

ABOUT US

Since its founding in 1940 by six women, including Hilma Berglund, the Weavers Guild of Minnesota (“WGM”) has established itself as a nationally-recognized resource for the arts of weaving, spinning, and dyeing. WGM offers classes and events year round, serving nearly 700 new and experienced fiber artists each year. It was the catalyst in the formation of the Textile Center, where the Guild currently maintains classroom, retail, and library space.

MISSION

Preserving and advancing the arts of weaving, spinning, and dyeing.

VISION

WGM will have a national reputation as a vibrant arts organization in Minnesota and the region with innovative and high quality programming for weavers, spinners, and dyers of all skill levels.

VALUES

Following our strategic plan, [WG2020](#), WGM will have a national reputation as a vibrant arts organization in Minnesota and the region with innovative and high quality programming for weavers, spinners, and dyers of all skill levels,” and four value statements:

1. WGM celebrates and respects all individuals from beginners to seasoned artists and craftspersons.
 2. As a grassroots organization, we value the active participation of our volunteers, staff, and members.
 3. We value traditional fiber techniques and culture as well as innovative, art-based uses of fiber.
 4. We value a rich, positive environment that inspires lifelong learning in a non-competitive environment, nurturing a multi-generational and diverse community.
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FOUNDATION

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WGM Founders & Charter Members, 1940:

Linda Ames
Eleanor Anderson
Harriet Barnum
Hilma Berglund
Agnes Bowen
Marion Bussey
Martha Claussen
Mrs. Harvey Fuller
Esther Downs
Mrs. George Glocker
Mrs. F.F. Grout
Helen Larkin
Savetta Livingston

Shirley Miller
Elinor Milton
Grace Montgomery
Mrs. H.D. Meyers
Andrea Nelson
Mrs. M.B. Ogle
Felix Payant
Mrs. Curtis H. Pomeroy
Emma Roberts
Helen Stafford
Florence Stanley
Florence Willets
Mrs. Harry Zimmermann

WGM LEADERSHIP

Board of Directors

WGM is a 501c3 nonprofit member organization and is governed by a member-elected board of directors. Board of directors are responsible for the management of the business and affairs of the organization. Board of directors must supervise and govern the charity's efforts in carrying out its mission. Directors owe a fiduciary duty to the nonprofit to act in good faith, with care, loyalty, obedience, and honesty in fact, and in the best interests of the organization. At WGM we take this responsibility seriously and are governed by a committed board of directors in compliance with charity guidelines set forth by the State of Minnesota Attorney General's Office.

WGM Board of Directors 2016-2017

Susan Larson-Fleming, President

Susan Larson-Fleming is an archivist currently working at the Hennepin History Museum. She has also worked in the Creative Activities Building at the Minnesota State Fair for many years. Susan was on the staff of The Weavers Journal when it was published in Saint Paul by Karen Searle and Suzanne Baizerman. Susan's MA in Library Science is from the University of Wisconsin, Madison. She completed her written exams for a PhD in Design History from the University of Minnesota. She also studied Swedish and Scandinavian literature and art at the University of Minnesota and the University of Wisconsin. She is one of the founders of Svenska Skolan, a Swedish language school for children, still operating at the American Swedish Institute. A long time member of the Guild, Susan weaves and crochets.

vacant, President Elect

Peter Withoff, Past President (through August 2017)

Nancy Gossell, Treasurer (through August 2017)

Jan Hayman, Secretary

Jan Hayman is a weaver and educator with degrees in French and Botany from the University of Michigan and Science Education from the University of Minnesota. Recently retired, Jan taught natural history and sustainable landscaping in her position as naturalist and land manager at Maplewood Nature Center. A longtime weaver, Jan enjoys exploring the possibilities of color and pattern on her drawloom. Other interests include natural dyeing, gardening with natives, and hiking Minnesota's wild places. The Weavers Guild is like a second home for Jan. There's always something interesting going on and someone happy to share their projects and experience. She has volunteered in many capacities for WGM: as board secretary, as Education chair and has served on several committees.

Maddy Bartsch

Maddy is a fiber artist who finds herself involved with every step of the fiber process and has a specialized focus on local fiber systems. After graduating from the University of Minnesota with a BFA and minor in fashion studies, Maddy finds most of her time split between the local fiber mill, Rach-Al-Paca in Hastings, and at Gale Woods Farm where she works as a fiber processor and teacher in natural dyes and fiber arts. She is on the board of directors for the Three Rivers Fibershed, an affiliate branch of the non-profit Fibershed, which is working to create connections throughout local fiber communities. Maddy teaches a variety of classes at the Textile Center of MN and assists with spinning classes at the Weavers Guild of Minnesota. She is particularly concerned with the ethical aspects of animal, earth, and human treatment that comes with the textile/fashion industry. Her artwork focuses on how visual arts can be a vessel to create conversation and change through narrative.

