

# Weavers' Guild of Boston

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## INSIDE THIS ISSUE:

PM Speakers	2
Special Workshop	3
Obituary	3
AM Classes	4
Annual Meeting	6
Teacher Bios	7
Historian	8
Ratings	9
Call to Fuller Craft	9
Grant Report	10
Nominations	11
Outreach	
Sample	12
Annual Sale	13
Guild Challenge	

## WINTER 2019

### Dean's Message

Hello Fellow Weavers!

We have just accomplished one of the most successful WGB Sales ever! So many people worked tirelessly to create this beautiful event – I can't thank everyone enough. I was so proud to be a part of this annual exhibit and sale which truly showcased WGB at its best.

Now as we enter the winter season, it is a time for warping, threading, and weaving wonderful cloth. I hope you all have

special projects planned for your looms.

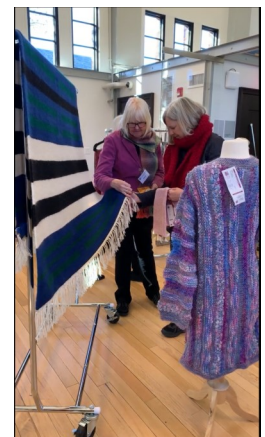
I am looking forward to seeing everyone in February at the "Pot Pourri" meeting and the special sewing with handwoven fabric workshop.

In the meantime have a wonderful and warm holiday season!

Carol



### Sale Photos



Thank You!

Photos by John Sam, Mara Taylor's Brother

# 2020 Afternoon Speakers

## November PM Lecture

**“Textile Traditions at Canterbury Shaker Village: 1792-1992”**

**Mary Ann Sanborn**



The history of the Canterbury Shakers, a unique religious utopian society, is intricately tied to textiles. From 1792, the year the community was “gathered in”, until its final days in 1992, Canterbury Shakers raised sheep, grew flax and wove linen, designed and produced textile tools and spinning wheels, and created textiles remarkable for both beauty and practicality. Whether produced by hand or in Shaker mills, yarn, cloth, and specialized products were fabricated to meet the needs of the Shaker community and for sale to outsiders. Yarn and yardage by hand and machine, dyes and dyeing, Shaker rag rugs, Dorothy Cloaks, Shaker Sweaters, knit and crochet goods, sales trips, patents and trademarks, all are part of the rich textile history of the Canterbury Shakers.

## March PM Lecture

**“Rural Japanese Weaving and Fabrics”**

**Tom Knisely**

I have been interested in weaving and collecting textiles for many years. One day I came upon what I thought was a rag woven scarf. The dealer told me that it was an obi. A sash intended to be worn on the outside of a kimono. I had never seen such a textile woven with finely prepared rags. This style of weaving or technique is known in Japan as Sakiori. At that moment I knew I was hooked and my collecting would take a totally different turn. The dealer specialized in the woven textiles of the rural peoples of Japan. We spoke for a long time about these simple fabrics and I have since studied and collected dozens of exam-



ples to show you. I will have examples of Sakiori and Zanshiori which are fabrics woven from left over threads such as thrums and small amounts left on bobbins. I'll also show you pieces of Boro. This is a technique of using scraps of fabric and roughly stitching together. Sometimes an individual will stitch the pieces randomly with no apparent reason, but the finished result is stunning.

I think you will enjoy coming to see these old pieces as well as looking at my own work to see how they have inspired me. I often think about these impoverished weavers with little or no resources to turn to and how they clothed themselves and wove textiles for the household. I have learned to love and admire the simplicity of these textiles. I have also learned that when your materials are limited, it forces you to think about how to weave beautiful textiles from what you have on hand.

## April PM Lecture

**“A Weaver’s Journey”**

**Elizabeth Hill**

The most important thing about me is that I am a weaving enthusiast. I love weaving, I love cloth, I love looms, I love weavers, and I love sharing my enthusiasm.



I believe that cloth and its creation are somehow embedded in our DNA. Making cloth seems fundamental to me; I am saddened by the distance we have created between the fabric that means so much to us (wedding dresses, christening gowns, tallitot, baby blankets and grandma's quilt) and the making of that fabric. I find pleasure, challenge and a fundamental gratification in the colors, patterns and structures of the pieces I make. I want to create items that will be in daily use, but that demonstrate that utility is not “mere utility” but is intimately entwined with our aesthetic needs.

This presentation will be an hour-long talk and “textile tour” in slides on the topic of my life as a weaver including my education, monumental mentors, ideas about cloth & cloth making and how the community of weavers has given me a “warp” to weave on.

# Special Workshop

March 12-14, 2020

## Tom Knisely “Weaving on a Straight Eight Twill Threading”

### Description:

Just think how wonderful it would be to thread just one pattern, something simple, and have the opportunity to weave a multitude of different fabric patterns. This workshop will show you how and teach you how to look at a threading and recognize other possibilities within one threading. I will show you how to change your tie-ups and make changes in the treadling order so that you weave many fabrics on one warp. We will do draw-downs together so you better understand just what is happening in these new interlacements. You will weave samples of simple fabrics first and then be shown how to

make the necessary changes in the tie-ups to weave fancy twills, rib weaves, false satin, 4 shaft broken twill, rose path and bird eye twill, crepe weave. Later we will weave M's and O's and waffle weave, Monks belt and two-sided fabrics. We will also explore how to weave double layer twills for blankets. With a pick-up stick you can create pattern blocks in Summer and Winter weave and you will be comfortable in knowing just how you created it. This is a fun and eye-opening workshop that weavers of all levels can benefit from. Students will be sent a threading draft several weeks prior to the class so they can have the loom warped and ready to weave. There will also be a material and supply list included with the warping instructions.

