

Weavers' Guild of Boston

P.O. Box 366, Andover MA 01810

AUGUST 2021

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Dean's Message

Dear Members,

I hope you had a delightful summer and found time to relax. I enjoyed the sun, but the summer seemed busier than ever and went by really fast. The NEWS webinars in July were very well done and so good to see. Thanks to Susan Targove, along with many others, who made it all possible. It is always inspiring. Diana Vaughn & Susan Haggerty did a great job coordinating the WGB photos for the NEWS Gallery & Fashion Shows.

The Summer Series Workshops were a great success. These previously recorded morning workshops gave many members an opportunity to take them during the summer.

We have five new Study Groups up and running. Elizabeth Springett is the coordinator for this offering. Please check the website to learn more about them.

The Weavers' Guild of Boston will also be meeting virtually on Zoom for the fall. I would love to meet in person, but we want to be cautious and mindful of our members' wellbeing. We will meet in-person in the spring starting in March 2022.

Our first meeting of the year will be on Wednesday, September 15, not Sept 8. Please mark your calendars. Besides our great lineup of morning workshops, we also have two Weavers Helping Weavers sessions.

September 15 -- Apprentice Rating with Ruth Buchman for those of you interested in learning about Ratings.

October 13 -- Guild Challenge with Beth Guertin. It is titled 'A Storybook Inspired Weaving' and the projects will be donated to a children's hospital or charity. It is a way to give back to the community and seems most appropriate this

year after Covid. We hope you can participate.

The 100th Anniversary Committee has been busy this year, especially Beth Guertin & Julia Flanders, who led the Fuller Museum Coaching Sessions. The due date for the Fuller Museum entries is **September 12**. Please contact Beth or Julia if you have any questions.

We are excited to have the Annual Sale again at the Art & Innovation Center in Weston, MA. The dates of the Sale are **Nov 5-7, 2021**. We are making tassels as a giveaway to those who purchase something at the sale. If you'd like to make some, please contact Sara White. They are fun & easy to make.

Saturday, October 2, will be a **Yarn Sale** at Beth Guertin's garage, 49 Pleasant Street, Waltham, MA. Please contact her if you have yarns to donate. The Annual Sale Committee will also be there to print tags and inventory sheets to help those who will be selling their handwovens at the Annual Sale.

We are looking for a few volunteers to fill **Outreach** and **Historian**. All the job descriptions are now on the website and in the yearbook. If you are interested in contributing to the guild, please let me know. We would be grateful for your help. It is a great way to get to know other weavers.

The Yearbook will be coming out in the next few weeks. Thank you to Sue Knowles for a terrific job putting this together again this year.

Find peace in weaving,

Linda Snook, Dean



September 15 PM Lecture***My Weaving Life So Far***Speaker: **Alice Schlein**

Alice will tell the story of how she came to be a weaver, sharing a lighthearted view of her adventures along the way, with notes on people she has met and books she has loved. Alice will include some photos of her weaving (the good, the bad, and the ugly) and finally, she will speculate on where her weaving might go from here.

**October 13 PM Lecture*****Exploring Handwoven Velvet***Speaker: **Wendy Landry**

Wendy will present her on-going practical research of velvet-weaving, inspired and informed by its history—a process known as experimental archaeology. Wendy's goal is to make the technique available to contemporary handweavers at various levels, from simple to complex. Wendy will discuss the likely origins of velvet technique exemplified in Coptic textiles from Egypt, and show how it can be made on all manner of looms, from simple frame looms to draw looms, as well as



complex electronic multi-shaft looms controlled by handweavers. The talk will be illustrated with images of Wendy's own velvet examples and weaving set-ups, as well as some Coptic examples.

November 10 PM Lecture***3-D Hand Loom Weaving, Sculptural Tools and Techniques***Speaker: **Sally Eyring**

Three-dimensional weaving has a long and varied history, starting with arachnids 400 million years ago to the space age fabrics of today. Despite this long history, the terminology is confusing and inconsistent. Up to now, hand weaving has been limited to rectangles woven with interesting structures or materials that create surface interest.

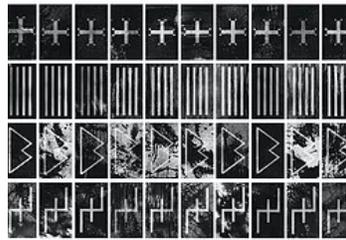
In their book, *Ideas in Weaving*, Ann Sutton and Diane Sheehan muse on a tension device developed by Janice Lessman-Moss of Kent, Ohio. The device, they say, "broke one of the cardinal rules of even tension maintenance," and note that "More work like this would bring the hand-weaving loom (which suffers from innovation deprivation) out of rustic technology and into the twentieth century."

In trying to remedy the "innovation deprivation" of the hand loom, Sally developed and will describe three different techniques and several loom modifications that allow the hand weaver to create 3-D woven forms. These tools and techniques are described in detail in her book published by Schiffer Publishing in the summer of 2020. Publishing the book, in the middle of a pandemic, was also an adventure of sorts!

February 9 PM Lecture

Intersections of Indigenous Design & Art: Issues on the Ethics of Trade, Cultural Appropriation, and Marketplaces for Indigenous Communities

Speaker: **Dakota Mace**



This lecture looks at the influence and interconnectedness of visual traditions such as weaving, photography and art from across North

America to Central and South America. Indigenous art shares familiar narratives of the interactions and exchange in design and process. Some of these interactions came by way of trade routes and exchanges that took place before European contact. Indigenous art in the Americas has long traditions of practice in many communities, while some are reclaiming natural materials as cultural revitalization efforts progress in Indigenous communities. There is a need to investigate the significance of art-making that connects not only Indigenous peoples but also the value of the process itself in relation to culture. This exploration focuses on looking at the process, structure, and development of artistic traditions and design concepts within Indigenous communities that have helped shape Indigenous art's influence through history.

