

# THE MINNESOTA WEAVER

Volume 7, Number 8, May, 1982

**COMING  
UP**



**FARIBAULT TOUR: WOOLEN MILLS  
AND LUNCH**  
JULY 16TH, FRIDAY  
MEET AT 8:00 A.M. AT THE GUILD

Join us for a bus tour to Faribault, Minneosta and tour the Faribault Woolen Mill Company and watch the weaving of the famous "Faribo" blankets. We will also stop at the factory outlet store which has "seconds", wool scraps for weaving and regular retail merchandise.

We will have lunch at the Faribault Country Kitchen and then head home.

Call the Guild to sign up for this Tour and for further information.



## **NORDIC FEST**

There will be a chartered bus going to the Nordic Fest in Decorah, Iowa on Saturday, July 24th, 1982. The bus will leave Minneapolis at 8:00 a.m. Saturday morning, and will return by 9:00 p.m. that evening. We will have six hours to visit the festivities in Decorah. The cost is \$20.00 per person. If you are interested, contact: Scandinavian Handcrafts 1709 East Lake Street Minneapolis, MN. 55406 722-2616

## **MAKE A NOTE ON YOUR CALENDAR**

Tuesday, June 29, guest artist, Karon Rucker, will give a special talk at 7:30 pm at McNeal Hall, St. Paul Campus, University of Minnesota.

Peter Collingwood will give a public lecture while he is here in September for the workshop. Details later.

Don't forget to sign up for the Camp Wilder Retreat on August 27 and 28. Cost is \$20 per person and includes the cost of lodging and rental of facilities. Registrations must be received by August 6th.

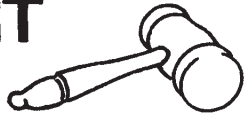
## **NEWSLETTER NEWS**

The Minnesota Weaver will come to you in a new format starting next fall. Instead of monthly newsletters we will publish a quarterly journal which will focus on a single topic each issue. calendar of Guild information and events will be published to keep us all up-to-date in the months between journals. Also, to be included in the quarterly journal will be a color coded flyer from the Education Committee listing schedules and workshop information.

We're looking forward to journals dealing with fibers, tools, color, resources and design, so if there is a subject you'd like to have discussed please drop us a note!

Better yet, join us in the Weaver Office and help us build the best publication ever.

## FROM THE PRESIDENT



I always knew I had a hard time with good-byes. If I don't write this column now, this month's Weaver will be finished, and I'll have blown my chance.

I've told myself over and over that I'll still be a member of the Guild, that I'll be able to relax and enjoy the meetings more. I know that it's time for new ideas and new energy on the Board, and I'm excited about the plans underway for next year. I know too that I need a change; it's time to do some weaving, for one thing.

In spite of those things, I'll miss my "Co-" spot at the Guild. I've met many more of you in the past year than I ever had before that. I've found out how much fun we can all have, as well as how hard we can work. I've learned how important this whole fiber thing is to us-- whether we call it our art or our craft, our profession or our hobby.

I'll save a special spot for the people who have served on the Board with me in the past two-plus years. I'll miss working with them, and with all of you. Many, many thanks for all of your support and help this year.

A handwritten signature in cursive script, appearing to read "Susan".

### HOSTESSING COMMITTEE

Our thanks to all those who contribute their time and treats at our member meetings and other special events. You help to make the Guild a nicer place to be!!!

Susan Brown  
Hostessing Committee

## FIBER SOURCE COMMITTEE



Judy Bratt and  
Joy Thompson

Just in time for Summer weaving, the Fiber Source Committee is featuring Fawcett Linens from May 15th through June 15th. The linen yarns come in various sizes, 30 beautiful colors, and a range of naturals. Fawcett also carries a line of very fine wool yarn in many colors. Check out the samples on the bulletin board and place your order by June 15th.

### MYSTERIOUSLY MISSING ARE THE FOLLOWING YARNS:

32 ounces Hyslop Bath Cheviot  
30 skeins Filature  
25 ounces Ironstone  
20 tubes Fawcett linen  
15 skeins Brown Sheep  
21 ounces Henry's Tsunami  
12 tubes oriental capet warp  
4 pounds Harrisville  
1 pound Henry's Periwinkle  
1 pound Glasshouse

The Fiber Source Committee is alarmed at the quantity of yarns stolen from the cupboard at the Guild. Small quantities could be misplaced do to error or forgetfulness. Obviously, when large quantities are missing, someone is wearing a poncho woven at the Guild's expense.

We would like to continue offering attractive low-cost yarns, but we must rely on each Guild member to cooperate with the honor system.

Payment will be accepted, no questions asked.

# INTRODUCING

CLARA HUEBNER: A RAG RUG WEAVER

Remember the RAG RUGS exhibit at the Guild last December and January? Subtleties of texture and color combined with sound craftsmanship produced a beautiful variety of rugs. Some were predominantly blue, one was white, but most were strikingly colorful. Almost too wonderful to put on the floor, and certainly too good for muddy boots, these rugs displayed a refined aesthetic sense that can be attributed to years of thoughtful development.

Mrs. Huebner always wanted to weave rag rugs. Finally, at the age of 60, she and her husband were able to buy a loom, and she is still using it 27 years later. When it arrived, her husband insisted on trying it first (he always had to try things first, Mrs. Huebner added with a smile), but from then on the loom belonged to her, and her life changed.