Class fee: \$160.00 (\$200.00 for non-members) **Wait List**

Make checks payable to **Weavers' Guild of Boston** and submit to: Linda Snook,



## Obituary - Christine Yampanis House

### From the NEWS Facebook page:

It is with great sorrow that we share with you that our NEWS 2019 President, Christine Yampanis House, died November 19. She was an enthusiastic and effective leader for NEWS and a great friend in the weaving community at large. She will be sorely missed.

### From the NEWS 2021 President, Liz Zocchi:

She passed away yesterday at home with her daughter and her brother at her side, after returning from a trip to her old haunts in Maine. Her daughter, Jennifer (Jay) wrote on her Facebook page, saying that a memorial service would be planned, but not immediately. I will share any further information that comes along. (Nov. 20)

### From the Handweavers' Guild of Connecticut:

It is with a truly heavy heart that I write to let you know our beloved Christine Yampanis House passed away the afternoon of November 19. Arrangements are at the very beginning stages. More information will be forthcoming. May it comfort you to know, Chris gave the Downton Abbey movie two thumbs up the day before her death.

From Susan Targove



# 2020 Morning Programs

## February 12, 2020

### **FEBRUARY MEETING POT POURRI**

Please join us for an informal day if you are not taking the Sewing Workshop by Manon Pelletier & Judy Schaefer:

- WGB Member Yarn Sale is possible.
- Bring your tips and tricks in weaving to share.
- Swatch notebooks will be available to look at from the library.
- Bring unfinished projects to work on.
- Bring a bag lunch. Coffee & tea will be provided.
- There is no afternoon lecture in February.

### **February Special Workshop**

Session #   1   of #   1  

**Workshop Name:** Sewing with Handwoven Fabric for Garments

**Instructor:** Manon Pelletier, Judy Schaefer

**Workshop Description:** This workshop begins with a PP presentation covering topics from pattern selection, cloth preparation/stabilization, sewing/tailoring techniques and finishing treatments meant to educate and inspire in the creation of handwoven/tailor-made garments. Examples of both Manon and Judy's garments will be shown in this presentation. Immediately following will be a three-hour, hands on, sewing workshop focusing on seam treatments and finishing techniques using handwoven samples supplied by the instructors. Participants will go home with a reference notebook of the finished samples with instructions.

**Supplies:** Each participant must bring a sewing machine (don't forget power cord and foot pedal!), basic sewing supplies (scissors, pins, etc.) and an extension cord.

**Materials/Handouts Fee:** \$25.00

**Attendee Limit:** 12



## March 11, 2020

### **March Workshop #1**

Session #   1   of #   1  

**Workshop Name:** Weaving With Rags

**Instructor:** Tom Knisely

**Workshop Description:** Rag weaving has always appealed to me. Whether I'm weaving a rag rug or a table runner and matching place mats, the idea that you are recycling discarded fabrics into a new work of art is very satisfying to me. I have warped and woven many dozens of rag rugs but my latest interests have taken me into the study of the Japanese rag weaving known as Sakiori. During this mini workshop you will be shown how to easily prepare your rags for weaving. We will discuss different warp materials that are suitable for rag weaving and why you might choose one thread over another for the best finished results. Students will then start to weave their own rag sampler on their prewarped looms. I have developed a warp that includes three different color arrangements into a single design. I promise you that you can cut and weave any patterned cotton fabric into one of these warps and be pleasantly surprised how wonderful it looks. We are going to discuss different finishing techniques for your rag woven pieces. Students will be sent a threading draft several weeks prior to the class so they can have the loom warped and ready to weave. There will also be a material and supply list included with the warping instructions. Because of the short time length of this workshop, many of you will continue to weave and then finish your piece later at home. I will bring an unfinished piece to demonstrate how to finish your work. If you have never woven with rags but the idea sounds intriguing to you, please come and let me show you what a joy it is to weave with rags.

**Supplies:** A material and supply list included with the warping instructions.

**Materials/Handouts Fee:** None

**Attendee Limit:** 15

### **March Workshop #2**

Session #   1   of #   1  

**Workshop Name:** Navigating the Entry Process

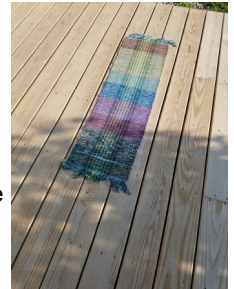
**Instructor:** Sarah Fortin

**Workshop Description:** How do I enter and exhibit? What is the jury process? What images are needed? What kind of information is needed? These are all questions that we ask ourselves as we prepare to enter an exhibit. Using information from various exhibits and a variety of jurors, Sarah will try to answer these questions for you. Images, exhibit entry forms and jury forms will be used to demonstrate the process. It would be helpful if some attendees would bring one or two items to be "juried" in a mock jury, all will be anonymous as are most jury systems. We hope to encourage more people to enter exhibits such as NEWS and Convergence.

