

# Weavers' Guild of Boston

P.O. Box 366, Andover MA 01810

**WINTER 2018**

Diane Chaisson — Editor  
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## Dean's Message



Hello Fellow Weavers,

We are entering the winter season of shorter days and colder temperatures and we are surrounded by political unrest and uncertainty – so here are some weaving thoughts as antidotes:

Life often seems out of our control. Weaving is something we can control. We can choose yarns, patterns and colors and create original cloth.

If we make mistakes in weaving, we can take them out and re-weave. Mistakes in life are not so easy to correct.

Weaving provides a creative escape from life's turmoil. Our weaving community brings us together – it is not divisive.

Weaving brings beauty to our lives and that of others.

"I think if you have weaving in your life,... you are happier for it for all your life".

**Peggy Osterkamp**

"(Weaving's) power to refresh both mind and body is unquestioned"

**Osma Gallinger Tod**

"Weaving is our inheritance from our forebears, handed down through generations for thousands of years."

**Anne Dixon**

Happy Weaving everyone!

Carol

# 2019 Afternoon Speakers

## March PM Lecture

**Sarah Jackson**

### **“One Thread at a Time: A Weaver’s Journey”**

This is a multi-media program which includes a slide presentation and fashion show of handwoven garments. It is designed to educate, inspire, and entertain.



Photo Credit: Joe Cocoa, Copyright F+W Media

## April PM Lecture

**Reggie Delarm**

### **“History of Tape Looms”**

The presentation will be about the history of looms and making bands across all continents, how they evolved and how they were used in the past and today. This will be accompanied by a slide show and samples of loom styles and woven bands, as well as samples used for making bands today. There will be several looms set up for folks to try at the end of the presentation.



## **Notes from Nominating**

### **Open Positions for 2019/20**

- Recording Secretary
- 2nd Assistant Chair, Annual Exhibit and Sale
- Membership Chair
- 2nd Assistant Chair, Nominating Committee
- 2nd Assistant Chair, Outreach
- Public Relations Chair
- Ad Chair

#### **Ad Chair Description:**

I have a spreadsheet where I track contact information for current advertisers, past ones and potential advertisers. I email them with the ad policy when we start the campaign for the yearbook. I track their feedback and have the treasurer (Beth Guertin) invoice them when they agree to an advertisement (there are several options). I also often collect any artwork and send that to the yearbook editor or logos to the person maintaining the website.

## **Looking for a Social Media Guru!**

### **Goals for Social Media Coordinator position:**

- To increase awareness and membership for the WGB through the use of:
- Facebook
- Instagram
- Pinterest
- Twitter

For a full description contact Susan Pippin



220 Reservoir St  
Needham Heights, MA 02494  
[creativewarehouse@cs.com](mailto:creativewarehouse@cs.com)

781-771-74609

### **URGENT INVENTORY REDUCTION SALE!** **RESTORE THE STORE .....SALE!!!!**

AFTER 28 YEARS of service to Historic Needham and the Boston Metropolitan Area, local retailer Elissa's Creative Warehouse has made a decision to change her business model to keep her doors open.

This Sale includes a full range of yarns from Sock Yarn to Bulky weight, wools, cotton silk, angora and many more. We also carry Lady Bug Spinning Wheels, Cricket Looms, Classic Buttons, Patterns, Instruction Manuals and a Warehouse full of Yarn it took decades to acquire!!!

The sale will feature Local Artisan's, Instructional Classes and a staff to help you start to finish any project. We are featuring Dolly Mama's Kuku Dolls, Charitable Fundraiser's and a Prize Contest to make this a fun experience.

# Special Workshop

March 14-16, 2019

## Sarah Jackson “Color Confidence and More”

Color is one of the most exciting components of weaving, and... learning to use colors confidently can be challenging. Mixing yarn colors doesn't work like mixing colors with paint, and even experienced professionals with in-depth color knowledge are often surprised by color effects in woven cloth.