Meeting Mrs. Huebner is a delightful experience. She is warm and natural and loves to talk about her work. After a drive of nearly two hours to the Southeast, one suddenly comes to a tiny valley--- a farm on one side, a creek on the other, and a sign, "RUGS FOR SALE." Nearby is a white house with a porch. When the weaving took over the interior, the porch was built. There sits the loom, bolted to the floor (probably because she beats her wefts so hard), boxes of rags that have been prepared into strips and wound into balls ("one about this size will make a yard and a quarter"), and three piles of finished rugs.

Mrs. Huebner is busy at her work all day long. She paces herself, and she "sleeps right through the night." She guesses she makes about four rugs a day.

It is great to see someone so happy about her work that she greets every day with excitement. That excitement is obvious in the rugs which can only be called works of art.

Exhibition Chairman  
Ruth Mordy

.....  
STATE FAIR DEMONSTRATORS  
NEEDED

Before we know it, Summer will be gone and it will again be time for the State Fair. The Guild will be demonstrating again this year and it is not too soon to think about signing up for a few hours of demonstrating. Last year some time slots were not filled and this year it would be nice to have a demonstrator there during all hours. Everyone is welcomed and anyone interested in demonstrating or working on the committee is urged to call Paulette at 647-1557 or 224-5401.

The Outreach Committee also needs demonstrators for other activities as well. The Guild receives many requests for demonstrations from schools, museums, fairs, nursing homes and many others. If anyone would like to volunteer for demonstrating spinning or off-loom techniques, please call Paulette at 647-9345 or 224-5401. It really is a good way to get know others and to promote the Guild and Fiber Arts.



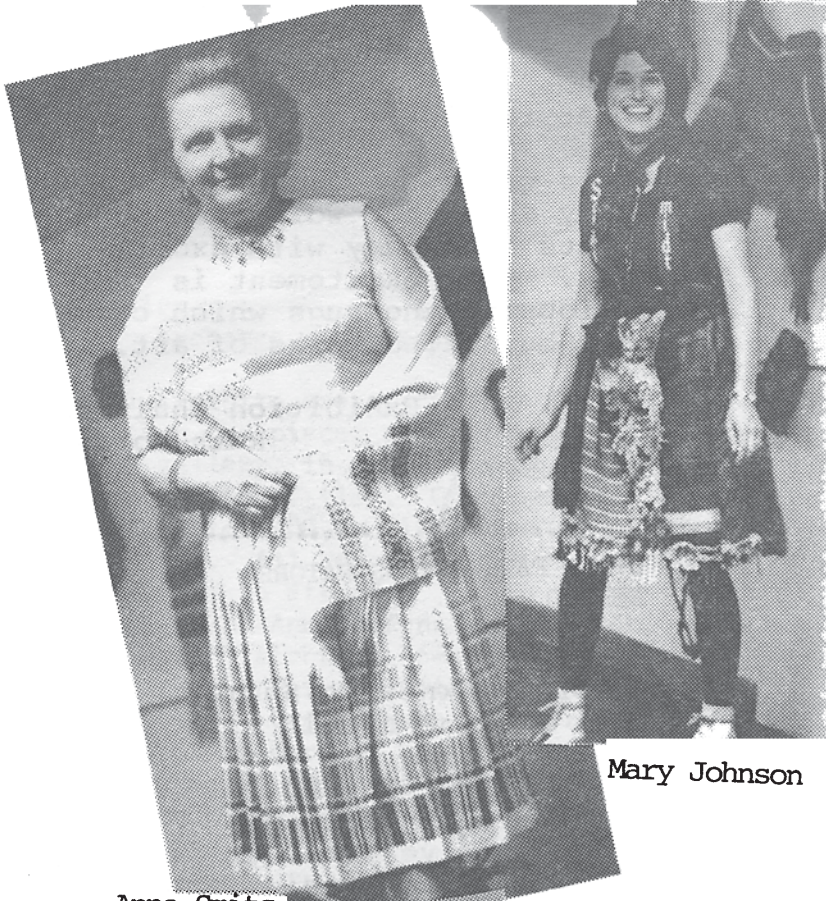
SUCCESS WITH STYLE

BY KATHY MCMAHON

Kudos to Shirley Herrick and Susan Brown for a job more than well done! The Style-Show that was part of the WGM's annual May meeting was not only good entertainment, but food for the mind. I hope it becomes an annual.

The Guild looked very inviting with bright flowers and a feast of food. I was glad I hadn't eaten lunch! The room was filled with smiling weavers and old and new friends. It felt good to be there.

After a brief business meeting and some announcements our eyes were treated to an array of hand woven, knit and felted garments that ranged from traditional to magical. We saw vests, jackets, skirts, blouses, shawls, coats, suits, capes, sweaters, and liturgical