The Diné (Navajo), is one that many have drawn inspiration from and studied because of the unethical usage of traditional design-work on western apparel. There is a need to place historical context into cultural appropriation through design and material culture to understand the importance of objects and design. A crucial first step into understanding cultural appropriation concerning design and art is how to accurately implement it into higher institutions while introducing the concept of appreciation vs. appropriation. It will provide the opportunity to open up to broader issues on the ethics of trade, design, and marketplaces for Indigenous communities.

March 9 PM Lecture (Live & Virtual)

Shimmering Colors: The Magic of Iridescence

Speaker: **Bobbie Irwin**

Fabrics that appear to change color as the light and angle of view change seem almost magical! You don't



need gossamer threads or just plain weave to achieve this iridescence in handwoven fabrics. Learn a variety of color, thread, thread size and structure options for creating your own magical iridescent fabrics. Unexpected options include multicolored iridescence (3, 4, or more colors) and unusual variations such as multiple layers and warp- or weft-dominant fabrics, including satin.

April 13 PM Lecture (Live & Virtual)

Handmade Cloth: Exploring Ritual

Speaker: **Sarah Saulson**



Weaving Jewish prayer shawls has become a focus of Sarah's studio practice.

Each one is woven for its wearer, so each one is a new adventure in design and tells a meaningful personal story. We will look at the ancient tradition of Jewish prayer shawls, which are first described in the Jewish Bible, and Sarah will share how its traditions have inspired her contemporary multi-shaft handwoven interpretations. It is a journey through space and time, celebrating handmade cloth as a ritual object.

August 15th Registration opens

For all workshops

Fall 2021 Morning Workshops (Virtual)

Registration Opens August 15th

<https://www.weaversguildofboston.org/education>

September 15, 2021

Designing Woven Fabrics (Session 1 of 3)

Instructor: Janet Phillips

Workshop Description: This workshop will be based on the text of Janet's book '*Designing Woven Fabrics*'. Janet will address how to construct a multiple-sectioned sample blanket or gamp, and explore design options with a 2/2 twill weave structure. Janet will cover understanding weave structure, threading plans, lifting plans, tie-up plans and treadling plans. Design criteria include: color and weave, joining weaves, choosing color, designing stripes, yarn and fiber, sett, and dyeing techniques.



The course will meet three times via Zoom with Janet in England. The dates are: September 15th, October 20th, and November 10th, 2021.

The first session will focus on understanding the construction of the 2/2 twill weave structure, and developing different threading plans that can be woven side by side on the sample blanket. Developing 50 different lifting plans will also be explored. The result will be a library of 500 patterns. Participants should then go away and weave the sample blanket.

Supplies: Copy of '*Designing Woven Fabrics*', graph paper, pencil, eraser, colored pencils, calculator, six cones of differently colored yarns for discussion about color.

Materials/Handouts Fee: None

Attendee Limit: 22

Attendees Must Have:

- Must have and be willing to use Zoom
- All levels of weavers are welcome but must understand the basics and be able to read any weaving draft, warp a loom correctly and follow weaving instructions.
- Have a 4 or 8 shaft loom, ideally with a weaving width of at least 24".

Participants should have read Part 1 of '*Designing Woven Fabrics*' before the first study session.

Developing Color Ideas from Visual Inspiration Images

Instructor: Ellen Hess

Workshop Description:

A weaver's voice comes through the use of color, pattern and texture. But where do we get our color inspiration? We see beautiful paintings, landscapes or photographs and respond viscerally to the color combinations, but we may be challenged in applying the colors effectively to handwoven cloth or other fiber arts. Woven designers often work from an existing color palette provided by a Trend Forecast service. They have to use those colors to develop a new line of fabrics. Where do they start?



This presentation will walk you through identifying colors in a visual reference image, understanding their qualities and relationships to other colors, and offer ways to use them effectively with different weave structures and yarns.

Supplies: None

Materials/Handouts Fee: None

Attendee Limit: 22

October 13, 2021

Velvet for Contemporary Handweavers

Instructor: Wendy Landry

Workshop Description: This workshop will present the principles of handwoven velvet, and techniques and loom adaptations for contemporary exploration. Wendy will show how it can be made on the simplest of frame looms with weighted warp systems. Wendy will discuss how common 4 and 8 shaft looms can be used by contemporary handweavers to explore velvet pile textures, velvets with brocade, and even polychrome options with two pile warps, to make images using pick-up techniques. Of course, all these methods can be extended to multi-shaft dobby looms and draw looms as well.



Supplies: None

Materials/Handouts Fee: None

Attendee Limit: 22

Morning Workshops Cont.

Crackle for Ratings

Instructor: Jayne Flanagan

Workshop Description:

Love it or hate it, but it is covered in every Ratings Program so let's tackle it head on.



Jämtlandsväv, as it is known in Sweden, is a traditional "float weave", with similarities to Overshot, Summer & Winter, and Advancing Twill. Variations range from "mystery lace" and small scale twill-based patterns to large patterns including polychrome blocks. With two blocks working in tandem, block designs are large scale and simple - which you might see as either "contemporary" or "chunky" - however, large and simple designs invite the use of more color! Many of these same treadling variations are also applicable to traditional Overshot. The goal of the class is to learn the basics of the crackle structure and be exposed to more possibilities through samples and the workshop notes. Suitable for all levels. PDF handouts will include the instructor's contact information (see also the WGB Yearbook).