Robert Bulthuis

Bob Bulthuis lives in Hopkins, Minnesota. He was born in Minneapolis and has lived most of his life in the Twin Cities. He is a new weaver with 4 years weaving experience. He also spins and felts. He is a Human Resources Generalist in Public Education field. He has been a public employee for 25 years. Bob has other passions including raising orchids, genealogy, travel, studying languages and cooking. He is a past president of the Orchid Society of Minnesota and has served on their board of directors for over a decade. He vacations regularly in Puerto Vallarta, Mexico and volunteers as a docent at the Vallarta Botanical Gardens.

Melba Granlund

Melba Granlund is a Swedish folk artist and educator who enjoys weaving, felting, nålbinding, wire jewelry making, spinning, knitting, sewing, embroidery

and natural dyeing. Melba enjoys traveling and studying the historical aspects of Scandinavian textiles and handcrafts. As a lifelong learner, she has received instruction from masters of these handcrafts in the U.S. as well as in Sweden, Norway and Finland. Melba strives to keep Scandinavian folk art traditions alive by teaching and sharing what she has learned with both adults and children through various fiber art classes at the Weavers Guild, the Textile Center, and other venues. Melba is a former paralegal, having worked in private practice, the court system, and in public service for over 50 years. She is also a musician and has served as choir director, organist and pianist in churches in rural and urban Minnesota. An avid gardener, she tends gardens at home in Minneapolis and at the family farm in Todd County where she has a vegetable and dye garden. She also enjoys cooking and baking, and during the holiday season makes hundreds of lefse and Scandinavian cookies for family and friends. She also teaches lefse, cracker and flatbread baking classes. Recently retired, Melba now serves on the WGM Board of Directors and is co-chair of the Volunteer and Outreach Committee. She is a member of the Scandinavian weavers study group and a contributor to the Norwegian Textile Letter.

Doreen Hartzell

Doreen Hartzell is a Minneapolis based fiber artist and instructor. She graduated from Carleton College with BA in Biology and German Literature. She studied the history and philosophy of science as a Fulbright Scholar in Munich at the Deutsches Museum and LMU. Inspired by her studies, Doreen's fiber art includes a heavy focus on working with locally raised, heritage breed wools. She also explores combining natural and unnatural elements to explore how we characterize those terms. She originally came into the Weaver's Guild of MN as a student, drawn by a visiting spinning workshop. She loves sharing the potential of hand-making with her students and donating time to demonstrate hand spinning on behalf of the guild to give others the power to create.

Robyn Husebye (through August 2017)

Robbie LaFleur (through August 2017)

Becka Rahn

Becka Rahn is a full-time artist and teacher who works in hand-dyeing and digital surface design. She has received grant awards from the MN State Arts Board and Jerome Foundation for her work and is the author of two art and design books. She serves as the state rep to the Surface Design Association and was a 2016 member of the Etsy Sellers Advisory Board. She worked for 12 years as the director of education at the Textile Center and holds a degree in K-12 education.

WGM Staff

Beth Bowman, Executive Director

Beth is an arts and culture leadership professional with over 20 years of experience. She has worked with many arts and culture organizations including: Interact Center for the Visual and Performing Arts, The Soap Factory, Artspace Projects, Theatre de la Jeune Lune, The Hippodrome State Theatre and The Children's Museum of Minnesota. She currently serves as a board member with The Goldstein Museum of Design and has previously served on the Givens Foundation for African American Literature and The Cycling Museum of Minnesota boards. Beth was President of the Board of Directors for The University of Minnesota College of Design as well as The College of Visual Arts Alumni Board. She has served in a committee/advisory capacity for The Minnesota Orchestra, The Cedar Cultural Center, The Minnesota State Arts Board and DOCOMOMO MN. She has led panels and projects with Art Basel Switzerland, American Craft Council, The Walker Art Center, Metropolitan Council, SooVac and Springboard for the Arts. She was a media delegate for the Nobel Peace Prize Forum in 2014. She holds two graduate degrees from the University of Minnesota.

Karin Knudsen, Guild Coordinator

Karin has extensive experience working with stakeholders, managing projects and writing content for non-profits. Her background is in arts administration as both an artist and a facilitator, and retail management. Her expertise is writing and communication with a focus on crafting engaging, clear content and creating teaching materials. Karin holds a Master's Degree in Anthropology. She is a practicing fiber artist, specializing in katazome, a Japanese surface design technique which she teaches, and is also a weaver and indigo-dyer.