**Supplies:** None

**Materials/Handouts Fee:** \$2.00

**Attendee Limit:** Room capacity



# 2020 Morning Programs

## March Workshop #3

Session # 1 of # 1

**Workshop Name:** Creative Needle Felting

**Instructor:** Lyn Slade

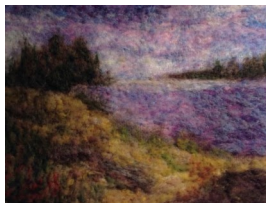
**Workshop Description:** Needle felting art is fun and fast and forgiving. We'll use fabric as our "canvas", wool roving for our "paint" and an embedding needle for our

"brush" to needle felt a small landscape. Although we will all work in the same colors and on basically the same subject, every finished landscape will be unique. You will learn all the basics of needle felting art and leave the workshop with a completed 5x7 artwork. No felting experience and no artistic confidence required. We'll work step by step together and you'll be surprised at how easily it will all come together.

**Supplies:** None

**Materials/Handouts Fee:** \$6.00

**Attendee Limit:** 15



## March Workshop #4

Session # 1 of # 1

**Workshop Name:** Designing in the Tie-Up

**Instructor:** Laurie Autio

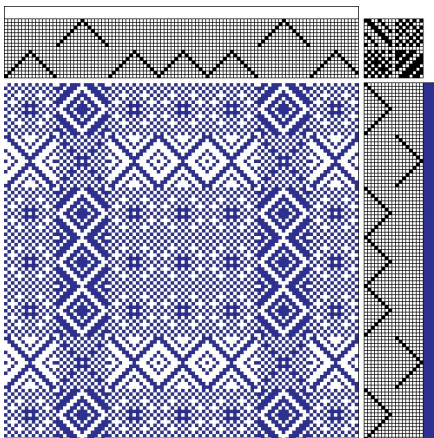
**Workshop Description:** The next time you need a batch of holiday gifts, or some interesting mini-production weaving, try playing with the tie-up. Long warps with constant threading and treadling are an efficient and accurate way to weave. By learning to design in the tie-up you can create many strikingly different pieces from one threading and treadling. In addition to creating new motifs you can add stripes where there were none, change or combine weave structures, effectively decrease the number of shafts and treadles (or blocks), and/or alter the symmetry.

*Suitable to intermediate to advanced weavers. Examples are given on eight or more shafts, though some techniques are applicable to fewer shafts.*

**Supplies:** Bring graph paper and pencil with eraser or computer with weaving program.

**Materials/Handouts Fee:** \$3.00

**Attendee Limit:** 15



April 8, 2020

## April Workshop #1

Session # 1 of #

1

**Workshop Name:** So Many Ways to Weave Overshot

**Instructor:** Jennifer Rogers

**Workshop Description:** An overshot sampler is required for the HGC Journeyman rating, showing at least 5 ways to weave on one threading, which must include Star Fashion, and Rose Fashion. Weavers may know how to weave those, but what are other options? This presentation will introduce the abundance of alternatives in weaving on an overshot warp. After establishing the basics of what overshot is, determining proper tabby order, weaving to square, etc., we'll explore Monk's belt, on opposites, shadow fashion, flame point, swivel, and petit pointe, as well as simulation for lace, summer and winter, and more. This presentation is perfect for anyone wanting more options on their overshot, or twill order-based warp.

**Supplies:** None

**Materials/Handouts Fee:** Handouts may be given, and if so, a small fee will be announced prior to the class.

**Attendee Limit:** Room capacity



## April Workshop #2

Session # 2 of # 2

**Workshop Name:** Guild Challenge - The Beat Goes On.....The Heartbeat and Rhythm of the Nation: Music and Color through the Decades: a Weaver's Interpretation

**Instructors:** Beth Guertin

**Workshop Description:** In preparation for the guild's 100th Celebration, weave a scarf based on a popular musical score. Participants will choose a popular musical song (not classical music) from 1922 to the present that has meaning for them. Next, participants will research the colors that were popular during the time the song was popular. Using the musical score as your threading and the color trends of that period design a scarf with the finished dimensions of 10" wide by 80" long plus 6" long twisted fringe. The participant may choose any tie-up and treadling. An extensive learning packet will be provided to participants explaining the process. The scarf patterns will be made into a book which each participants will receive during the summer of 2020. The pieces will be used for the annual sale exhibit and towards our cascading waterfall of scarves for the 100<sup>th</sup> anniversary celebration.

**Supplies:** None

**Materials/Handouts Fee:** None

**Attendee Limit:** Room capacity





# April & Annual Meeting

## April Workshop #3

Session #   1   of #   1  

**Workshop Name:** Big Blankets – Little Looms

**Instructor:** Elizabeth Hill

**Workshop Description:** The program, "Big Blankets-Little Looms" will be a 2-hour class using power point and samples to describe how to weave double weave double-width textiles on smaller

looms. We will cover drafting, Fiberworks tools, sett, fiber choices, dealing with the fold, finishing and design.

**Supplies:** None

**Materials/Handouts Fee:** \$3.00

**Attendee Limit:** 20



## April Workshop #4

Session #   1   of #   1  

**Workshop Name:** Decorative Ornaments

**Instructor:** Christine Duckworth

**Workshop Description:** Get a head start on making cheerful decorations that will brighten your home all winter long. Sew two designs in class and take home a third to make on your own. Patterns and all materials included.

We will transform a piece of recycled wool or woolen sweater into a cozy little mitten—lots of colors and designs to choose from. And we'll make a classic black and white penguin or a colorful one. Make more mittens and/or penguins at home for gifts or to string together for a garland.