Just like an in-person class, there will be no recording of this class. Class participants are encouraged to contact the instructor anytime during and after the class with questions.

Supplies: None

Materials/Handouts Fee: None

Attendee Limit: 20

October 20th

Designing Woven Fabrics (#2)

Instructor: Janet Phillips

Workshop Description:

This workshop will be based on the text of Janet's book 'Designing Woven Fabrics'. Janet will address how to construct a multiple-sectioned sample blanket or gamp, and explore design options with a



2/2 twill weave structure. Janet will cover understanding weave structure, threading plans, lifting plans, tie-up plans and treadling plans. Design criteria include: color and weave, joining weaves, choosing color, designing stripes, yarn and fiber, sett, and dyeing techniques.

This is the 2nd session and will be held on Wednesday, October 20, 2021. This is one week after the WGB October meeting.

The second session will focus on design criteria which can be applied to the patterns in the sample blanket to enable original fabrics to be woven, referencing the text in 'Designing Woven Fabrics'.

Prerequisite: Session 1

Supplies: Copy of 'Designing Woven Fabrics', graph paper, pencil, eraser, colored pencils, calculator, six cones of differently colored yarns for discussion about color.

Materials/Handouts Fee: None

Attendee Limit: 22

Attendees Must Have:

- Must have and be willing to use Zoom
- All levels of weavers are welcome but must understand the basics and be able to read any weaving draft, warp a loom correctly and follow weaving instructions.
- Have a 4 or 8 shaft loom, ideally with a weaving width of at least 24".

Participants should have read Part 1 of 'Designing Woven Fabrics' before the first study session.

November 10, 2021

Designing Woven Fabrics #3

Instructor: Janet Phillips



Workshop Description: This workshop will be based on the text of Janet's book 'Designing Woven Fabrics'. Janet will address how to construct a multiple-sectioned sample blanket or gamp, and explore design options with a 2/2 twill weave structure. Janet will cover understanding weave structure, threading plans, lifting plans, tie-up plans and treadling plans. Design criteria include: color and weave, joining weaves, choosing color, designing stripes, yarn and fiber, sett, and dyeing techniques.

This is the third session and final session.

Morning Workshops Cont.

The third session will continue the focus on design criteria which can be applied to the patterns in the sample blanket to enable original fabrics to be woven, referencing the text in *'Designing Woven Fabrics'*.

Prerequisite: Sessions 1 & 2

Supplies: Copy of *'Designing Woven Fabrics'*, graph paper, pencil, eraser, colored pencils, calculator, six cones of differently colored yarns for discussion about color.

Materials/Handouts Fee: None

Attendee Limit: 22

Attendees Must Have:

- Must have and be willing to use Zoom
- All levels of weavers are welcome but must understand the basics and be able to read any weaving draft, warp a loom correctly and follow weaving instructions.
- Have a 4 or 8 shaft loom, ideally with a weaving width of at least 24".

Participants should have read Part 1 of *'Designing Woven Fabrics'* before the first study session.

Ondulé Weaving

Instructor: Margaret Arafat

Workshop Description:

An ondulé or fan reed is no longer a total mystery to the weaving community. Knowing how to use one, however, is another thing. If you've never seen one or really don't know what one is, you can learn a bit about this unique weaving tool.

Margaret will talk about some of the challenges a weaver faces with an ondulé reed, from designing a pattern and choosing the yarn to finishing the woven piece; challenges that move beyond weaving with a conventional reed. You will see samples and finished pieces. Because we learn from what works, and especially what does not, Margaret will share some of her mistakes, too. In addition, there will be video demonstrations on how to use the reed on table and floor looms. You are invited to take a short ride down the slippery slope that Margaret finds so rewarding.

Supplies: None

Materials/Handouts Fee: None

Attendee Limit: 22



March 9, 2022 (Live)

Tapestry Color Blending

Instructor: Louise Abbott

Workshop Description:

It's all about color! Values do all the work - color gets all the credit. Join Louise for a discussion on ways to approach color in your tapestries. Learn how to wind a tapestry bobbin and its value in weaving. Learn color blending through yarn windings using mixtures of Melange and Chine colored yarns. Louise will also discuss color integration through the use of hachure and hatching and the differences in their structure, the all important relationship of the warp sett, and the number and size of yarn ends in the weft bundle.

Basic tapestry weaving knowledge required.

Supplies: Notebook for taking notes. Provided will be a tapestry bobbin, yarn, Bibliography, and notes.

Materials/Handouts Fee: \$10. Due at class

Attendee Limit: 12



Weaving with Space-Dyed Yarn (Live)

Instructor: Bobbie Irwin

Workshop Description:

Space-dyed yarns—those with a sequence of colors—are tempting, yet they can be frustrating to work with. Learn how to use these yarns to their best advantage and how to help predict the results. We'll discuss combining them effectively with solid-colored yarns, manipulating warp and weft, and choosing effective weave structures. We'll analyze space-dyed yarns to look for color repeats and experiment with shifting, tapestry-like patterns.

This class is suitable for weavers at all levels. Bring at least 10 yards each of one or more space-dyed yarns (not spot-dyed), on cones or balls; 3 distinct colored pencils or markers; graph paper (4 or 5 squares per inch).

Supplies: None

Materials/Handouts Fee: None

Attendee Limit: 20



Morning Workshops Cont.

Introduction to Supplemental Warps (virtual)

Instructor: Deb Essen

Workshop Description:

What are supplemental warps and how do they work? A quick tour/introduction to the weave structures woven with supplemental warps and setting up your loom to weave.