Anna Smits



Mary Johnson



Pat O'Connor



Peggy Meyer



Ethel Pettingil

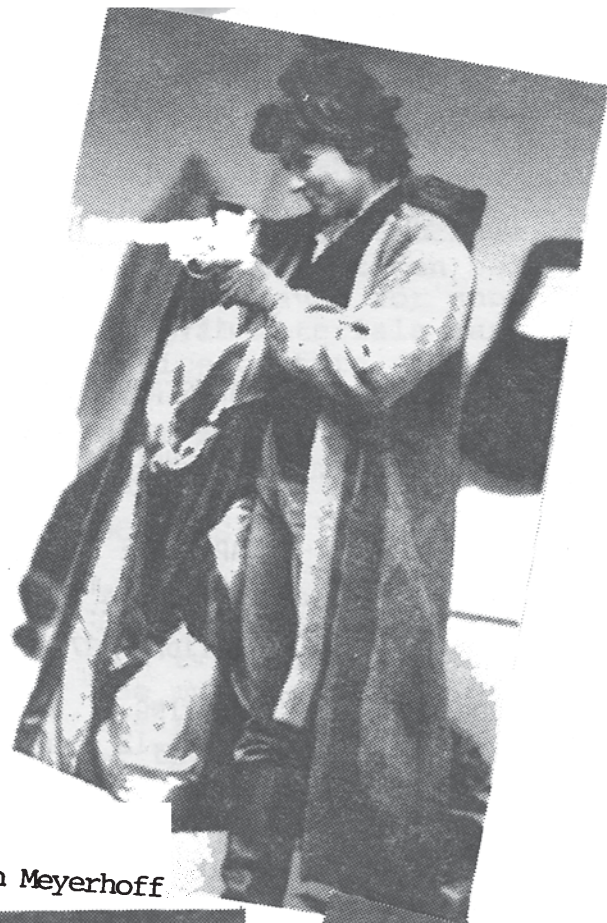


garments. Some were woven, some knit, some felted, some natural dyed, and a few combined all of the above. It was beautiful.

The models (usually the garments' creator) were relaxed and moved through the enthusiastic audience quite professionally. One or two did try to sneak out the front, but those in the rear called them back so they too could get a close-up and feel the goods!

And for those of us who worry about the aesthetics of mixing color, texture and ingenuity in an "ensemble" without overdoing it, the finale gave hope that we need not worry anymore.

The afternoon was a fine show of garments, style and friends. It was what the Weavers Guild is. I hope you all come next time.



Karen Meyerhoff



Shirley Herrick



Joy Thompson



Mildred Carselle

Photos by P. Pladsen



# SUMMER

- June 14-18      FRAME LOOM I: A Week long Workshop  
9 a.m.-1 p.m.  
Instructor: Mary Temple  
Tuition: \$55, \$45 members
- June 18-21      WEEKEND FLOOR LOOM I  
Fri.: 6-10 p.m./ Sat.: 9-4/ Sun.: 12-4 p.m. (bring lunch)  
Instructor: Charlotte Jirousek Miller  
Tuition: \$55, \$45 member
- June 21          TAPESTRY: AN INTRODUCTION  
9 a.m.- 3p.m. (bring lunch)  
Instructor: Katherine Tilton McMahon  
Tuition: \$23, \$18 members
- June 22-23      TAPESTRY: IN DEPTH  
9 a.m.-3p.m. (Aug. 18, follow-up), bring bag lunch  
Instructor: Katherine Tilton McMahon  
Tuition: \$37, \$32 members
- June 21-24      QUILTING  
9 a.m.-12 noon  
Instructor: Charlene Burmingham  
Tuition: \$50, \$40 members  
Aug. 17, follow-up session
- June 29,30  
July 1            GUEST ARTIST: KAREN RUCKER  
Investigating Your Focus  
9 a.m.- 3 p.m.  
Tuition: \$45 members
- July 9            TRICKS OF THE TRADE: SHORTCUTS TO WARPING THE FLOOR LOOM  
9 a.m. - 4 p.m. (bring bag lunch)  
Instructor: Charlotte Jirousek Miller  
Tuition: \$24, \$19 member
- July 13, 15  
20, 22          FRAME LOOM: BALANCED WEAVE  
Tues and Thurs evening; 6:30-9:30 p.m.  
Instructor: Linda Maschwitz  
Tuition: \$40, \$30 members
- July 16-18      COLOR AND DESIGN WEEKEND (note change in class description\*)  
Fri.: 6:30-9:30 pm/ Sat. : 9-4/ Sun.: 12-4pm  
Instructor: Charlotte Jirousek Miller  
Tuition: \$45, \$35 members
- July 19-23      DOUBLE WEAVE  
9 am - 4 pm  
Instructor: Paul O'Conner  
Tuition: \$55, \$45 members
- July 26-30      FLOOR LOOM I: INTRODUCTION TO FLOOR LOOM WEAVING  
9 a.m. - 3 p.m. (bring bag lunch)  
Instructor; Charlotte Jirousek Miller  
Tuition: \$70, \$60 member



# CORRESPONDENT REPORTS



## THE MINNESOTA EXHIBIT

Be sure to plan ahead for THE MINNESOTA EXHIBIT, a most important part of the 1982 Conference of the Minnesota Federation of Weavers to be held at the Arrowhead Community College in Ely on the 10th and 11th of September, Friday and Saturday. Send your work for the exhibition to the Ely Guild by September 3rd. The theme is "Minnesota".

These notes on the Conference from Susan Saari-Karasti:

"Our guest will be Merle H. Sykora, Artist/teacher/designer/craftsman. Mr. Sykora is currently an associate professor at the St. Cloud University. He is a highly productive weaver whose work as appeared in 37 exhibitions and hangs in the collections of churches, universities, and museums. His commissions have included paraments, wall hangings in churches, acolyte robe designs, a concert gown for a pianist, many rugs and hangings for private homes and professional offices, and most recently a 396 Square foot tapestry for First Bank in Windom, Minnesota.

Mr. Sykora will present a slide lecture that explores the relationship between nature and design in weaving and will talk about his new work including his more recent large commissions. Some of his pieces will be displayed on Friday evening along with the MINNESOTA EXHIBIT. During the Guild demonstrations and displays on Saturday morning, Mr. Sykora will be demonstrating

the faced loom control pattern technique that he uses in his work. He will also conduct a mini-workshop on this technique and the "Clenched weft" technique on Saturday night.

More details on the times of the workshops and demonstrations will be in the August issue of the Weaver.