**Supplies:** Please bring small, sharp scissors. Knowledge of blanket stitch, running stitch and French knots a plus.

**Materials/Handouts Fee:** \$10.00

**Attendee Limit:** 12



May 13, 2020

## WGB Annual Meeting

**Guild Challenge:** " Music through the Decades: a Weaver's Interpretation" Finale. If you participated in the challenge, bring your finished pieces to the meeting (along with your documentation). Guild members and visitors will be eager to see your creations.

**Annual Business Meeting:** Dean Carol McClennen will conduct the annual meeting and celebrate the year's accomplishments prior to the summer break. Committee chairpersons deliver their annual reports. Awards for both weaving accomplishments and guild work are presented. The ratings chairperson introduces members who have earned Apprentice, Journeyman, or Masters ratings this year. The new slate of officers is presented and voted in.

**Potluck Lunch:** Members are encouraged to bring a mug, plate, eating utensils, napkin, and - if you enjoy gracious living - a hand woven placemat. Each member should bring a dish or dessert to serve 4 – 6 people, along with serving implements. (Please secure an ingredient list to your dish to help people with dietary restrictions – thank you.) Coffee and tea are on the house.

If your Guild Number is below 1000 or your birth date is before 1937 (here's to you!) please be our guest – you are exempt from bringing a food contribution.

**Fashion Show:** This is a no-stress, light-hearted chance to display what you have been weaving this year and receive extravagant compliments. Artists bring and model their creations; an emcee describes each work. Fashions may be modeled by the weaver or a friend. Non-clothing can be held up or worn as a drape. Creations from classes and workshops welcome.

If you would like a photograph of you and your work to appear on the Guild's website – optional but fun! – arrive early, before the Business Meeting, to get ready and be photographed



'Woven & photographed by Sally Eyring

# Teacher Bios

## Autio, Laurie

Laurie Autio has always loved patterns - from music to graph paper, geochemical graphs to profile drafts, rock and crystal textures and structures to interacements and symmetry. She learned to weave in 1985 on a 4-shaft, and her newest loom is a TC-2 Jacquard. Laces are a passion for their diaphaneity, design possibilities, and ability to break the grid. Japanese textiles and nature influence her work. Laurie enjoys teaching (especially her advanced weaving group), writing, designing, and figuring out how things relate. She has served as Dean of WGB, President of Complex Weavers, and Chair of Pioneer Valley Weavers and Weavers of Western Massachusetts. In 2012 she co-edited *Interlaced* for WGB. Her training includes a Master Weaver Certificate from Hill Institute, and serving as CW Study Groups Coordinator.

## Duckworth, Christine

Chris Duckworth has worked with fabric and fibers for over fifty years. She enjoys making and teaching others to make useful and decorative designs using embroidery, appliqué and inventive embellishments.

## Fortin, Sarah

Sarah Fortin became enthralled with hand weaving as a student of Clothing and Textiles at Washington State University. After graduating and coming to the East Coast in the early 70's she continued to pursue weaving as a craft while working as an Extension Educator. She became a juried member of the League of NH Craftsmen in 1985, weaving and sewing women's clothing, throws and blankets. Sarah has taught weaving extensively throughout the country. She has won many awards in such shows as NH Craftmen's Fair, NEWS, NH Weavers' Guilds exhibits and HGA's Convergence. She has also published articles in *Handwoven*. Sarah continues to explore and expand in her art with new techniques.

## Guertin, Beth

Beth Guertin has been teaching both rigid heddle and multi shaft weaving for more than thirty-five years. She enjoys designing projects to use up small amounts of yarns.

## Hill, Elizabeth

Elizabeth Hill has been weaving for over 20 years, and completed a 6-year Master Weaver Program at Hill Institute in Florence, MA in 2012. She is past Program Chair for the Weavers of Western Massachusetts and one of a team of tech editors for and frequent contributor to *Handwoven*. She has taught at guilds and weaving conferences all over the country and has kept a (recently neglected) weaving blog since 2010.

Her father is a sculptor, her grandfather an illustrator, her mother a painter and her son a printmaker. In a brief interlude of practicality in the 1980s (when Japan, Inc. was big) Elizabeth got a BA in Asian Studies from Oberlin College and learned to speak Japanese. After

working in the publications department of the Japan Society in New York and starting a family, she moved to Western Massachusetts, returned to her genetic roots and headed full-throttle into hand-weaving.

## Knisely, Tom

Tom Knisely is the resident weaving and spinning instructor for Red Stone Glen Fiber Arts Center. Tom has been weaving and spinning for more than four decades. Tom is a regular contributor to *Handwoven* and has done several instructional videos for FW Media on many aspects of weaving. He has written three books. His first book is titled *Weaving Rag Rugs* and the second book is *Weaving Baby Blankets*. The third book is titled *Weaving Table Linens*.

Tom enjoys collecting antique textiles as well as ethnic textiles to use in his classes as inspiration for project ideas. Tom lives in York County, PA and just a few minutes away from the studio. Red Stone Glen is owned and operated by his daughter Sara Bixler and her husband Dustin.

## Pelletier, Manon/Schaefer, Judy

Manon Pelletier is a Master Seamstress with over 40 years' experience in garment construction. Judy Schaefer is a seamstress with over 40 years sewing experience with teaching credentials from a major sewing manufacturer. Both Manon and Judy are weavers and guild members whose passion and focus is on handwoven cloth for garment construction. Each has been recognized for their work in regional and international fiber conferences.