Supplies: None

Materials

Attendee Limit: Unlimited



April 13 2022

Designing for Creative Weaving (Live)

Instructor: Sarah Saulson

Workshop Description: Weaving is a unique creative medium that asks to make many design decisions before we even touch our yarn. That can seem intimidating, but you'll learn an approach to simplify and demystify the process. We will approach design as a logical progression, starting with a concept or visual inspiration, and learn how it can inform our choices for fiber content, sett, dimensions, color, structure and pattern. You'll have a playbook to help you create your own wonderful, personal handwovens.

Supplies: None

Materials/Handouts Fee: None

Attendee Limit: 22



Playing with Blocks - Monks Belt (Live)

Instructor: Linda Lincoln

Workshop Description:

In this age of computerized looms and shaft envy, sometimes it pays to look at some of the under utilized weave structures and discover how versatile and useful they can be to any weaver.

This mostly lecture class with a small hands on component will provide some practical uses for an often over looked structure. Any four shaft weaver with an understanding of profile drafting will come away with some ideas they will want to explore.

Supplies: Students should bring colored pencils to class, and any examples of Monks Belt they can find.

Materials/Handouts Fee: None

Attendee Limit: 14



Making Chenille (Virtual)

Instructor: Mary Mandarin

Workshop Description:

Learn how to make your own Handwoven Chenille to make deep piled Rugs. This is the Ultimate Stash Reducing Project! In this class, review the specifics for setting up the loom, weft options of wool or cotton yarn or rag strips of different fibers, and the post weaving process for finishing the yardage, cutting and securing the chenille strips. The second half of the program will be dedicated to the design process. The class will work through the design considerations and calculations to make a simple geometric rug by weaving the vertical chenille strips for use in making the horizontal chenille strips for a thick piled rug.

Supplies: None

Materials/Handouts Fee: None. Handouts will be available for download prior to the class.

Attendee Limit: Unlimited



Special Workshop

SHIMMERING COLORS: THE MAGIC OF IRIDESCENCE

Bobbie Irwin



March 10 - 12, 2022

10 AM - 5 PM daily

Vestry of Congregational Church, Westborough, MA

Attendee Limit: 20

Fabrics that appear to change color as the light and angle of view change seem almost magical! You don't need gossamer threads or just plain weave to achieve this iridescence in handwoven fabrics. Learn a variety of color, thread, thread size and structure options for creating your own magical iridescent fabrics. Unexpected options include multicolored iridescence (3, 4, or more colors) and unusual variations such as multiple layers and warp- or weft-dominant fabrics, including satin.

On a four-shaft loom, you will create a plain-weave color gamp with a limited range of preassigned warp colors. You have the option of using three, four, five, or six colors in the warp, all closely related on the color wheel (analogous), and will be able to use as many as 24 colors in the weft. Then you will select two weft colors to weave a second, shorter sampler using a variety of twills and other structures. You will be able to examine a large assortment of commercial and handwoven fabric samples to provide inspiration for future projects.

This class is suitable for weavers at all levels, including beginners who know the basics of simple weaves and how to operate their looms. All yarn is provided, for a materials fee of \$10 per warp color (minimum \$30).

Tuition for members: \$ 200.00

For Non-Members: \$ 245.00

Study Groups

Check out how the current study groups are going:

New and Occasional Weavers - Sara White

Meeting twice a month and continuing to welcome new members. Topics are focused on the needs and suggestions of our members and follow a group-initiated flow as we all learn about each other. So far, we have moved from finger weaving (Sprang) to Plain Weave and learning how to read a Weaving Draft. Being a virtual SG, we are sharing our work on screen, collecting online resources, and engaging in some start-up home visits with the SG Manager, Sara White.

Journeyman - Penny Lacroix

Journeyman SG has been meeting once a month. We've gone through the requirements in detail, talking about what projects might be appropriate for each one. Some members who have started weaving also share their pieces. Questions are collected and submitted to the ratings chair as a group. There is much creativity flowing! New members are welcome to hop in.

Double Weave - Barbara Keller

We've been meeting every two or three weeks on Zoom. We're working through Jennifer Moore's book, and have finished the first 4-shaft sampler. We will continue in September (people are away right now) with the Double rainbow sampler.

Exploring Woven Fabrics - Debbie Strook

We have had two Zoom meetings so far and plan on continuing on a monthly basis. We have worked our way through the beginning of the book and are working on drafts for our first sample blanket. New members are welcome!

Coverlet Study Group - Gay McGearry

Coverlet Study Group meets once a month. Having met twice, we've been examining the design elements of a coverlet, as well studying fabric analysis of overshot coverlets.

Questions? Elizabeth Springett www.wovenseas.com

Louise Abbot

“Five Minutes a day” was the sage advice a fellow tapestry weaver gave for finding time to weave. How could that possibly make a difference to someone with a passion for weaving textiles and little available time? It did! Louise has been a hand weaver for over 40 years. She loves the problem solving challenges that weaving offers, the tactile feeling of yarn, and the technical relationship between the weaver, loom, and the fiber. Working with natural materials such as wool, silk, cotton, linen and other unique fibers inspires Louise. She has used many different weave structures, but currently weaves tapestry. Part of the joy of tapestry is interpreting the image to communicate a particular feeling or philosophy. The end results don’t always reflect the beginning as she is constantly injecting her “voice” into the piece. Louise weaves themes which move her and invite the viewer to contemplate how the piece relates to the title. Louise is self taught, but has attended many workshops and classes. Her weaving has given her the opportunity to travel and make new friends in the textile community. Louise currently belongs to an Art Gallery where she displays her work, and exhibits her tapestries at other outside venues.

