

# Weavers' Guild of Boston

P.O. Box 366, Andover MA 01810

AUGUST 2020

Diane Chaisson — Editor

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## Dean's Message

Dear Members,

I am thinking of you during these unprecedented times and sincerely hope you and your families are well. I am staying positive by finding ways to create -- in my weaving and in other parts of my life.

Covid 19 is changing how we do things and we hope to bring something good to the weaving part of your life while at the same time keeping you safe at home.

The Board has been meeting via Zoom every month this summer to change our meetings & workshops from in-person to virtual. We have all worked hard to prepare for the fall schedule and transform our plans into reality. Cindy Gimbert, Recording Secretary, has done a terrific job writing the minutes to accurately record these important changes and keep us on track!!

We are launching a new set of Zoom workshops this fall. We hope they will stimulate your creativity and bring new ideas to improve your weaving techniques. Elaine Palmer will show us how to photograph our textiles in a workshop on August 26. In the fall, Marcia Weiss will teach us double weave drafting. Gretchen Tanzer shows how to create a turned draft. Penny Lacroix shows us how to weave a doubleweave V-shaped shawl on 4 shafts.

The fall meetings will be held on Zoom on our normal meeting days. We are looking forward to seeing you there! The afternoon lectures are presented by -- Anastasia Azure in September, Daryl Lancaster in October, Robyn Spady in November. We are so fortunate to be able to bring you these nationally known speakers! They are excited to bring their expertise to our guild in this new format!

The meetings will include an opportunity for weavers to connect with each other. It also opens up something brand new -- the possibility for the first time for members from all over the country to attend -- those who could not attend in-person meetings due to distance or other circumstances. These meetings and lectures are free, but you need to register for them on the website at [www.weaversguildofboston.org](http://www.weaversguildofboston.org).

I applaud the Education Committee -- Eileen Crawford, Associate Dean; Ginny Hamilton, Morning Workshop Chair; Pat Vinter, Morning Workshop Assistant Chair; Helen Sandoz, Webmaster. They have shown tireless efforts to bring about these exciting new events on Zoom.

Helen Sandoz, Webmaster, has been pivotal in making changes to the website to bring this new information to you. She has been a vital part of the Education Committee she wrote and formatted many of the entries.

We also have a new Guild Challenge 2020-2021 "*Getting Back to Our Roots*" led by Adele Harvey and Beth Guertin. It is a fun and open challenge for all to enjoy.

The "*Covid 19 Closet Cleanout Collaboration Project*" for the 100<sup>th</sup> Anniversary Celebration is led by Laurie Steger. It brings meaning to our time at home, so please take a moment to read about it. It is a wonderful way for everyone to be included in this historic event.

The 100<sup>th</sup> Committee has a series of Zoom meetings to help answer all your questions about the Call For Artists for the WGB Exhibit at the Fuller Craft Museum, led by Julia Flanders and Laurie Steger. If you are interested in submitting your weaving for this exhibit, please contact Julia Flanders at [julia.s.flanders@gmail.com](mailto:julia.s.flanders@gmail.com).

Sue Knowles has done a wonderful job putting together the WGB Yearbook for 2020-2021. It will be coming out in early September.

Stay well and find peace in weaving!

Linda Snook, Dean



# 2020/21 Afternoon Speakers

## September PM Lecture

### *Weaving Dimensional Mandalas*

Speaker: **Anastasia Azure**

Anastasia Azure discusses her sources of inspiration for the dimensional weave sculptures and the jewelry she creates. She shares why she creates her artwork and what she hopes to bring to the world. This presentation reveals the cross-cultural, spiritual nature of mandalas as well as the symbolism of elemental geometric shapes.



## October PM Lecture

### *Parallel Threads that Parallel Life*

Speaker: **Daryl Lancaster**

Daryl Lancaster, artist, teacher, hand-weaver, writer, and professional dressmaker/designer with over 50 years experience will be discussing her views and her perspective on hand-woven clothing, recycled experiences and the creative process. Daryl will talk about her adventurous journey over the years with hand-woven clothing showing images and samples of her fabrics and garments



## November PM Lecture

### *Couture Passementerie through the Eyes of a Fiber Artist*

Speaker: **Robyn Spady**

From Chanel and Balenciaga to the House of Worth and Ralph Lauren, passementerie has been a way to elevate a garment from something ordinary to something extraordinary. What is passementerie? It's a French term without an English equivalent. Passementerie encompasses a multitude of techniques used to create embellishments. It includes the creation of buttons, cording, trim, garment closures, braiding, tassels, and much more. Modern day uses of passementerie may be found in couture fashions, like the trim edging on French cardigan-style jackets made famous by Coco Chanel and the fashions seen in period films or shows, like Downton Abbey. Passementerie also appears on historical garments, military uniforms, and in high-end home interiors. In this program, Robyn Spady will share insight into how many couture fashion designers incorporated passementerie into their garments from the perspective of how simple some of the techniques are and how they could be easily recreated and adapted into our own wardrobes.