Janet Meany

## \* A Correction for the 1982 Summer Class Bulletin!

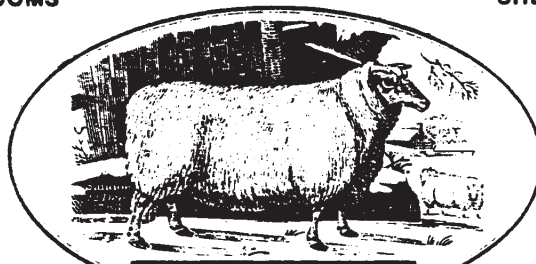
A mistake was made in describing Charlotte Jirousek Miller's COLOR AND DESIGN WEEKEND CLASS being offered on July 16-18. The correct class description is as follows:

In this class, students will explore, through experimentation with different media, discussion and slides, the basic color and design concepts that apply to the fiber arts. This course is a fun introduction to an important aspect of all weaving and is taught by Ms. Miller, who teaches color and design in the Design Dept. at the U. of M. Attention will be paid to the action of color in relation to pattern and texture. Materials will be provided by the instructor. There is a \$5 materials fee. On Sunday, bring scraps of yarn in a wide variety of colors.

WHEELS  
LOOMS

WRITE FOR BROCHURE

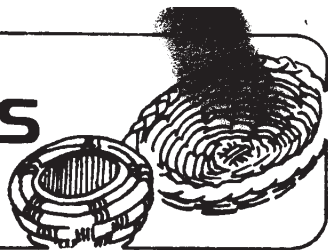
FLEECE  
SHEEP



SPRING CREEK FARM

BOX 466-D MOUND MINNESOTA 55364 (612)472-4524

# OF BASKETS



## A SIMPLE WICKER BASKET

BY SUSAN BROWN

Basket making is an ancient art dating back to biblical times, when sacrifices were made in baskets. There is evidence that basketry was widespread and used in many cultures. However, the American Indian has been unsurpassed in the beauty and design of their baskets, and is due credit for the many useful basket forms and methods now employed in the United States.

Various arts owe their origins to basketry. The art of handweaving and the fabrication of textiles is said to have developed from the technique of plaiting grasses to form a coarse cloth. The art of pottery is also said to have developed from the use of basket forms lined with clay for use in cooking. The grasses and twigs around the clay burned away leaving the fired clay pots.

Wicker is a work of scandinavian origin, meaning small plaint twig, similar to the Swedish word "vikker", which means willow. The early wicker baskets were crude containers made of roots and vines. Today the word wicker applies to any round material used in woven construction. Common modern materials are round reed and willow.

The most suitable material for your first wicker basket is commercially available round reed. This comes from rattan harvesting in

the jungles of the islands of the South Pacific. The rattan is striped leaving an inner core which is the reed we use today. (See Minnesota Weaver from April, Volume 7, no. 7 for more information on cane and reed.)

Other fibers for basket making are available in abundance and variety. You can add color, texture and pattern to the basic form.

They can be incorporated by the traditional basket weavers, or by using other techniques such as crocheting, wrapping, macrame, stichery, knitting and netting. Those used in the traditional method can be natural materials such as vines, grasses, shoots, leaves, runners and bark or processed fibers such as yarns, cords, jute and sisal, or other found materials (such as feathers, shells etc. ).

## TOOLS AND EQUIPMENT

Number 2 or 3 round reed  
Tub or bucket filled with cool water  
Glycerin available at drug store  
Towel  
Plastic garbage bag  
String  
Screw driver  
Utility knife  
Scissors or garden shears

## PREPARATION OF MATERIALS

- 1- soak coils for 2 to 3 minutes
- 2- unwind and pull out reeds one at a time, separating them into long and short lengths. This is done easier with two people, one at each end of the coil of reed.
- 3- cut 13 one yard lengths of the number 3 reed - the thicker of the two. Tie these together.
- 4- tie a number of long lengths of number 2 reed - these will



## OF BASKETS

Catherine Ingebretsen

Whether your interest in baskets is from a collector's or a weaver's point of view, you'll enjoy and learn a great deal from the following books and leaflets:

American Indian Basketry Magazine, P.O. Box 66124, Portland, Oregon 97266, or call (503) 771-8540. \$15/year for four issues.

Arizona Highways, Special Edition: American Indian Basketry, July 1975.

Denver Art Museum, various leaflets, Dept. of Indian Art, 100 W. 14th Ave. Parkway, Denver, Colorado 80204.

Boas, Franz, Primitive Art, Dover Publications, N.Y. 1955.

Cain, Thomas H., Pima Indian Baskets, Heard Museum, Phoenix, Arizona 85004, 1962.

Dixon, R.B., Basketry Designs of the Indian of Northern California, Bulletin, American Museum of Natural History, N.Y., XVII, 1902.

Evans, Glen, and Campbell, T.N., Indian Baskets, Texas Memorial Museum, Austin, Texas, 1970.

Feder, Norman, American Indian Art, Harry Abrams, N.Y., 1971.

Field, Clark, The Art and the Romance of Indian Basketry, Philbrook Art Center, Tulsa, Oklahoma, 1964.

James, George W., Indian Basketry, Dover Publications, Inc., N.Y.

Kissell, Mary L., Basketry of the Papago and Pima, Anthropological Papers of the American Museum of Natural History, Vol. XVIII, Part IV, N.Y., 1916.

Krober, A.L., Basket Designs of the Indians of Northwestern California, University of California Publications, American Archaeology and Ethnology, Vol. 2, No. 4, 1905.

Mason, O.T., Aboriginal American Basketry, Annual Report of Smithsonian Institution, 1902.

Merrill, Ruth E., Plants Used in Basketry by the California Indians, Acoma Books, Pomona, California, 1970.