Margaret Arafat

Margaret is a Texas fiber artist who first learned to weave in 1997, and has done so continuously since 1999. She designs and weaves functional items, accessories and the occasional art-piece. As primarily a “structure” person, Margaret looks for ways to manipulate fiber to her specifications, primarily using Ondulé or fan reeds which she began using in 2010. These reeds allow her to create curvilinear pieces during the weaving process, and have helped her explore color with a bit more confidence. As much as she loves weaving, Margaret enjoys teaching and mentoring other weavers, and introducing the art and craft of weaving to anyone willing to watch and listen. She has conducted programs about weaving with an Ondulé reed, and written about the topic in the Complex Weavers Journal and as one of the weavers featured in “Ondulé Textiles: Weaving Contours with a Fan Reed” by Norma Smayda. Apart from her love of weaving, Margaret enjoys traveling the world with her husband, Sam, friends and family, in search of handwoven rugs and carpets, neither of which she weaves.

Deb Essen

Deb lives, weaves and runs her business, dje hand-wovens in the Bitterroot Valley, nestled in the Rocky Mountains of western Montana. In 2004, Deb achieved the Certificate of Excellence in Handweaving-Level 1, through the Handweaver’s Guild of America and in 2011 was recognized by the Montana Arts Council with induction to Montana Circle of American Masters in Folk and Traditional Art. Her book, *Easy Weaving With Supplemental Warps*, as well as several videos on weaving and the business side of art are available on Interweave Press. She has written multiple feature articles for Handwoven and Little Looms magazines. Deb is passionate about teaching about the wonders of weaving and teaches at shops, guilds, regional and national conferences and festivals.

Jayne Flanagan

Jane has been weaving and spinning since the early 1970s and uses looms that she can fix herself; from inkle to draw loom. She completed the New Hampshire Weavers Guild Journeyman I rating a while ago, but is easily distracted by many fiber techniques so is still studying and sampling for Journeyman II. She has taught numerous classes on both weaving and spinning all around New England.

Ellen Hess

Ellen is a fiber artist and textile designer who has been weaving for over 40 years. She has served as in-house textile designer for both domestic and European textile firms. Ellen has served as the Textile/Structure program coordinator for Peters Valley Craft Education Center. She is an adjunct professor at the Fashion Institute of Technology in New York City and also taught at the Newark Museum (N.J.), the Brookfield Craft Center, Peters Valley Craft Education Center, and national and regional fiber conferences such as Convergence, MAFA (MidAtlantic Fiber Association), and Stitches East. Ellen teaches, lectures and leads workshops around the Northeast. She has written articles for Handwoven Magazine, and her textile works are in galleries, shops, collections and museums in the U.S. and Canada.

Bobbie Irwin

Bobbie has been weaving since 1973 and teaching for guilds and conferences since 1985. She is a former columnist and freelance editor for Handwoven,

Teacher Bios

Spin-Off, Piecework, and other Interweave publications and has had dozens of articles in textile and craft-business publications in three countries. She has taught in 40 states, plus Canada and Australia. With a background in the sciences, Bobbie loves original research and especially enjoys playing "what-if?" games on her looms in her Montrose, Colorado, studio. She is the author of four textile books, including her most recent, *Weaving Iridescence: Color Play for the Handweaver*.

Wendy Landry, PhD,

Wendy is a Canadian textile scholar with over 45 years of weaving experience. She began her focussed research into handwoven velvet in 1995, and recently published an extensive book on the subject, titled *Velvet on My Mind, Velvet on My Loom*. She has presented talks on velvet at the Textile Society of America and Complex Weavers symposia, as well as two well-received workshops in Quebec province. She has taught textile history at the Nova Scotia College of Art and Design and Dalhousie University in Halifax, Nova Scotia. She has also done textile analysis and consultations for the archaeological service of Parks Canada, and recently co-authored a detailed catalogue of the Coptic textiles collection of the Montreal Museum of Fine Arts. Some of her textiles have appeared in juried international exhibitions, as well as in Canada. She continues to explore velvet-weaving in her studio near Halifax, and remains an active member of her local weaving guild. Her website dedicated to velvet is www.veloutiere.ca

Linda Lincoln

Linda is a past president of the New Hampshire Weavers Guild, and has been weaving for over thirty years. She is active in the Weavers' Guild of Boston, NHWG and Mainely Weavers. She has been spending the quarantine time weaving through her stash, finishing unfinished projects, and dyeing yarn to keep busy. Interested in all weave structures, she creates functional fabrics and often gifts them to family and friends.

Mary Mandarino

Mary has a BS from Washington and Jefferson College, and 30+ years of weaving experience. Mary has been the Treasurer for the New England Weavers Seminar and Treasurer, Special Workshop Program Chair and Morning Workshop Chair and is currently the Publicity and Social Media Chair for the Weavers Guild of Boston. Mary has taught at the Springfield Weavers Guild

and also teaches hand painting yarns for the weaver. She is currently an active member of the South End Woven Collaborative and the Danforth Weavers.

Janet Phillips

Textile Designer, Hand Weaver, Weaving Teacher and Author

Janet studied Industrial Textile Design at the Scottish College of Textiles, graduating with a 1st class Honours Degree, and the Dr Oliver medal for the best design student for 1972. Janet worked in industry for several years before buying a 16-shaft George Wood Dobby loom, and starting her career as a commission weaver. She initially wove floor rugs, but finally specialized into weaving original fabrics for clothing and interiors for private clients. Janet stopped this work in 2009. After weaving yardage for 35 years, she is now concentrating on passing her knowledge on to others, by teaching courses and writing books.