In this workshop students explore color compositions, weave samples in two weave structures on four shafts, and discover how to effectively translate color combinations into woven cloth. The workshop is a combination of presentation, discussion, and

weaving; it is not a round robin workshop. Students will complete the workshop with a greater understanding of how colors interact in woven cloth. They will learn how to sample effectively and how to evaluate ideas for cloth using their sample color combinations. They will leave the workshop with woven samples and the confidence in their own creativity and ability to work successfully with color.

This workshop includes a pre-wound warp (mailed 1 month prior to the workshop) and a selection of over 100 colors of 8/2 cotton for weft.

Materials Fee: \$40 (includes pre-wound warp, wefts, hand-outs, and additional materials for color exercises)

Tuition for members: \$ 175.00  
For Non-Members: \$ 205.00



Photo Credit: Joe Cocoa,  
Copyright F+W Media

## Fall Outreach



WGB Outreach at  
Mass Audubon's Daniel Webster  
Farm Day

Oct 20 10:00 – 4:00



Elizabeth Springett and Carol McClennen braved gusty winds and mosquitoes to do all day weaving education at Daniel Webster Farm Day in Marshfield, MA. People of all ages wove on our small looms, took postcards about the WGB Sale, and WGB rack cards. Elizabeth also promoted the various weaving activities at her studio. It's always amazing how many people have no concept about weaving and are so excited to see how they can produce cloth. Children especially are intrigued. All in all it was a good (and a little tiring) day!

# 2019 Morning Workshops

**February 13, 2019**

***“Pincushion Workshop”***

**10am - 2pm**

Instructor: **Christine Duckworth**



For hundreds of years, pincushions have served as decorative and useful household objects. The classic tomato pincushion evolved from the Victorian custom of putting a tomato on the mantel-piece to ensure prosperity. Since tomatoes were not always in season, stuffed red balls of fabric were used. During this class, you will make a classic tomato pincushion- with a twist. Using decorative stitches and colorful wool and wool felt, you will create a personal, modern version of this vintage design. Please bring small, sharp scissors. Knowledge of blanket stitch, running stitch and French knots a plus.

**No registrations accepted after January 23, 2019**

Materials/Handouts Fee: \$10.00

Attendee Limit: 20



**Weavers Helping Weavers**

Bring in your unfinished projects and visit with other weavers as you work on small projects or seek help with new ideas.

**Yarn Sale**

**Continue to clean out your studios to make room for new.....**

The board decided that WGB is going to have two “Yarn Table Sales” this year. These two sales will replace members selling items at every meeting. The board has also decided that 25% of any sale of yarn, looms, equipment, accessories, etc. will be donated to WGB (teachers of workshops and afternoon presenters who sell things will continue to donate 10% of their proceeds to the guild).

**March 13, 2019**

**Workshop #1**

***“Embroidery Weaves – Dukagang, Krabbasnar, Halvkrabba and Ryss”***

Instructor: **Barbara Herbster**



In this workshop we will use a twill threading on which to inlay your design. The Scandinavian techniques of Dukagang, Krabbasnar, Halvkrabba and Ryss weave will be discussed. All four of these embroidery weave techniques differ slightly and can be explored on the same warp. Working on a solid colored background we will see how we can creatively embellish the weaving to make simple pictorial designs. This addition will enrich any twill threaded textile you choose and make special.

Materials/Handouts Fee: \$1.00

**No onsite registration accepted**

Attendee Limit: 15

**Workshop #2**

***“Gebrochen Weaves”***

Instructor: **Marjie Thompson**

Zig-zag lines, no number of shafts needed given, and no tie-up with the draft? Sounds like a real problem for a contemporary weaver but, once you know the tricks, it is a marvelously adaptable weave for 2019. Gebrochen is a twill and is probably the older of the two medieval weaves that are still in use today. A one-shuttle weave, it was written for 8 to 24 or more shafts but is adaptable for as few as 4. In this morning workshop we will look at the old gebrochen drafts, determine how to read them, how to find the tie-ups in the same draft book, discuss, using the computer and graph paper, how to lessen the required shafts, and design our own drafts.

