding challenge and need a group that sets goals. Some weavers want to meet with others without traveling too far and meet in smaller groups than can be found at larger Guild meetings. Both types of study groups are



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viable and useful. But you may wish to investigate the nature of the group before you join.

Study (interest, support) groups are enjoyable and educational. They keep weavers involved so they don't feel "lost" from others who share their similar interests. Call the Guild and see what group may interest you -- or -- consider starting one with a new focus!



Connie J. Magoffin

Volume 4 of A Guide to Dye Plants is now available from the Weavers Guild of Minnesota Dye Garden study group. As in past years, we have produced a limited edition of 150. This year the dye plants included are Yellow Sweet Clover, Wild Cucumber, Purple-leaf Sand Cherry, Yellow Bedstraw (known historically as Ladies' Bedstraw or Our Lady's Bedstraw), and Lily of the Valley.

For those of you who are not familiar with our book, it is a 5½ x 8½ portfolio of five dye plants found in Minnesota. For each plant there is a botanical descrip-

tion, a beautiful line drawing, a pressed plant sample mounted between clear acetate, and a suggestion of the dye color the plant may produce.

The book is a great gift for not only dyers, but anyone interested in plants and the profits from the sale of the book help to support a dye garden at the University of Minnesota Landscape Arboretum in Chaska, Minnesota. Whenever possible the same book number is given to those who have purchased previous volumes.

Orders may be obtained by mail with the form below (or a facsimile) or by calling me (Connie Magoffin, 822-8358) to make arrangements for pick-up. We are very proud of our book and are pleased to be able to share it with at least 150 of you!



ORDER FORM

A GUIDE TO DYE PLANTS, with pressed samples of plants common in Minnesota

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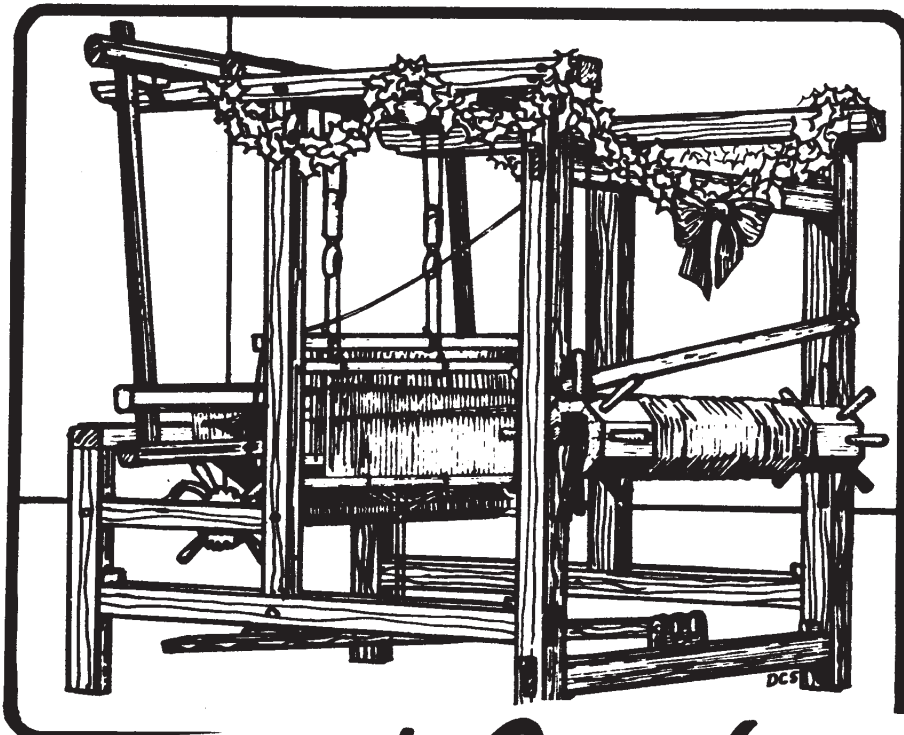
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