Kristen Stoeckeler, Education Coordinator

Kristen's work has been to engage the public with arts and media to foster public space, encourage critical thinking, and promote social justice. Working most recently in arts education, Kristen has served as both an educational program coordinator in the nonprofit sector and as an educator. A PhD candidate in Theatre History and Performance Studies, she specializes in adult education and pedagogy and has taught extensively at the undergraduate level. A performing artist by training, she also has expertise in writing and content creation for curriculum development, marketing materials, grantwriting, audiovisual production, and academic research. She is currently serving as a board member for Zenon Dance Company and School.

Our Programming

WGM is strategically addressing the initiatives and priorities we committed to in our WGM2020 strategic plan.

- Skill level: WGM offered nearly 180 classes at a variety of levels, topics and approaches in FY16. WGM featured a variety of activities at a range of prices and skill levels, from beginning-level foundation courses in weaving and spinning to in-depth master classes with extended time for work on WGM's studio looms.
- Engagement: We utilize digital communication tools to reach our members, students, instructors, volunteers and greater creative community. Interest group, volunteer and digital engagement levels were all up from previous years.
- Traditional and contemporary approaches: Students have the opportunity to try many techniques within the arts of weaving, spinning, and dyeing: floor loom weaving, frame loom weaving, spinning on a wheel or drop spindle, rag rug weaving, card weaving, inkle loom weaving, tapestry weaving, ply split braiding, Navajo weaving, Saori Japanese weaving, Sami-inspired weaving and braiding; Bengala dyeing, textile designing, and Kumihimo Japanese braiding.
- Inclusive: The programs are accessible to individuals at all skill levels, backgrounds, and abilities. Private lessons are available by request, so students who are not able to attend scheduled classes or need customized instruction can learn from our teaching artists.

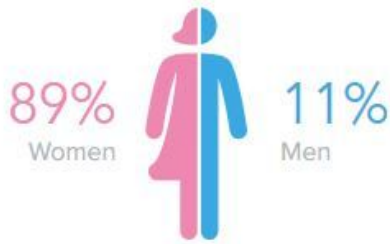
Our Membership

Membership asks people to invest in an annual fee of \$50 (\$25 a year for under 30) to WGM, in return for which they become somehow affiliated and receive certain benefits for a year. Members may receive discounts, promotions, privileges, or other advantages over non-members. Much of the purpose of a membership program is almost always to increase the financial, sense of community and operational stability of the organization. In the beginning, WGM had only 26 members. Today, WGM averages 550 members.

Our Audience + Reach

WGM Membership	550
Facebook Fans	2,000
Instagram Followers	1,500
Twitter Followers	1,400
Pinterest Monthly Viewers	10,000
Website Monthly Views	12,000
Newsletter/Email List Size	7,000
Google Business Page Monthly Views	3,500
Building Location (Textile Center) monthly visitors	2,000
Building Traffic Count (All) monthly	878,880
WGM Estimated total audience size	1 million

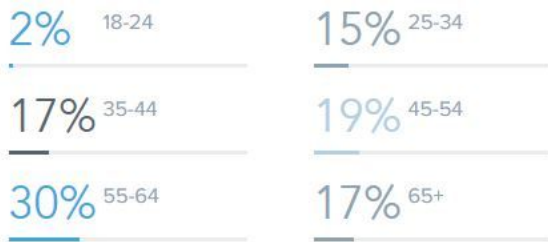
WGM Demographics



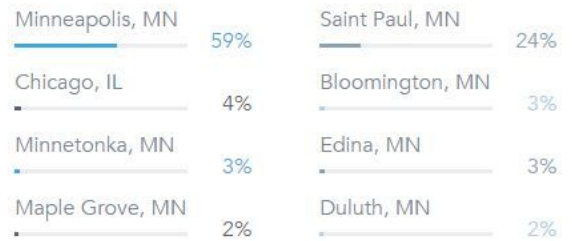
WGM AUDIENCE OCCUPATION TYPE

- Professional 23%
- Health services 12%
- White collar 10%
- Management 8%
- Student 4%
- Homemaker 14%
- Self-employed 12%
- Retired 9%
- Laborer 5%
- Marketing 3%

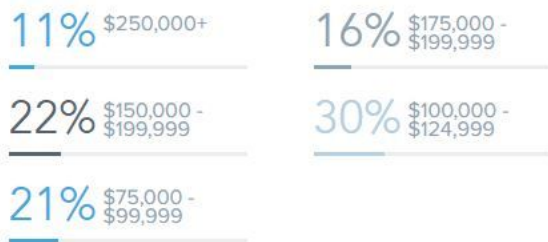
WGM AUDIENCE AGE



WGM AUDIENCE LOCATION



WGM HOUSEHOLD INCOME



WGM AUDIENCE INTERESTS

- Politics 13%
- Business 11%
- Business news 10%
- Movie news 9%
- Painting 9%
- Books news 12%
- Arts and crafts 11%
- Comedy 9%
- Design 9%
- Technology 7%