Miles, Charles and Bovis, Pierre, American Indian and Eskimo Basketry, Pierre Bovis, San Francisco, California, 1969.

Navajo School of Indian Basketry, Indian Basket Weaving, Whedon & Spreng Co., Los Angeles, 1903.

Newman, Sandra Corrie, Indian Basket Weaving, Northland Press, Flagstaff, Arizona, 1974.

O'Neale, Lila, Yurok-Karok Basket Weavers, University of California, Publications, 1932.

Roberts, Helen H., Basketry of the San Carlos Apache Indians, The Rio Grande Press. 1929.

Robinson, Bert, The Basket Weavers of Arizona, University of New Mexico Press, Albuquerque, New Mexico, 1954.

Roseberry, Viola M., Illustrated History of Indian Baskets and Plates, Leo Brown Publ., Orange Grove, California, 1915; reprinted, 1973.

Rosbach, Ed, Baskets as Textile Art, Van Nostrand, N.Y., 1973.

Russell, Brank, The Pima Indians, 26th Annual Report for 1904-05, Bureau of American Ethnology, 1908.

Sides, Dorothy S., Decorative Art of the Southwestern Indian, Dover Publications, N.Y., 1961.



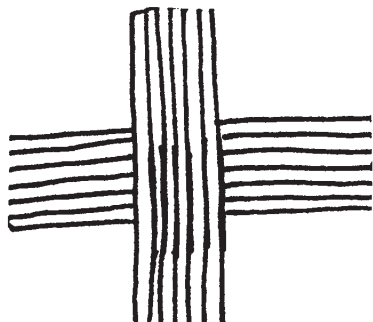
be the weavers - into a circular bunch.

5- soak the bunches of number 2 and 3 reed for 10 minutes and wrap in a slightly damp towel.

### CONSTRUCTION

#### STEP 1:

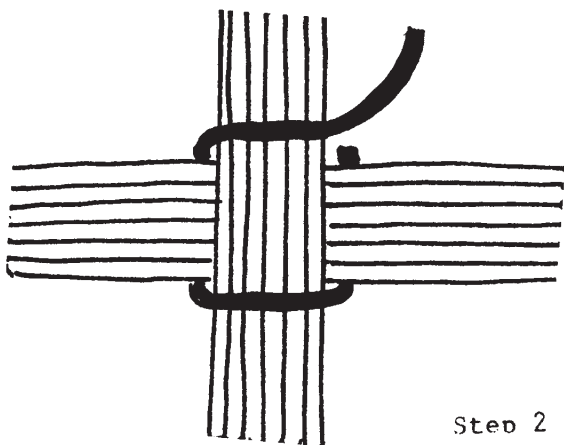
Lay six one yard strand of number 3 reed (called spokes) over six other spokes, at the center, form a cross. Set aside the 13th spoke.



Step 1

#### STEP 2:

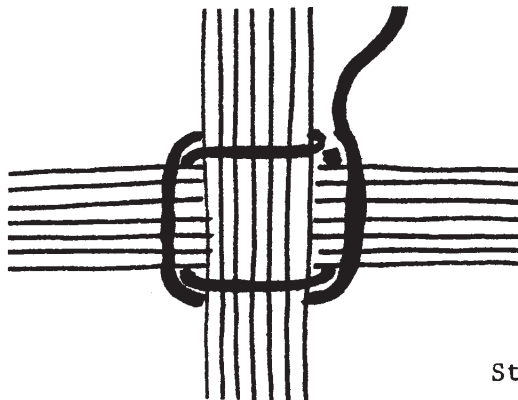
Take the end of a long piece of number 2 reed (the weaver) and place under right side of the cross section. Then move the weaver clockwise over, under and over each group of six spokes.



Step 2

#### STEP 3:

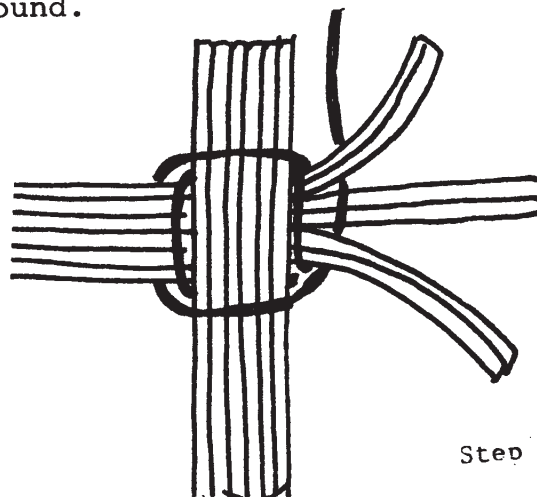
Then reversing direction move the weaver counter-clockwise over each group of six spokes moving under where you went over and over where you went under in the previous round.



Step 3

#### STEP 4:

Now begin weaving by spreading the spokes apart in groups of two as you move the weaver under, over, under, over . . . moving counter-clockwise for one round.

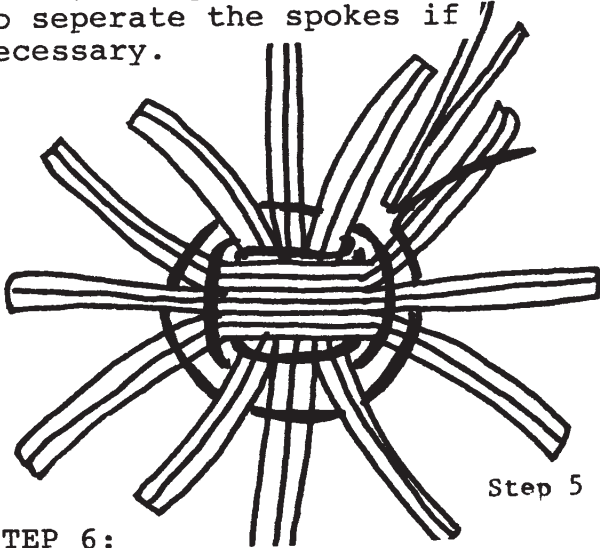


Step 4

Plans are underway for a juried fiber show, Traditions/Transitions II, in October of 1983, at the College of St. Catherine galleries. This will be open to all WGM members and residents of Minnesota. So start planning! And do give us a call if you'd like to help in any way. Kathy McMahon (293-9242) and Ruth Mordy (222-8219) or at the Guild office.