Books:

The Weavers Book of Fabric Design – published 1983

Designing Woven Fabrics – published 2008, Reprinted in 2009, 2015, 2021

Exploring Woven Fabrics – published 2020

Teaching:

1986 – present: Teaching weave structure and weave design in the UK and abroad.

Sarah Saulson

Sarah has been weaving since childhood, and began taking formal weaving lessons at Beth Guertin's "Batik and Weaving Supplier" many decades ago. Since then, Sarah has taught weaving in the School of Art & Design at Syracuse University, at guilds and conferences, and worked with producer groups in the developing world. In May 2020, Sarah moved to Providence with her husband, dog and cat, where she maintains a weaving studio in a former weaving mill building in Pawtucket. She is delighted to have rejoined WGB after a 3-decade hiatus.

In nine months we will begin a year long celebration of The WGB centennial.

The celebration will be kicked off with a juried exhibit at the Fuller Craft Museum in Brockton, MA from **May 14, 2022 to October 16, 2022**. This exhibit will showcase the weaving talent of many WGB members. Plan to attend this exciting exhibit in 2022.

The celebration will continue with a Gala Luncheon in the Fall of 2022 – watch for a save the date and details. A special catered Lunch will be served to celebrate the anniversary of the first guild meeting at the regular May meeting in 2023!

The 100th committee will be looking for volunteers to participate in many ways to make the celebration possible. Stay tuned for opportunities to help.

FULLER CRAFT MUSEUM EXHIBIT SUBMISSIONS ARE DUE!

It does not seem possible but the deadline is here. All submissions need to be delivered to Beth Guertin (49 Pleasant Street, Waltham, MA 02452) by **SEPTEMBER 12!** The woven pieces can be delivered anytime up until September 12th. Fuller moved up the jury date. Along with your weaving, please include your artist statement based on the call for each entry and installation instructions (written and pictures) if applicable.

FULLER CRAFT MUSEUM 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.

SELECTION GUIDELINES:

Each artist may submit up to three (3) works – each of which must have been completed from January 1, 2017 to the present. 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. If work is planned to be hung from the ceiling, artists must contact Beth Guertin or Julia Flanders to see if her/his proposed work (whether one to be created, or already completed) can be accommodated in the exhibition gallery spaces. Submission does not guarantee acceptance. Each work submitted will be juried individually.

If you have any questions about delivery to Beth’s house or need help in getting your pieces to Beth, installation instructions and Fuller please contact Beth.

(beth@aplacetoweave.com).

If you need help, advice, support with how to display your work and/or your artist statement please contact Julia (julia.s.flanders@gmail.com) and/or Laurie (lauriesteger11@gmail.com)

100th Cont. & Guild Challenges

NEWS From the 100th Anniversary Committee (continuation)

WGB would like to thank **Fiber Art Now** organization (fiberartnow.net) for awarding WGB an Operating Expenses Grant. The money will be put towards the cleaning of old textiles, display boxes, and advertising. Check out this exciting Massachusetts based fiber arts organization. THANK YOU Fiber Art Now!

WGB will also be having another exhibit to celebrate its history and handweaving at the Charles River Museum of Industry and Innovation, Waltham, MA beginning September 2022 through December 2023.

In preparation for this exhibit, we are requesting that members send **one picture of themselves weaving at their loom**. The pictures will be used in a video stream during the exhibit. You may scan or take a photo of your photo. Please send the pictures as a jpg. To Lauriesteger11@gmail.com

Annual Meeting

May 11, 2022

The May Meeting is an annual celebration of the Guild's programs and members. The schedule includes the Annual Business Meeting, Ratings Exhibit and presentations, Awards, the Guild Challenge presentation, a light-hearted Fashion Show, and a Pot Luck Lunch. There are no morning workshops or afternoon speaker.



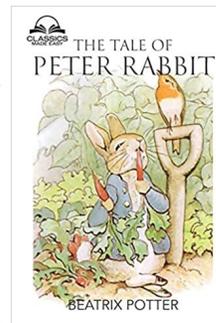
'Woven & photographed by Sally Eyring

WGB 2021 – 2022 Guild Challenge

A Storybook Inspired Weaving

Due May 11, 2022

Choose your favorite children's picture book (ages infant to 6 years). Choose a page from the book as your inspiration. Choose a draft and colors which reflect the picture's feeling.



Choose one of the following items to weave:

- A small pillow (12 X 12")
- A book tote bag
- A small cuddle blanket (max. 36" square)
- A stuffed animal

The projects woven will be donated to a children's hospital and/or charity. If you would like to include a copy of the book you used to be also given to the child with the woven project, please do (optional).

A book will be made of the projects including a color picture from the book; draft of project. The book title and page will be submitted along with record sheets which will be available on the website and emailed to participants. Each participant in the challenge will be given a copy of the book of projects created.

Please contact Beth Guertin (beth@aplacetoweave.com) to let her know you are participating and with questions.

Happy Weaving

**Beth Guertin
WGB Challenge Coordinator**

19/20 and 20/21 Challenges

Guild Challenge 2019/2020 *And the Beat Goes on* (Music Challenge) and Guild Challenge 2020/2021 *Getting Back to Our Roots* Scarves and paperwork are due to Beth Guertin by September 1, 2021. Please email your forms/paperwork to Beth@aplacetoweave.com and mail your scarf(s) to Beth Guertin 49 Pleasant Street, Waltham, MA 02452. If you need help with the forms and/or have any questions please contact Beth.

Weavers Helping Weavers Misc.