Materials/Handouts Fee: \$1.00

Attendee Limit: None



# 2019 Morning Programs

## March Workshop #3

### **"Small Cords and Braids"**

Instructor: **Jayne Flanagan**



for

Plain string is boring! Why not play with the colors and fibers you love to make fancy cords shoelaces, buttons, a frog closure, gift wrapping, hanging tabs, bracelets, necklace cord, matching trim for a garment or tassel, coasters, or perhaps even a rug? Small cords and braids are fiber projects that you can take anywhere, and teach to almost anyone! Learn the basics of lucet, fill gap braid and loop braiding in this hands-on class. Bring small scissors, tapestry needle, thrums (little balls) of knitting and weaving yarns, clipboard.

Materials/Handouts Fee: \$8.00

Attendee Limit: 12

## Workshop #4

### **"Color Confidence"**

Instructor: **Sarah Jackson**



Photo Credit: Joe Cocoa,  
Copyright F+W Media 2018

Workshop Description: Color is one of the most exciting components of weaving, and... learning to use colors confidently can be challenging.

Mixing yarn colors doesn't work like mixing colors with paint, and even experienced professionals with in-depth color knowledge are often surprised by color effects in woven cloth. This mini-workshop is designed to give participants fresh ideas for developing color studies and illustrate how various weave structures impact color interaction.

Materials/Handouts Fee: \$4.00

Attendee Limit: 24

April 10, 2019

## Workshop #1

### **"Embroidery Weaves – Inlay, Transparency and HV Technique"**

Instructor: **Barbara Herbster**



Workshop Description: Here is the chance to make the inner artist in you shine. Using the prior class inlay instruction, cut yourself free to arrange colors in shapes of all sizes to form a pictorial expression. Often this means of expression is referred to as inlay, transparency, or HV technique. No drawing /art experience necessary, just bring your creative urge and learn ways to make a photo or a drawing your own piece of textile art. This is not the same as tapestry as the weaver allows both warp and weft structural fabric to show. Traditionally it's not usual for the fabric to be completely covered using inlay.

**No onsite registration accepted**

Materials/Handouts Fee: \$1.00

Attendee Limit: 15

## Workshop #2

Session # 2 of 2

### **"WGB Creative Game Challenge"**

Instructor: **Beth Cederberg Guertin/  
Adele Harvey**



This year's challenge will be a Creativity Game. Each participant will choose four cards representing four different categories: Technique/weave structure, Design, Color, and Fiber. The challenge is to produce any household item, piece of clothing or tapestry based on the parameters given on the four cards. Each participant will have different parameters and each piece will be unique. The September workshop will be choosing the cards (playing the game) and then discussing the possibilities of the parameters given. At the April workshop each participant will show and discuss his/her piece. A book will be made of all the drafts/documentation. The pieces will be used for the NEWS exhibit as well as the exhibit at the annual sale.

Materials/Handouts Fee: None

Attendee Limit: None

# April & Annual Meeting

## Workshop #3

Session # 2 of 2

### ***"More Than Four Color - Block Double Weave"***

Instructor: **Sarah Fortin**



Workshop Description: Many times, eight shaft, two block double weave, is depicted using only two colors. To me this creates a very graphic, geometric design. This look can be softened by using more color in the warp and weft. We will be exploring, using samples, color inspiration and block design, the use of more than two colors in block double weave. This is not a technical class on block design drafting and theory, though there will be some discussion and explanation as I view it.

Please be aware that I do not consider myself to be an expert on block double weave! I am still wrapping my brain around color placement (top or bottom wrap) and what will show where and why. Bring graph paper and pencil, or, if you wish, tablet or laptop with a design program, but remember, block double weave does not show well in computer programs. Some colored pencils may also be helpful along with some color inspiration. Explore with me!