## Rogers, Jen

Jen Rogers is the coordinator and co-founder of Weaving Newtown, which began as free weaving classes taught by expert weaver Hanna Röhrs, offered at Healing Newtown through the Arts following the tragedy in Sandy Hook. Jen became a weaver and joined the Handweavers' Guild of CT in 2016, earning her Apprentice rating in 2017, and is currently preparing for her Journeyman rating.

## Slade, Lyn

Lyn Slade is a needle felting artist, teacher and author of the book *Creative Needle Felting, Wool Art with a Painterly Style*. Lyn has been teaching this art form for 17 years to guilds and small groups in shops and schools. She is on the education staff at Worcester Art Museum. Lyn's needle felted art work has been exhibited all over New England, has won awards and appeared in numerous periodicals. Lyn was the artist in residence at Acadia National Park for one month in 2018 and was awarded a Material Needs Grant from Arts Worcester to develop new mixed media techniques with needle felting.

## Vales, Carol

Carol Vales is a retired chef that has spent her life creating fiber crafts of all types. At a young age, she gravitated toward sewing, quilting, crocheting and needlework and later became interested in weaving and basket weaving. She is especially intrigued with projects that utilize recycled materials not only fiber, but also paper, wire, metal and wood. She enjoys teaching young and old about different textured fibers and how to weave on simple looms.

## From the Historian



### Early WGB Weavers

#### Kate Van Cleve and *The Weaver's Quarterly*

Among the bound copies of periodicals in the Weavers' Guild of Boston's library are two volumes containing a full run of *The Weaver's Quarterly*. Book 1 contains the issues from 1932 to 1937 and Book 2 the issues from 1938 to 1942. Originally called, *The Garden Studio Quarterly and Weaving Service*, in January 1935 the title was changed to *The Weaver's Quarterly*, and that issue was Volume 1, Number 1.

The co-authors at the beginning were Myra L. Davis [1879-1961] and Kate Van Cleve [1881-1967] both prominent weavers in the Weavers' Guild of Boston. Myra was a founding member [WGB #15] and the first chairman. Kate was a well-known weaving teacher [WGB #66], active in the Society of Arts and Crafts in Boston, and author of a book for amateur weavers. She was dean from 1937 to 1939. The publication address was 14A Marshall Street, Brookline, MA. After January 1937, Kate was the only publisher.

According to the 1930 and 1940 Federal censuses, both women were single, living in a household headed by her mother. The Brookline address was the Van Cleve residence.

In July 1933 they placed an advertisement in *The Handcrafter*, the periodical published by Emil Bernat & Sons Company of Jamaica Plain, MA. They announced

The Garden Studio Quarterly and Weaving Service, published January, April, July, and October.

Each issue comprises, 2 drafts with suggestions for their use, 6 designs in color for embroidery weaving.

All questions in regard to weaving problems answered by return mail if stamped addressed envelope is enclosed. Price \$3.00 per year.

As advertised, the format of the issues was consistent, averaging about 10 to 14 pages. Each issue featured several colored designs for embroidery weaves and one or two four-shaft drafts. The drafts were often overshot patterns from sources like the John Landis manuscript and some named patterns from Weaver Rose. Crackle and summer and winter drafts were also included. For a period, they offered drafts and information for weaving "Scotch" [sic] tartans by surname.

Most of the projects presented were for small items, tea towels, table runners, purses, knitting bags. A sewing pattern for a man's tie was given and a few times instructions for a coverlet and dress or suiting fabric. Most of the early issues contained a hand woven sample, which varied in size from 2" x 4", 4" x 4", to 6" x 6" for some of the tartans. However, by 1939 the samples were only shown in photographs.

A cumulative index covered the issues from 1933 to 1937. After that for each volume or year, the index was included in the October issue.

Weaver's Record Sheets were offered for sale at 20¢ per dozen or \$1.50 for 100 in the January 1937 issue. A section called "Weaver's Quarterly Exchange" contained second hand equipment for sale.

Examples of the items offered were a Deveraux loom, 23" wide, 4 harnesses, \$50; Mackay parlor loom, 20" wide, 8 harnesses, 10 treadles, \$35; warping frame Hammett, \$4; a spinning wheel, used for wool, \$9; and a flax wheel, \$6.50.

As a Master Weaver herself, in the January 1941 issue Van Cleve presented the "Requirements for Master Craftsman, Boston Society of Arts & Crafts, 32 Newbury, Street, Boston, Mass."

#### For weaving:

1. To warp and thread a loom
2. Three types of weaving, besides overshot [crackle, lace weave, summer & winter, double weaving, twill]
3. Make an original arrangement of pattern with a threaded border. Hand in your woven piece.
4. One type of Embroidery weave [Swedish, French, laid-in, Russian]
5. Write a draft from a weaving furnished.
6. The proper use of color, and practical usefulness, must be demonstrated in all articles handed in.

In the January 1942 issue, Van Cleve noted the scarcity of materials, especially wool, because of the war. She also explained that it was difficult to get the heavy paper that she used for covers. There would be one for January but the later issues would have to be unstapled and added in. No doubt the scarcities of that time caused her to discontinue publication that year with Volume 8.

Before photocopiers and computers, producing such a periodical on a regular schedule, especially with handwoven samples, required a lot of time and effort. Kate Van Cleve provided her fellow weavers with large amounts of useful information and many inspiring ideas to encourage their own creativity.