SEPTEMBER

Apprentice Rating – Ruth Buchman

Sept 15, 2021 – 10:00 – 11:45 AM – On Zoom - Free to All

Ruth Buchman, the current Ratings Chair, will be running an informal discussion for people considering the WGB Apprentice Rating. Attendees should read the Ratings section of the Yearbook before our session --



<https://www.weaversguildofboston.org/ratings> . Please either have a hard copy or an electronic version you can access simultaneously with Zoom so we can view the details together. And come with questions. We will talk about whatever is most useful to you. We'll start with the General Requirements, move into Apprentice Requirements, and branch out wherever your questions lead us.

Please sign up on the **Website - Meetings Tab** to join this free event.

OCTOBER

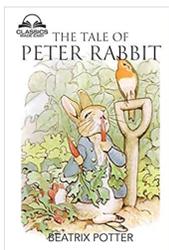
2021–2022 Guild Challenge: A Storybook Inspired Weaving - Beth Guertin

Oct 13, 2021: 10:00 – 10:45 AM – On Zoom - Free to All

See description on page 11

Beth Guertin will answer your questions about this year's Guild Challenge.

Please sign up on the **Website - Meetings Tab** to join this free event.



Ratings

Ratings fees will be \$45 starting with this year's submissions. And just a reminder that submissions are now due in February, not March.

Are you thinking about pursuing a Rating? I'll be running an informational discussion as a Weavers Helping Weavers in September for people considering working on the Apprentice Rating. If you're interested, look for more details and how to sign up elsewhere in this Bulletin.

As always, I'm available to help with any questions.

Ruth Buchman, Ratings Chair
(ruthbuchman@gmail.com)



Loom for Sale

The loom is at Beth Guertin's home in Waltham, MA. Please contact Beth at beth@aplacetoweave.com if you are interested. The money will go to the Guild's 100th celebration.

40" Macomber Model B5 Loom (serial #1662) 10 Shaft, 16 treadles with 4 reeds (8,10,12,15 dent), raddle, lamp and many extra heddles; excellent condition. Price: \$2000 plus tax



Library News:

Greetings from the Guild Library! While the library is still not a physical place to visit this Fall, please note that books, videos, and magazines are definitely available for borrowing. I plan to be visiting the library more often this Fall to continue to input our collection into an online program called Tiny Cat, a user friendly offshoot of LibraryThing. Tiny Cat will allow you to peruse our library online and eventually request books to borrow.

Currently, if you'd like to borrow a book, check our catalog listing, by Author and Title, on our website. Feel free to contact me: joanne@bookus-boulet.com and I will check into the availability of the book(s) and we can set up an exchange time, either at the Church in Westboro, my home, or an agreed meeting spot.



Looking forward to seeing you on Zoom this Fall.

Joanne Germaine

WEAVERS GUILD OF BOSTON EDUCATION GRANTS

Any person holding a full Guild membership in good standing for at least one year may apply for an Education Grant. Grant categories include WGB morning and special workshops, registration fees for NEWS and Convergence, and skill development.

Application forms are located on the WGB website, and shall be e-mailed to the Education Chair at educationgrants@weaversguildofboston.org.

The monies will be reimbursed AFTER the class/workshop is completed. Proof of attendance shall be sent to the Education Grants Chair. Please contact the Education Grants Chair for consideration of special payment circumstances. For research or special projects, contact the Education Grants Chair.*

It is an honor to receive an education grant. As a requirement of receiving a grant, WGB requests that the recipient share the knowledge gained within three months after category completion.

Contact Martha Rossman for options

Thank You for your Support!

On behalf of your friends and colleagues at the WGB we would like to thank those of you who have donated more than the amount of your annual membership fee to our guild. Whether it's \$5 or \$100 more, any amount is appreciated and will be well used.

Regards in appreciation,

Hetty Friedman,
Corresponding Secretary



WGB Yarn and Equipment Sale

Clean Out the Old and Bring Home the New.....

Due to WGB not having physical meetings in the Fall, the guild will have

SATURDAY, OCTOBER 2, 2021

9:30 am – 4:00 pm

Beth Guertin's Garage

49 Pleasant Street, Waltham, MA

Cash, Check and Credit card accepted

Guild members who choose to participate in the sale need to fill out a yarn sale form (inventory sheet) on the website and label their items with TWO tags. One tag will be removed when the item is sold. The tags need to have your guild number, item number from the inventory sheet, brief description of the item, and price. Items can be dropped at Beth's house any time from September 1 – October 1, 2021. **20%** of any sale of yarn, looms, equipment, accessories, etc. will be donated to WGB. If a member chose to donate the items to the guild, the member does not need to fill out an inventory form or price the items.

Any yarn and equipment that has not sold by the end of this sale will be either returned to the member or donated to a non-profit organization or school.



If you have any questions, beth@aplacetoweave.com

Sample

Weavers' Guild of Boston Sample



Weaver: Linda Snook

Date: 5/7/2021

Weave Structure: Canvas Weave

Source: *A Handweaver's Pattern Book* by Marguerite Davison

Warp fiber(s), yarn count, and color(s): Cotton, 16/2, unmercerized, white - Bockens