Materials/Handouts Fee: \$5.00

No onsite registration accepted

Attendee Limit: 15

## April Workshop #4

### ***"Band Weaving on Tape Looms"***

Instructor: **Reggie Delam**



People have been weaving these simple bands for centuries in most countries. Before we had zippers and Velcro, we needed a way of making strong ties for shirts, hats, belts, bags and aprons without having to warp a large loom. These simple bands are easy to make and the looms are very portable. In this basic weaving class, students will learn a brief history of tape/band looms, how to set up and read patterns, calculate warp length, warp this style of loom, how to weave warp-faced style, plain weaving and cording. We will be making bands in simple stripes and checks, and view hundreds of beautiful patterns. Materials Fee includes several kinds of threads, sheets to make your own patterns, and use of a loom, belt and shuttle (or bring your own).

Materials/Handouts Fee: \$5.00

Attendee Limit: 15

**May 8, 2019**

## **WGB Annual Meeting**

**Guild Challenge:** "Creative Game Challenge" 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 to the members. Awards for both weaving accomplishments and guild work are presented. The ratings chairperson introduces members who have earned Apprentice, Journeyman, and 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, beverage, or dessert to serve 4 – 6 people, along with serving implements.

**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.



'Woven & photographed by Sally Eyring

# Teacher Bios

## Kate Barber

Kate Barber is a long-time weaver who recently crossed over from weaving functional textiles to making textile art. Two years ago, after 23 years of weaving wearables and textiles for the home, she ventured into new territory: making non-functional pieces using the technique of woven shibori. Several teachers over the years have had a lasting influence on her, including: Kay Sekimachi, Liz Williamson, Catherine Ellis, Rachel Meginnis, and Mo Kelman. Kate sharpened her skills as a weaver during five years working at the Silk Weaving Studio in Vancouver, British Columbia. At the Studio, she designed and wove small-production, one-of-a-kind scarves and shawls and fell in love with natural dyes. Towards the end of her tenure at the Silk Weaving Studio, she completed two years in the textile program at Capilano University where she built a foundation of other textile techniques. That foundation – and encouragement from teachers – gave her the confidence to set a goal for a solo exhibit of non-functional textile art. In 2016 Kate realized this goal with a show at the AS220 Reading Room gallery in Providence: “Forward Folding” -- an exhibit of shibori-woven, pleated, and shaped textiles. Since then, she has continued to explore the many exciting possibilities of woven shibori and folded cloth.

## Delarm, Reggie

Reggie Delarm has been sewing, knitting and creating since she was a small girl. She found a primitive paddle loom in the attic of her old family’s home about 20 years ago and began to learn how to use it. She found others who had been weaving on this style loom and started demonstrating how it works at fairs, reenactments, museums and events across the country. She wrote a book on how to set the looms in a simple, easy to start method. In the past couple of years she has been learning how to weave rugs on an old Norwegian barn style loom that she acquired in her travels. This expanded her knowledge of weaving. She belongs to the Connecticut and Minneapolis weavers’ guilds.

## Duckworth, Christine

Christine Duckworth has worked with fabric and fibers for over fifty years. Six years ago, after a chance foray into a local shop, she discovered a new fiber passion—wool. (It doesn’t fray!) Since then she has focused on using new and recycled wool to make tote bags, purses, toys and pincushions, from simple to ornate.

## Flanagan, Jayne

Jayne Flanagan enjoys learning about the tools and processes of creating anything useful by hand. She has learned many woven and non-woven techniques for making small cords, braids and “narrow wares”, especially during the years prior to acquiring her first floor loom. She still loves the band loom for instant color experiments, and tablet weaving for its complex possibilities.

## 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’ Guild 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 Cederberg

Beth Cederberg 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.

## Harvey, Adele

Adele Harvey has been weaving for more than fifty years. She has her Apprentice rating from WGB and has held many positions in the guild including Dean. She has a wide knowledge of weave structures.

## Herbster, Barbara

Barbara Herbster has been weaving, contributing to galleries, and teaching for nearly 40 years. Strong interest in color and simple form has been her trademark whether making tapestries, rugs or producing wearables for sale. Weaving for Barbara is an endless creative exploration.