### STEP 5:

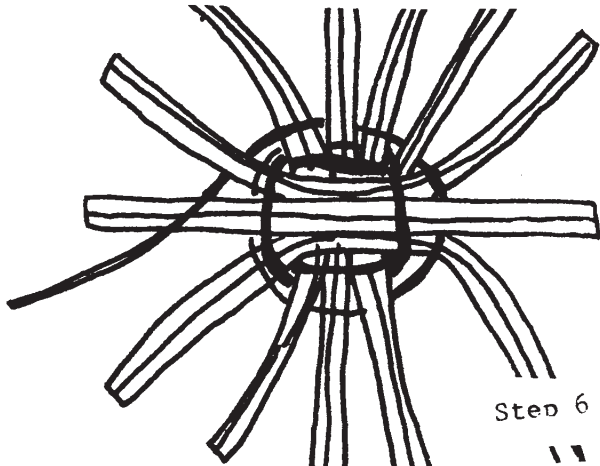
At this point you must add one more spoke pair to make an uneven number of spoke pairs so that you can weave under and over where you wove over and under on the previous round. To add the extra spoke pair take the one yard length of number 3 reed you have set aside and bend it in half and stick the bent end in the corner between the spoke grouping at center cross, using a screw driver to separate the spokes if necessary.



Step 5

### STEP 6:

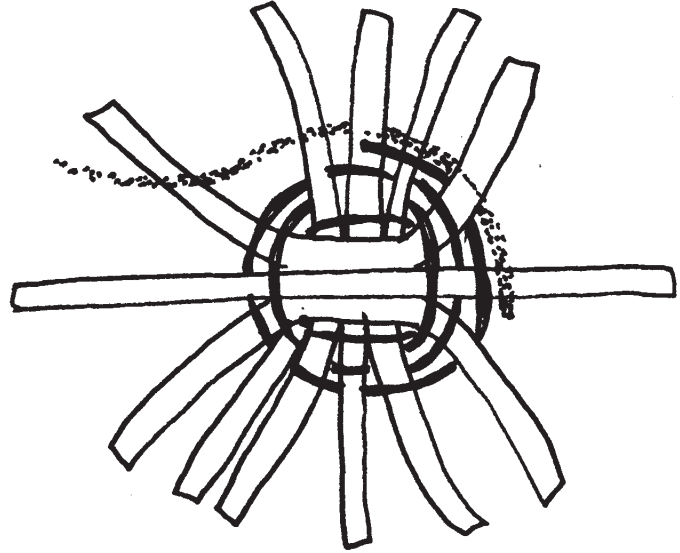
Now continue weaving under, over, under, . . . moving counter-clockwise. Keep spreading the spokes apart until they are evenly spaced around. Use your finger or thumb to bend the weaver around the spokes pushing it close (around the center) against the previous round. The spokes should not be bending.



Step 6

### ADDING NEW WEAVERS:

To add new weavers, overlap the end of the new weaver over the end of the old weaver by 2 or 3 spoke pairs. Leave ends to inside, they can be clipped later.



### SHAPING:

**Base:** Keep base flat by weaving firmly yet loose enough so as not to pull the spokes upward with the weaver. The base should be a flat plate shape for two or three inches.

#### Bowl Shape:

After forming the base, gradually pull the spokes upwards by pulling tighter on the weaver as you weave. Turn the basket on its side with the spokes away from you. As the basket takes shape this will prevent the spokes from poking you in the face.

#### Dish Shape:

To keep a flat dish shape, weave over and under the spoke pairs until the spokes are one to two inches apart. Then separate the spokes into



singles and weave over and under each and every spoke for one round. Again you will need to add an odd spoke by sticking a single spoke into the already woven part of the basket. This method also works to increase the size of the basket. (Make sure the spokes are long enough for a larger basket-see spoke length information.) Concentrate on keeping base flat by weaving loose enough so as not to pull the spokes upward, as is the natural tendency.

#### OTHER WEAVES:

To add another dimension, try some of these techniques:

Double weavers: weave with two weavers at the same time, as if they were one.

Flat reed or cane: Use a piece of one-half round cane or flat reed by additional designs.

Twine: Bend the weaver in half and twine around the spokes.

Twill: Weave in a twill pattern over two, under one. For this pattern you may need to add a spoke pair, delete a spoke pair or weave in singles because you need an even number of warp strands to create the twill.

#### OTHER FIBERS:

Use other soft fibers with the weaver as a double weaver for design. Such fibers as soft yarns, lightweight jute and sisal, light natural grasses and vines may be used. Other heavier fibers can be used in place of the reed as a weaver such as seagrass (a rope-like twisted grass), fiber rush (a twisted paper cord), heavy cord, rope, or jute. These materials should not be soaked.