#### by Florence Feldman-Wood

Embroidery

Fraser Tartan

Pink Overshot



### Check out the Website for New Sponsor Ads

This year WGB offered to post Sponsor ads, instead of just a logo, on the website. The Ads link to the advertisers website. We have 3 new sponsors this year, Gowdey Reed, Gist Yarn & Fiber, and Label Weavers. Please take a moment to view and visit all the Ads on the Sponsors page ( "Of Interest" tab. )

Thank you, Sue Knowles Martha Rossman



## Ratings



Important Correction  
to the Yearbook!

Re. Ratings deadlines

Anyone planning to submit for a Rating this year must formally notify the Ratings Committee Chair in writing or by email by MARCH 1. Ratings articles must be delivered to the Chair by the date of the March meeting (March 11, 2020). General conversation earlier in the year about planning a submission is not formal notification.

The WGB Yearbook incorrectly states in the calendar that Ratings notification and submission are in February. We will be switching to a February submission timeframe *but not until next year (2021)*.

One strength of the WGB Ratings program is that you do the work at your own pace. It's probably late to start thinking about a 2020 submission but it's a great time to think about submitting in 2021 or later! Working through a Rating's requirements can be a useful tool to structure your growth as a weaver.

Please be in touch if you have any questions.

Ruth Buchman, Ratings Committee Chair  
([ruthbuchman@gmail.com](mailto:ruthbuchman@gmail.com))

## Fuller Craft Museum Weavers' Guild of Boston Centennial Exhibition Call for Artists

### OVERVIEW:

Founded in 1922, the Weavers Guild of Boston (WGB) has advanced the craft of weaving by the practice of teaching others. With extensive historical records for reference and study, the members have experimented with newly developed fibers, color palettes, and interpretations of patterns. Members have also used new technology to facilitate the design and weaving processes.

Since WGB began, the influence of historic events, social change, and people we have known in our cultural milieu have found expression through the making of cloth. Particular events have had personal meaning to the weaver, which is aesthetically reflected in creations from the loom.

This 2022 exhibition marks the 100th anniversary of the Weavers Guild of Boston, featuring works by current guild members. The works on exhibit illustrate the myriad developments in weaving, fiber art, and modern design over the past century, while highlighting developments in material, artistic taste, and the nature of process oriented craft. The works reflect personal stories and interpretations of historic events and other changing realities over the past 100 years. Museum visitors will witness 2-D and 3-D creations that captivate the senses and engage the mind.

### MEMBERS ONLY - THEME FOR ENTRIES:

Members will reflect upon and respond to an historic event or personal experience using the medium of woven textile. Create and communicate the unique story within the framework of fiber construction using your personal approach in technique, materials, and/or compelling subject matter. This is an opportunity to demonstrate the creativity and talent within our guild and expand the perception of our textile art.

### ELIGIBILITY:

Weavers Guild of Boston Centennial Exhibition is open to current members of WGB, who **must be a member by May 1, 2020, and maintain membership through 2022.**

### ENTRY FEE:

There is no fee to enter this exhibition

### SELECTION GUIDELINES and PROCESS:

Pieces will be selected for the *Weavers' Guild of Boston Centennial Exhibition* by Fuller Craft Museum curatorial staff and/or juror(s) in consultation with Fuller Craft Museum on Friday September 17, 2021, in which submissions will be viewed in person (place to be determined) and works will be selected for the exhibition.

Each artist may **submit up to three (3) works – each of which must have been completed from January 1, 2017 to September 17, 2021.** Two dimensional, wall hung work must not exceed 60" X 60" (framing not included), while three dimensional work must not exceed 60" h x 48" l x 48" w.

**Full text of the call and relevant dates can be found on the Website. Help will be available at meetings if you have questions**

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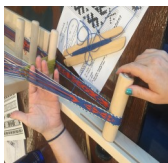
## 2019 Grant Recipient Report to the Membership

My name is Mindy Comeau, and I'm a WGB member as well as a member of LEXART's weavers guild in Lexington. I was lucky enough to attend the July 2019 session of NEWS, thanks in part to a grant from the WGB education committee. Thank you so much!

This was my 2nd time at NEWS and I enjoyed it even more than the 2015 session. I took part in 2 all-day classes: Inkle Weaving and Painted Warps.

For the inkle weaving class, we were instructed to arrive for class with our inkle looms warped and ready to weave, using 3 colors. Inkle bands are great to use for camera or guitar straps, luggage racks, or belts. The designs are endless!

We were given a history of Baltic weaving by our instructor, and began our weaving. I soon discovered that it would have been helpful if I had warped my outermost threads with the same color as my weft thread to improve the look of my selvages. I've been weaving for a few years now and I find that I learn something new with each project!



We spent the afternoon working on a Baltic design sampler. I have to say, it didn't come naturally to me, and it was slow-going. I'm actually still working on it, but I haven't given up! It was an enjoyable day spent with an instructor who had a sweet, gentle demeanor and 11 other friendly weavers.

The next day's workshop was Painted Warps. I was especially excited about this workshop. A weaver friend creates beautiful painted warp scarves and I was so anxious to learn about this!

We all arrived with our warps fresh off the warping board. I brought 5 warps in cotton and bamboo of varied lengths. After a brief lecture by our delightful instructor, a former Massachusetts resident, now transplanted in Virginia, we soaked our warps to ready them to accept the dyes.

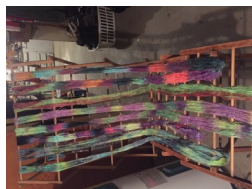
Then the fun began! We laid our warps on tables, 1 at a time, and let our creative juices begin to flow. The dyes available were of every color of the rainbow and beyond! We were encouraged to experiment, mix colors, and have fun, which we definitely did. I felt as though I was finger-painting back in kindergarten! Every single warp was unique.