# Teacher Bios

## Jackson, Sarah

Sarah Jackson earned a Bachelor of Fine Arts, concentration in textile design, from the University of Kansas. She is a frequent contributor to *Handwoven Magazine*, joined the editorial team in 2012 as a technical editor and worked as the weaving editor for *Handwoven* from 2014-2017. An experienced teacher, she conducts workshops for guilds and regional conferences that explore garment design and color composition.

## Thompson, Marjie

Marjie Thompson enjoys being “stuck” in the pre-20th century weaving works. Her focus is the textiles produced both at home and by the professional weavers. Marjie enjoys adapting these weaves to contemporary colors and uses. She is the coordinator of the Complex Weavers “Early Weaving Books and Manuscripts” study group, the “Preserving Our Past” study group, past president of NEWS, a past dean of the Weavers’ Guild of Boston, president of the New Hampshire Weavers’ Guild and a member of many study groups including Cross Country Weavers. She has won many weaving awards and her articles have appeared in *Weavers*, *Handwoven*, and *Complex Weavers Journal* to name a few.

## Report from 2018 Grant Recipient

### Susan Broadmeadow

### Jason Collingwood Rug Weaving Class

This past July, I attended a 4 End Blockweave class at Harrisville Design in the quaint town of Harrisville, New Hampshire.

Harrisville Design offers a variety of weaving and other fiber art classes throughout the year. It is also home to Harrisville Designs company store which offers their yarns, looms, and knitting supplies to the public. Thanks to a partial scholarship from the Weavers Guild of Boston, I attended this class taught by Jason Collingwood.

As many of you know, Jason is a world-renowned rug weaver from England. It was a fantastic opportunity to learn from him. The program was 5 full days, fast-paced, and intense; not for the faint of heart. Day one began with warping the loom. We learned how to place adjustable floating selvages and how to thread to achieve a 4 end blockweave structure. During the threading stage, you place the blocks that will become your rug design.

The days are packed full of information. Classes are broken up to morning and afternoon sessions. At each session, Jason lectures for approximately 1/2 hour and introduces a new pattern with 6-7 variations. The weavers then have the chance to practice each design. Depending on your abilities, the weaver could attempt to try them all or choose 2-3 that were most appealing to them. During the lecture, Jason produced his handwoven examples of the weaving techniques to allow better understanding of the product.

After a whirlwind week, Friday arrived. Jason spent the afternoon lecture explaining how to remove your woven samples from the loom and illustrated examples of several options for finishing a rug and the pros and cons of each finish. Jason Collingwood is an amazing rug weaver with a wealth of knowledge. His classes are packed with information and are well worth your time and money.

I am very grateful I could attend this class helped by the Boston Weavers Guild. My weaving career began five years ago with an Introductory to Weaving class also offered at Harrisville Design. During that class I learned of the courses offered with Jason, but they required weaving experience. As my weaving abilities improved, rug weaving piqued my interest. Comfortable with my skills, I decided this would be the year to expand my knowledge base. Through taking this class, I have learned much about basic rug weaving and that some of

the simplest weave structures make the nicest, most sturdy rugs. With my new knowledge, I am planning and designing a runner for my hallway.



Sampler—Culmination of Various Weaving Designs in Four-end Blockweave

# Misc.



## Women & Textiles Expo Call for Entry

The Expo is scheduled for March 23, 2019 and will be held in Lowell at the United Teen Equality Center (UTEC). This is a lovely, open and sunny venue with additional breakout rooms and a cafe!