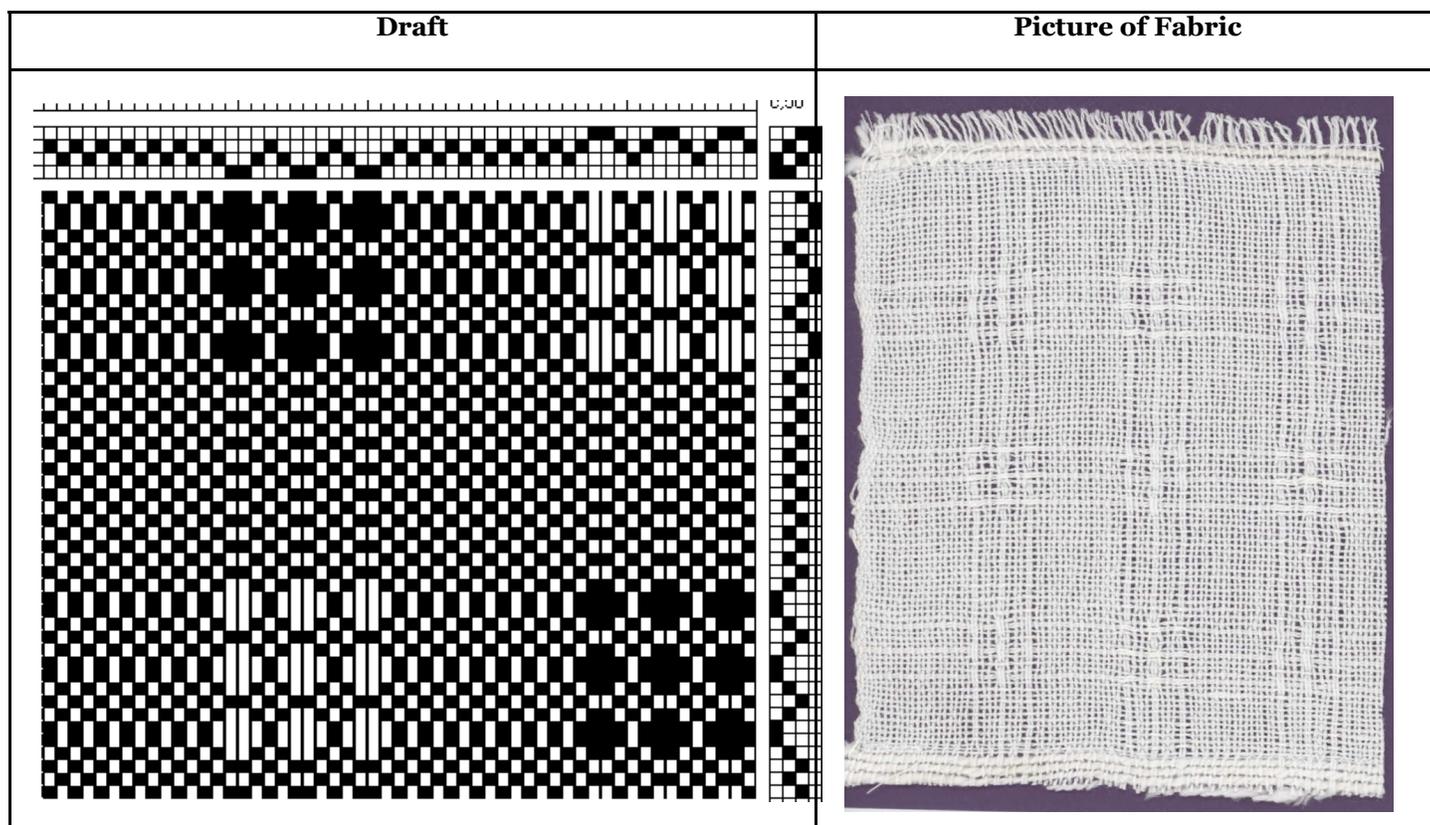
Weft fiber(s), yarn count, and color(s): Linen, 40/2, bleached - WEBS

Sett 24 epi

Reed: 12

Finishing: Handwashed, wrapped in a towel, ironed damp

Takeup and Shrinkage: Length = 10%; Width = 5%



About the Weaver: Linda Snook has been weaving for over 30 years and joined the Guild in 1990. Her first teachers were Johanna Erickson and Marlene Marchilena. She likes to weave functional household items - table linens, dish towels, etc. - in cotton and linen.

Annual Sale Nov. 5-7

Announcement: The Annual Sale Pages are UP on the website!



Because the guild is not meeting in-person this fall, the Sale Committee has lots of news to share through our communication networks:

<https://www.weaversguildofboston.org/annual-sale>

Please check the Annual Sale tab on the website for more details about the following.

Everyone Can Participate in the Annual Sale. Here's how:

Weave and submit your items for the juried Sale.

Sign up to work through our [new online](#) Volunteer SignUp page:

Make tassels as a complimentary gift for our customers and mail them to Sara White. (address on the webpage).

Send email to your family, friends and customers and attach the .pdf of the

Annual Sale e-Postcard.

Sign up to receive a batch of regular postcards and then to mail them out to your community.

Tell us where to send our Press Release to local News Media outlets.

See the **Fall Schedule** for important dates.

Detailed Information for All Submitting Weavers...there are lots of details!

Same Inventory Spreadsheet, but...

New Tag information

Early deadline to accommodate mailing printed tags back to our far-flung members.

Opportunities (below) for getting help regarding the Annual Sale



Sunday, September 12, 1:30 – 2:30pm **Zoom Forum for the Annual Sale**

This is an open meeting for membership with the purpose of providing discussion opportunities and responses to questions about the Annual Sale. Sara White is hosting this meeting through her account. Please contact her by September 10, if you wish to receive a zoom invite. sarawhite652@gmail.com. This Zoom meeting will be recorded for the guild.

Saturday, October 2, 9:30am – 2:00pm **Yarn Sale AND Inventory / Tag Day**

During the Yarn sale, the Annual Sale Committee will be present at Beth Guertin's home: 49 Pleasant St. Waltham, MA, in order to assist guild members with their inventory and tag-printing. For those members who need help and plan to attend on Oct 2, they should send their Inventory Spreadsheets to Nancy Flood in advance or have them available on thumb drives. wgsaleinventory@gmail.com