We either squirted dyes on the fibers (think plastic ketchup bottles), or used a brush. I tried different color schemes on each of my 5 warps. Each warp was carefully cocooned in plastic wrap for the journey home.

After my warps had "cured" for 24 hours, they were rinsed and hung to dry. My cellar drying racks looked like a kaleidoscope! I am in love with the colors and so thankful I was given the opportunity to take this workshop.

I have not yet woven with my lovely fibers, however. My beloved Mom passed away this summer, and I just haven't felt like weaving, but I know I will soon. I used Mom's favorite color combo of jade green and amethyst for one of my warps, and once I've woven a scarf using this very special warp, I'll share a picture of "Mom's scarf" with you.

Sincerely yours,  
Mindy Comeau



## WGB Yarn Sales 2019 – 2020 Clean Out the Old and Bring Home the New



- The Yarn and Equipment Yard Sale that was held on Saturday, September 28, 2019 was disappointing as there were very few shoppers (due to lack of advertising and promotion). THANK YOU to Linda Snook, Carole Chapin, Lynne McKay, Diane Sinski, Mary Mandarino for all their help to set-up in a record time of 2 hours! Thank you to Ruth Archer and Sara White who came to help on Saturday morning. Thank you to Nancy Flood, Mara Taylor, Lois Brown and Mary Mandarino who packed all the yarn back up in boxes to come to October meeting.
  - The gross sales for the day were \$790.45; \$500.97 to WGB and \$289.48 returned to guild members.
  - The Yarn Table Sale at the October 2, 2019 Guild meeting. Thank you to Lois Brown, and Lynne McKay who loaded their cars with yarn and arrived at the church by 8:30 to help set up the sale at the guild meeting. Thank you to Ginny Hamilton and Pat Vinter who also arrived by 8:30 am to help set-up. Thank you to Julia Flanders for helping me sell during the meeting. THANK YOU to ALL of you who helped pack up the left-overs (sorry I lost track of all the members who helped me); and to Julia Flanders and Lois Brown for taking boxes of yarn in their cars. I could have not done it without all your help! THANK YOU to all. All members attending the meeting were encouraged to take home a come of yarn (drawing prize for all)!
  - The gross sales for the day were \$613.13; \$409.13 to the guild; 204.00 to members who put things in the sale.
- GRAND TOTAL for BOTH  
DAYS: \$1403.58; \$910.10 to WGB; \$493.48 to members.**
- Both these sales would not have happened with the volunteer help of members. THANK YOU!!!!
  - All the left-overs will be donated to 501(3)(c) organizations that work with fiber/textiles.
  - The Yarn table sales help to keep the guild in the "black".

Beth Guertin  
Treasurer  
781-863-1449

## Nominations Notes

The Weavers' Guild of Boston operates on a volunteer basis. We all benefit as individuals and as a group by the efforts of many individual contributions of time, knowledge and skills. Many current and former volunteers would agree that *servicing is a blessing in disguise!*

### Current Volunteer Opportunities:

#### Annual Exhibit and Sale - 2<sup>nd</sup> Assistant Chair

3 year term, elected one each year, senior member chairs the committee  
Work with the Chair and Assistant Chair on the Sale

#### Nominating Committee - Assistant Chair and 2<sup>nd</sup> Assistant Chair

3 year term, elected one each year, senior member chairs the committee  
Work together to identify current and upcoming vacancies on the Board  
Recruit members, communicating at meetings and in the Bulletin regularly  
Present the slate of volunteers for the Board to be voted on at the annual meeting

#### Morning Workshops – Assistant Chair

2 year term, elected one each year, senior member chairs the committee  
Develop educational workshops for member meetings throughout the guild calendar  
Coordinate four classrooms and support instructors' needs on guild meeting dates

#### Public Relations Committee - Annual Sales/Marketing position

2 year term, elected in odd calendar years  
Work with chair to develop tools for promotion of annual sale  
Recruit members to distribute promotional materials locally

#### Librarian –Chair (Possibly open)

2 year term, elected in even calendar years  
Work with the assistant librarian to manage the Guild's library and historical documents

Please contact one of us to learn more about how you can learn and grow as a member and as a weaver on behalf of the membership of the WGB.

Eileen Crawford, Co Chair Nominating  
[crawfordrn@gmail.com](mailto:crawfordrn@gmail.com)

Susan Pippin, Co Chair Nominating  
[sfpippin49@gmail.com](mailto:sfpippin49@gmail.com)

## OUTREACH: Spreading the Weaving Word

Guild members were on the road this Fall getting folks interested in handweaving. In September, at the Alden Homestead in Duxbury, Diane Chaisson and Barbara Provost — both Alden descendants — demonstrated weaving and spinning, assisted by Jane Moore, serving as gofer. Diane provided a floor loom with varied threadings, allowing visitors to see how threadings and treadlings interacted. Barbara demonstrated a lace weave and spinning, and won fans for the inkle loom, sending a number of children home with their own woven book-marks.

*"It was inspiring to see how much interest people have in weaving — folks from six to sixty (and older). Many did not want to stop!"*

Barbara also joined Margit White at the Chelmsford Library on October 5 to demonstrate in celebration of National Spinning and Weaving Week.