The Expo hours are 10am - 8pm and includes: a Maker's Marketplace, presentations, hands-on workshops, an art installation, and a wearable arts runway show. There are several opportunities for weavers to apply for. Please use the CAFE Call for Entry application that is online. If you haven't used this app before, I am happy to help you manage the computer stuff. Please email me at: [women.textiles@gmail.com](mailto:women.textiles@gmail.com)

Much appreciation,

Sara White

### Is Anyone Traveling to London?

Through January 27, 2019

Tate Modern in London, England:

An exhibit of Anni Albers weavings. "A long overdue recognition of Anni Albers's pivotal contribution to modern art and design. As a female student at the radical Bauhaus art school, Albers was discouraged from taking up certain classes. She enrolled in the weaving workshop and made textiles her key form of expression. She inspired and was inspired by her artist contemporaries, among them her teacher, Paul Klee, and her husband, Josef Albers." Anni Albers took over from Gunta Stolzl as head of the weaving workshop in 1931. Later, when the Nazis shut down Bauhaus, she fled with her husband, Joseph, to the United States, and was invited to North Carolina to teach at the Black Mountain College. She was the first textile designer to have a one person exhibit at the Museum of Modern Art in New York in 1951. Her book *On Weaving* published in 1965 was a powerful voice of the mid century textile design movement in the United States.

## Education Grants

2018/19 fiscal year is in progress and there are renewed opportunities to apply for an Education Grant. Don't forget that 2019 is a NEWS year. All members are welcome to apply. Please see the recently updated form on the WGB website. Thank you!

Reports from the 2018 season recipients are noted in this issue

Martha Rossman  
Education Grants Chair  
2018-2020

## 2018 Grant Recipient Peg Schafer

Education Grant recipient, Peg Schafer, recently attended a class at the Marshfield School of Weaving. The class was on Acadian Weaving with Melissa Weaver Dunning. Peg has created a notebook of her experience complete with samples and pictures and has given it to our library. Please take a look when you next get a chance.

## Weavers Guild Challenge

This year's challenge will be a **Creativity Game**. Each participant will choose four cards representing four different categories: Technique/weave structure, Design, Color, and Fiber. The challenge is to produce any household item, piece of clothing or tapestry based on the parameters given on the four cards. Each participant will have different parameters and each piece will be unique.



A book will be made of all the drafts/documentation. The pieces will be used for the NEWS exhibit as well as the exhibit at the annual sale.

**If you haven't gotten your cards and want to take part, contact Beth Guertin**

## Ratings

A reminder that if you plan to submit a rating in 2019 you should notify me by March 1 and then deliver your submission to me (or other designated person) at the March 13 meeting.

If you can't make that meeting or live out of state, you should send your submission so that it arrives at my house by that date, along with return postage or shipping if you cannot pick it up at the May meeting. (See RATINGS. General., E. TRANSPORTATION OF ENTRIES)

As always, I am happy to answer any questions.

Deb Watson, Chair

## WGB Assignments 2018/2019

### Awards

Laurie Autio  
Adele Harvey  
Diane Chaisson

### Bulletin Samples

Ro Spinelli

### Ex Officio

Diane Chaisson

### Guild Challenge

Adele Harvey  
Beth Guertin

### Historian

Florence Feldman-Wood

### Hospitality and Bulletin

#### Board

Kathy Zola  
Carole Chapin

### Host Greeter

TBA

### Long Range Planning

Beth Guertin  
Carol McClennen  
Julia Flanders  
Pam Burrows

### Monograph Mailings

Beth Guertin

### NEWS Rep

Diana Vaughn

### NEWS Rep Assistant

Susan Haggerty

### Ratings

Deb Watson

### Social Media

TBA

### Used Loom List

Diana Frost

### Wholesale Publication Orders

Beth Guertin



## WGB Yarn Table Sales 2018 – 2019

Are you still cleaning out your studios to make room for new.....

Here is a second chance (or is that third?)  
February 13th Meeting

A second 2018/19 sale will be held at the February guild meeting, February 13, 2019. Please bring your items to the guild meeting that day. Please price your items using the guild annual sale tags (available from Beth ) and using the YARN Yard Sale inventory sheet available on the website. Please give a copy of the inventory sheet with your items. All unsold items will either be returned to their owner or donated to a charity that works with disabled people who weave.