Natural materials such as roots, barks, vines, grasses

and leaves, can be used as weavers, if they are quite flexible and can be wrapped without bending, it may be used in the base of the basket. If the green material can be bent around the wrist it can be used in the sides of the basket. If it is a very soft material, such as feathers or grasses, it can be used with a reed weaver for support. Natural materials can give a nice texture, color, and scent. See Carol and Dan Hart's book for more ideas on natural materials.

#### BORDERS:

There are many different borders that can be used. I will show you two simple borders here. see my reference books for more ideas on borders. The amount of the spoke that should be left unwoven depends on the border being used and how far apart the spokes are spaced. Allow four to eight inches for your basket.

Soak the spoke ends so they are pliable enough to bend easily.

#### BORDER ONE:

The simplest method is to cut the ends of the spokes at an angle with a one edged razor blade or a utility knife and stick the ends down into the woven part of the basket one spoke pair to the right. This is a good finish to use when your spokes are seperated by quite a bit as in a large basket, or very, very close together as in a basket with a small opening. Pull ends to inside and clip off with shears.



Border I

## BORDER TWO:

Leave six to eight inches of unworked spokes.

First Round: Carry each spoke pair behind the spoke pair to its right. Continue around carrying the last spoke pair behind the loop of the first spoke pair already turned down.

### ROUND I



### ROUND II



Second Round: Carry each spoke pair around the spoke pair on its right and to the inside. Leave enough tail so that it won't pop out and clip with shears.

## FINISHING:

With shears clip the ends of the weavers that are sticking to the inside of the basket. The entire basket may be dyed with natural dyes at this point. Or you may use a spray varnish or wood stain for a polished finish. Store extra reed in a plastic bag after it has dried or it will mildew. One coil of reed should make three smaller baskets approximately six - eight inches in diameter. Share your reed with a couple of friends. Basketry is fun to do together.

## FIGURING THE LENGTH OF SPOKES:

To decide how long to cut your spokes before weaving your basket, determine roughly how high you want the sides, how large you want the base and what kind of border you want. Add up the total number of

inches for sides, base, and border and then add an inch or three for good measure. For the border figure at least six inches for very simple borders, and smaller baskets. Add another four inches for more complex borders. Also add another four inches if you are making a large basket and the spokes are farther apart. These are general estimates so always allow yourself extra. A one yard spoke length allows for a basket with approximately these figures: four inch base, six to eight inch sides, 16 inches for border. But you will find that every person's baskets will vary quite a bit in shape even though the beginnings were the same.

SUSAN BROWN

## REFERENCES AND RECOMMENDED READING:

Natural Basketry by Carol and Dan Hart, Watson and Guptill Publications, New York, 1976.

Weaving with Reeds and Fibers, Osma Galliger Tod and Oscar H. Benson, Dover Publications Inc., New York, 1975.  
Basketry, F.J. Christopher, Dover Publications, New York, 1952.



Edna Gonske  
20 East 40th St.  
Minneapolis 55409

introducing  
the  
**Cranbrook Loom**  
See it, Try it, Order it.  
Speedy Delivery  
Call 612-824-4737 for appt.



# GUILD NEWS



<u>INCOME</u>	<u>PROPOSED BUDGET 1981-1982</u>	<u>ACTUAL BUDGET 1981-1982</u>	<u>PROPOSED BUDGET 1982-1983</u>
MEMBERSHIPS	12,500	9,050	10,000
NON-MEMBERS	400	360	500
TUITIONS	12,000	11,600	12,000
DONATIONS	30	120	200
LIBRARY	20	28	20
LOOM, WHEEL RENTALS	900	1,075	1,000
SALES	350	600	750
FIBER FAIR	1,500	1,600	1,800
SAVINGS ACCOUNT INTEREST	350	340	500
DEMONSTRATIONS	425	340	500
MN WEAVER	1,500	500	1,000

---

28,270

## EXPENSES

SALARIES	9,000	9,500	10,000
WORKSHOPS	2,000	2,130	2,000
PURCHASES FOR RESALE	650	640	1,000
PROGRAM	500	140	250
SUPPLIES	500	1,150	1,000
PRINTING	500	1,250	1,200
POSTAGE	900	990	1,200
RENT	6,000	6,079	6,000
ADVERTISING	100	120	---
MN WEAVER	2,500	2,400	2,400
TELEPHONE	1,000	1,200	1,400
ACCOUNTANT	900	1,050	1,100
INSURANCE	700	730	750
REPAIRS	160	130	150
LIBRARY	500	520	500

---

28,950

# MUSEUM SHOWCASE



# BULLETIN BOARD



## Galleries

### By Design

Lumber Exchange Building, 10 S. 5th St.,  
Mpls.

Actual Exhibits are on display for one week then the pieces are retained within the gallery, in other spaces, for a longer period of time. Openings are from 7:00 to 9:00 pm first evening of an exhibit. All Weavers Guild members are invited to attend.

June 21 - 26 Anne McKenzie Nickolson,  
Weaving, airbrush, embroidery.

Stanley Andersen, pottery.

July 26 - 31 Cups & Saubers, wall  
pieces by Dorothy Saubers.

August 23 - 28 Annette Wawers, rugs.  
Irvin Dixon, pottery.

### Groveland Gallery

25 Groveland Terrace, Mpls.

May 29 - July 10 Surface Design Show.

North Central Wool Marketing Corporation  
101 27 Ave. SE, Mpls.

June 12, 1982 5th Annual Wool Day,  
Outdoor Fibre Fair. 10:00 am to  
4:00 pm.

### U of M, Goldstein Gallery

St. Paul Campus.

July 7 - August 27 New Acquisitions  
from the current year. Costumes  
and accessories, Decorative arts,  
Flat Textiles. Hours 8:30 - 4:30,  
Mon. thru Fri.