Heading to the Cape, Jane Moore had a steady line of potential weavers trying their hand at the loom, at the Historical Society of Santuit and Cotuit Fall Festival.

And the ubiquitous Barbara Provost was joined by Sarah White at the Guild sale to offer demonstrations and instructions to children and adults alike.

**OUTREACH WANTS YOU:** We had four or five more invitations to events than we were able to accept for lack of volunteers. Historical societies, community harvest festivals and other organizers are very interested in learning about the Guild and offering demonstrations of weaving and spinning. We already have pending invitations for Summer and Fall 2020. In the Fall especially the Guild's presence at an event is an opportunity to publicize the sale. So, **we need you!** If you have any interest in demonstrating, or helping at an event, contact Caroline Ronten, [carolineronten@gmail.com](mailto:carolineronten@gmail.com), or Jane Moore, [moore.jane@comcast.net](mailto:moore.jane@comcast.net). You'd need to be able to get yourself to a venue, and, ideally, bring your own equipment, but if need be, we can help you with that. At an outreach event we ideally have more than one person — if one person, they weave and talk about weaving and the guild. If two people, one weaves and one talks. If three people, one weaves, one talks, and one spins.'



*From top: a new weaver on the Cape, and two young new weavers in Duxbury with Diane and Barbara*





# Weavers' Guild of Boston Sample

## Winter 2019

Weaver: Nancy Rodrigues (#4058)

Date: October 2019

**Weave Structure:** Swedish HavDrall

**Warp:** 5/2 cotton, Halcyon Yarns, peach and aqua

**Weft:** 5/2 and 3/2 cotton, Halcyon Yarns, 3/2 deep purple and 5/2 sky blue

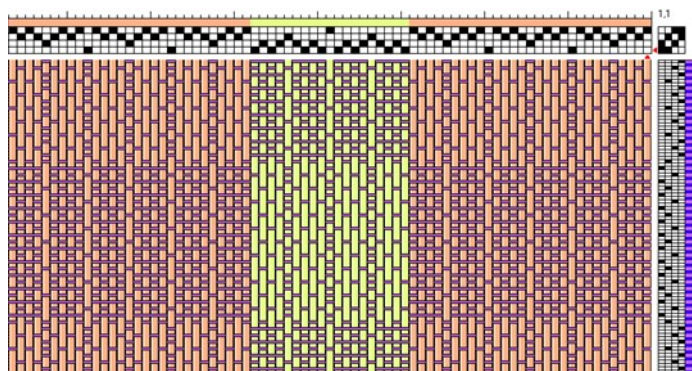
**Loom:** 4 shaft

**Sett:** 24 epi

**Reed:** 12 dpi – threaded 2 ends per dent

**Finishing:** hand washed, line dried, steam pressed

**Takeup and Shrinkage:** 10% to 15%



**About the Weaver:** Nancy has been weaving, or at least been around weaving, since the 70's when her grandmother bought a loom and started taking lessons. She has learned primarily from her, guild workshops, and many years of attending NEWS.

She enjoys playing with different weave structures, and now is starting to work with more color, experimenting with dyeing and overdyeing all the many cones of yarns she has collected over the years.

**Note:** Please Contact Ro Spinelli at [reilspin@comcast.net](mailto:reilspin@comcast.net) with questions or to volunteer to weave samples for the Bulletins. Please renew your membership by August 30th to ensure a folder is made for you if you wish a fabric sample.

# 2019 Fiber Arts Sale and Exhibit a Record Success!

The 2019 Weavers' Guild of Boston Annual Fiber Arts Sale and Exhibit took place November 15-17. This year we held the sale in a new location, the Weston Public Library's new maker space, the Weston Art and Innovation Center (AIC). **Back in Weston!**

Guild members and the public alike were charmed by the gorgeous array of items in the bright, modern, yet historic, building. We had close to 2000 items (21% increase from 2018) from 45 weavers (28% increase) available for purchase. These were set up in two rooms – one primarily focused on fashion, and the other focused on domestics and various small items. The Guild Challenge Exhibit was set up in the hallway – right near the checkout desk, so many people stopped to inspect our work. The whole setup was beautiful! And, more than 500 people attended the 3-day event!

We had record sales. Final numbers are still being tallied, but they were far better than we have seen in recent years. Full details will be shared at a spring guild business meeting. Weavers will be receiving their proceeds from the sale over the upcoming weeks. Checks for those earning less than \$2,000 will be sent out first. Checks for higher earners will be distributed after the mid-December board meeting.

The sale team sends a big thank you to everyone that helped to make this such a successful event! From contributing product, to spreading the word, to working at the sale, it all came together so well. **We did it!**



*Photo by Nicole Yankelovich*

## WGB 2019 – 2020 Challenge

**“The Beat Goes On.....The Heartbeat and Rhythm of the Nation:  
Music and Color through the Decades: a Weaver’s Interpretation”**



### Description of challenge:

In preparation for the guild's 100th Celebration, weave a scarf based on a popular musical score. Participants will choose a popular musical song (not classical music) from 1922 to the present that has meaning for them. Next, participants will research the colors that were popular during the time the song was popular. Using the musical score as your threading and the color trends of that period design a scarf with the finished dimensions of 10" wide by 80" long plus 6" long twisted fringe. The participant may choose any tie-up and treadling. An extensive learning packet will be provided to participants explaining the process. The pieces will be used for the annual sale exhibit and towards our cascading waterfall of scarves for the 100<sup>th</sup> anniversary celebration. Contact Beth Guertin with questions.