Thank you for making the November Yarn Sale a success!

The sale grossed \$914.36, (19.90 sale tax payable) \$651.40 will be paid to those of you who sold items.

The guild made \$243.06

Dorrie Burton sale made \$575.00

Here's to another successful yarn sale in February.  
Beth

## Call for Photographers



From time to time, WGB has a need for photographers to document our weaving events such as the Fashion Show, the Annual Sale, the monthly Show and Tell etc. A good digital camera would be all that is necessary. Please contact Carol McClennen or Linda Snook if you think you could help out with this.

Thank you Susan Pippin for volunteering to be one.  
More photographers would be welcome!

## WGB Website info



### The Guild's Used Equipment List is now Live on the Website!

The Guild has completed the transition to an online list of used looms, spinning wheels, and accessories. You may now list an item for sale, including a picture, or make an inquiry on an item that catches your eye - all online!

When you list an item for sale, your personal details are not included in the listing. Each item for sale has a unique Item ID. A interested buyer sends an inquiry form to the Guild which is then forwarded to the seller.

To list an item, click on the website's menu choice **Community**, and then on the **Used Equipment List** choice in the dropdown menu. Each item listed for sale may include a picture. Please keep the image file size under 150 KB. A PDF file on how to reduce an image size is included on the web page.

The list of items for sale is updated frequently - at least weekly, if not more often, depending on the number of new entries we receive. The list can be viewed online or downloaded to your computer. Member Diana Frost also maintains a list of items for sale, and we share information with her. Her contact info is in the Members Yearbook.

### Also on the Website

The Guild has an active Facebook page, but not all members subscribe to social media sites. For that reason, the Guild website also lists upcoming events on the **Community** page that may be of interest to its members. If you know of such an event, please use the Contact Us form to let us know.

Helen Sandoz, Webmaster

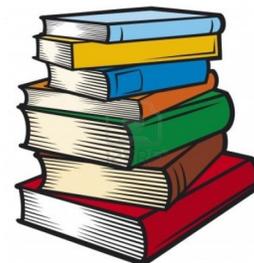
***Don't forget to create a member login so you can use the Member Only section and sign up for classes on line.***

## Library News: 3rd Floor

Please come visit our new and improved library! All our book titles will be newly catalogued in the Pourrey- Cross Textile Classification System. What this means is that you will be able to find a book by a specific category. Categories are assigned a specific number and books are shelved numerically and then alphabetically by author. For example, if you are looking for a book on Doubleweave...it is, according to the classification list, located at 36.43 on our shelves. You will find your specific book by author and while you're there, able to peruse all books on Doubleweave. All books are clearly labeled and easy to find. There will be printed catalogs by Title and by Author to help you locate a specific book.

I hope you find this system helpful in finding books that interest you as well as a new way to browse the library. See you there!

Joanne Germaine, Librarian





## Weavers' Guild of Boston Sample Winter 2018

**Weaver:** Diane Sinski

**Date:** Woven in September for the December Bulletin

**Weave Structure:** Color and Weave on s Straight Twill (Pinwheel)

**Source:** A Weaver's Book of Eight Shaft Patterns — Carol Strickler

**Warp and Weft yarns:** SCF Bambu 7 (2100 ypp)

**Colors:** Water Chestnut (816) and Mushroom (030)

**Equipment:** 8 Shaft Loom; 10 dent reed; 2 shuttles; 2 bobbins

**Sett:** Warp + 20 epi (2 per dent in 10 dent reed); Weft = 20 ppi

**Width in reed:** 18 "

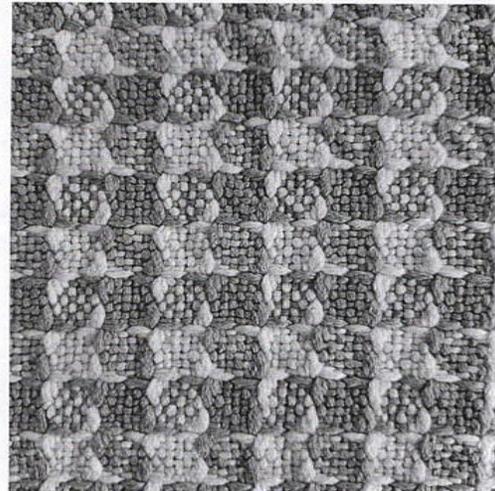
**Number of ends:** 364 (360 + 4 additional ends to strengthen the 2 selvages)