## Museums

### Minneapolis Institute of Arts

2400 3rd Ave. S., Mpls.

A Look Behind Closed Doors: Conserv-  
ing the Tapestry Collection through  
Fall, 1982. Tours at 2 pm Tues. -  
Sun. & Sat. at 11 am. Call 870-3131  
for details.

Patricia Ewer

## Micro-Computer Assistance Wanted:

What Guild member has a  
computer that the Education  
Committee could use to store  
class descriptions??

Call Carolyn Halladay  
825-7605

## For Sale:

32" Beka Frame Loom  
with floor stand  
8, 10, 12 dent heddles  
very good condition  
only lovely things have  
been woven on it  
\$110.00

call Mary Skoy  
831-4512 after  
June 21st.

## FOR SALE

Harrisville, 4-harness loom,  
36" wide; oil finish, already  
assembled. \$300.00 or make  
offer. Ann Fox, 224-7182.

FOR SALE: Columbia, Hamp, Finn cross  
black ewe lambs, Angora goat kids, one  
Navajo ewe, wool and mohair. Nancy  
Ellison, Rt 2, Box 197, Hayfield, MN,  
55940. (507) 477-3569

Floor Loom for sale: Fair Loom-  
four harness in excellent condition  
\$250.00 - Call 699-1013 (H) or  
929-4420 (W)

Wanted: Four Harness floor loom of the  
quality of a Loomcraft, write: Debi  
Haglund, Rt. 1, Box 99, Two Harbors,  
Minnesota 55616

Wanted: Rag rugs already woven or  
someone to weave rag rugs to order.  
Call or write Ruth Zimmer at 144 N.  
Surrey Trail, Apple Valley, Minnesota  
55124, or 454-6615 after 4:00 p.m.

# FROM WOODS & FIELDS

by Connie Magoffin

Well, fellow dyers, the end is near, the end of this column in it's present format, that is. The Minnesota Weaver is undergoing a metamorphosis, a necessary one, and I heartily endorse the efforts of Terry Stanley, Phyllis Pladsen and the Weaver staff. I'm looking forward to a concise monthly calender, plus quarterlies that are packed with topic-oriented information. And, perhaps, I will be writing some articles on natural dyeing when the topic is appropriate.

However, it saddens me to lose the communication that I have enjoyed with so many of you. As usually happens, you have shared more with me since the column began, than I have with you. In thinking about different possibilities for continued communication, the idea of a natural dye bulletin board emerged. We could put up index cards containing the receipes used and attach dyed samples along a punched edge. That would be fun to do, but would limit sharing only to those who come to the Weavers Guild.

What about a natural dye newsletter? Maybe our time has come. I envision it as a 2-4 page newsletter containing possible features as:

1. A recipe each month with samples of the dyed results (trying to describe colors is too frustrating).
2. A dye history column.
3. Dye book reviews.
4. A subscriber exchange of ideas column.
5. A column on researching dye variables such as water, dry cleaning, etc.
6. Natural dye sources.

7. Botanical/horticultural information on dye plants.

Except for the dye recipe and sample, not all areas would be covered each month, at least not at first.

I am very excited about this idea. It would be a link between all of us who like to walk in the woods and fields to gather those beautiful weeds that no one else appreciates. When we dabble in the dye pot, the fact that the dazzling results are unequaled is more frosting.

What do you think? I'd like to start the first issue this fall. The cost would be under \$10 for 12 issues. If you are interested in subscribing please write or call me (Connie J. Magoffin, 3248 Colfax Avenue South, Minneapolis, Minnesota 55408, 822-8358). Let me know if this is a feasible venture. I can't wait to get started!

JUST A REMINDER! . . . We have a lovely Krokbragd project on one of the floor looms at the Guild. Bring your extra odds and ends of yarn for weft and weave yourself a sample in this beautiful technique.

Our summer/winter weave sampler has had a slow start due to troubles ordering 20/2 linen. So, instead Rose Allen will be warping this sampler she designed in 20/2 natural cottolin (cotton and linen blend). The weft is a soft navy wool. This should be ready to go by the time you read this!

The draft, weaving instructions, and a woven sample will be at the loom. A small materials fee per inch of weaving is due upon completion of your weaving session. We will contact you when the project is cut off the loom. So, sign up now at the Guild for a day or two of weaving. Again, Happy Weaving!

Susan Brown



Weavers Guild of Minnesota, Inc.  
2402 University Avenue  
St. Paul, Minnesota 55114  
612/644-3594



NON PROFIT ORG.  
U.S. POSTAGE  
PAID  
PERMIT NO. 2963  
MPLS, MN

**dated  
material**

#### DATES TO REMEMBER

JUNE 29 Karon Rucker Lecture - 7:30 p.m.  
McNealy Hall, Saint Paul Campus

June 29,30 Karon Rucker Workshop - Guild  
July 1

July 16 - Faribault Tour - leaving Guild  
at 8:00 a.m.

August 27-28 - Camp Wilder Retreat -  
Registrations by August 6th.

August 26 - September 6 - State Fair  
Come and Demonstrate!!!

#### REPORTERS

Kathy McMahon, Paul O'Connor,  
Susan Brown, Phyllis Pladsen,  
Ruth Mordy.

#### COLUMNISTS

Susan Brown, Judy Bratt,  
Pat Ewer, Connie Magoffin,  
Janet Meany, Joy Thompson,  
Ann Fox.

#### PHOTOGRAPHY

Phyllis Pladsen

#### PRODUCTION

Claire Aronson, Linda Armstrong,  
Phyllis Pladsen, Paulette-Gail  
Lassig, Ann Fox, Terry Stanley.