**Finishing:** Machine wash, in a net bag, on gentle cycle; tumble dry; steam press

**Shrinkage:** 10% in width and length

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**About the Draft:** This started out as a lovely scarf, until I nicked one selvage edge, irreparably, with my scissors! I really loved the pattern and the effect of the alternating light and dark yarns, so I decided it would be a good one to share with the rest of the guild, and carried on with weaving the required 175 samples. When I was done making samples, a weaver friend suggested I use the remaining loom waste by changing the tie up a couple of times—what fun! The variations (pages 19 & 22 of Strickler's book) were as interesting as the original straight pinwheel (page 20) design.

**About the Weaver:** .Diane Sinski has been weaving for four years, continuing to learn under the able and expert guidance of Beth Guertin. She weaves at home on a n 8 harness, Schact Mighty Wolf and also at Beth's studio, enjoying the camaraderie and inspiration of other weavers.

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

# Annual Sale Report



Thank you to everyone that worked so hard on this year's annual sale. The show floor was beautifully staged, our new tags helped automate the checkout process (and for most, the labeling of items entered into the sale. Set up and breakdown went smoothly – due largely to the well-coordinated effort of all that volunteered to help. 35 weavers participated, and more than \$20K went to these weavers for their work. And, we were even interviewed by a movie production company!

Financially, the results were a bit disappointing. Sales were down at least \$10K this year. Attendance wasn't helped by Saturday's cold and wet nor'easter. We sold more items as we did in 2016 and 2015, but there has been ongoing pressure on prices – with an average

\$/unit of \$53 with is down from previous years. (2017 - \$56/unit; 2016 & 2015 - \$63/unit). This coupled with higher expenses due to hosting the sale in the Wellesley church, resulted in a break-even or perhaps a slight loss on the sale itself. This is unfortunate, since guild proceeds for the sale pay for the afternoon speakers and annual scholarships.

Moving forward, we have a number of decisions to make for next year:

- It looks like the Wellesley church will not be available next year, so we will need to find a new (less expensive?) location.
- Do we change sale dates so that they are closer to the holidays, and capture more of holiday purchases?
- Do we change the format of the show – embracing more non-woven fiber arts – to encourage more participation from members and more interest from buyers?
- We'd also like to work out a way to use barcodes to automate more of the checkout and inventory processes.



All comments and suggestions are welcome!

--Elizabeth and Nancy and Marnie



## Financials

	2018	2017	2016	2015	2014	2013
<b>Gross Sales</b>	\$25,470	\$36,363	\$29,753	\$29,963	\$33,915	\$31,712
<b>Weavers</b>	\$20,231	\$29,720	\$24,397	\$24,423	\$27,786	\$25,994
<b>Guild Gross</b>	\$5,238	\$6,643	\$5,466	\$5,544	\$6,129	\$5,718
<b>Rent</b>	Not in	\$760	\$800	\$800	\$750	\$750
<b>Other Exp.</b>	Not in	\$3,859	\$3,280	\$2,81	\$2,535	\$1,984
<b>Net Profit</b>		\$2,024	\$2,185	\$2,649	\$2,844	\$2,844

## Item Sales

<b>Weavers</b>	35	41	37	34	40	31
<b>Items</b>	1,652	1,756	1,560	1,566	1,820	1,555
<b>Items Sold</b>	483	649	471	479	633	544
<b>Avg.\$/item</b>	\$53	\$56	\$63	\$63	\$54	\$58
<b>Avg. #/weaver</b>	14	16	13	14	16	18