## Education Committee Notes

The Education Committee has been working hard to create educational offerings for our members during this difficult time. We are committed to meeting the mission of our organization:

**“to educate members and the general public in the artistic and technical aspects of handweaving and to advance the standards of handweaving”**

Any member can now enjoy our Fall meetings by simply registering for meetings, workshops and afternoon speakers on our website [www.weaversguildofboston.org](http://www.weaversguildofboston.org). It is necessary to register on the website, even for a meeting, so that we can send you a link for your selected event. **You can sign up now for meetings, and registration for fall workshops starts on August 15.**

Members from anywhere can now choose to participate in guild organized meetings, lectures, and workshops, safely, from their own homes.

As we move through the Fall months of our offerings, please check our website frequently. Depending on the response, we may offer additional workshops and events. While we all hope for in person meetings to resume, we will continue to create educational opportunities that will inspire, support, and advance your individual weaving goals.

Eileen Crawford [crawfordrn@gmail.com](mailto:crawfordrn@gmail.com)

Linda Snook [linda.c.snook@gmail.com](mailto:linda.c.snook@gmail.com)

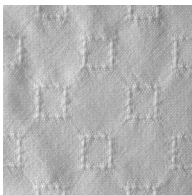
Ginny Hamilton Vham [Vham@comcast.net](mailto:Vham@comcast.net)

Pat Vinter [pat.vinter@gmail.com](mailto:pat.vinter@gmail.com)

## Special Zoom Workshop August 26, 2020

### ***Photographing & Styling Handwoven - Elaine Palmer***

We photograph our handwovens for many reasons: to catalog our personal work, for submission to juried shows, to post on our websites, on Etsy, and for printed publications. This talk discusses design and technical considerations when photographing and styling handwovens for different media. The talk includes discussion of studio lighting vs. on location ambient lighting (the sun), product and on-figure photography, outline vs. simple environment, and styling techniques Elaine used when photographing handwovens for the Weavers' Guild of Boston's 90<sup>th</sup> Anniversary book, *Interlaced*. There will be a short demo of the lighting technique and styling at the end of the presentation.



# Fall 2020 Morning Programs

**September 9, 2020**

## *Double Cloth Drafting*

Instructor: **Marcia Weiss**

This is a technical, “how to” drafting workshop in which participants will create weaves, threading, tie-up and treadling diagrams for loom-controlled double cloth. Discussion will include: vertical and horizontal tubes, double width fabric, checkerboard pockets, two single layers and pleats. This workshop will include the 5 steps to creating double cloth structures.



## **Materials needed**

Participants should have graph paper (any grid size with which they are comfortable working), a highlighter and pencil and eraser

**Attendee Limit:** 22

**October 14, 2020**

## *Tackling Turned Drafts*

Instructor: **Gretchen Romey-Tanzer**

Rosepath, Monk's Belt, Overshot, Taqueté and Honeycomb are some of the drafts that can be successfully “turned”. Some can be woven with a 4-shaft loom but others require 6 or more shafts to be successful. A common feature to these structures is that the pattern is generated by multiple shuttles with different weft colors or fiber weights. When the draft is *turned* it puts all the color into the warp and is woven with a single weft shuttle.

In this workshop we will look at samples of *turned* handwoven fabrics and their corresponding drafts. I will share a collection of re-

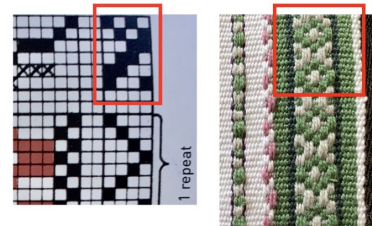
sources with the participants of where more information on the subject can be found.

Time will be spent taking standard drafts, (like rosepath) and redrawing them on graph paper in a *turned* format. Once you understand the concept it can be easily put into practice.

## **Materials needed**

Participants should have graph paper (any grid size with which they are comfortable working), a pencil and eraser

**Attendee Limit:** 22



**November 11, 2020**

## *Doubleweave V-Shawl on 4 Shafts*

Instructor: **Penny Lacroix**

Learn how to design and weave a V-shaped shawl on a single warp, with no seams! The class will start with a review of double weave on 4 shafts, appropriate for all levels of weavers. The techniques will then be applied by demonstration to show participants how to use them to weave a V-shawl or scarf. Expect “Aha!” moments! The class will then turn to design and how the choice of warp color patterns changes the final product.

## **Materials needed**

Students should have note paper and colored pencils, markers or crayons.

**Attendee Limit:** 22





# Speaker Bios

## **Anastasia Azure**

Anastasia earned her MFA in Textiles at the Rhode Island School of Design in 2011 and BFA in Jewelry Metal Arts at the California College of the Arts in 2005. She founded her business in 2017, after fourteen years dedicated to exploring handwoven sculptures.

Her background is in jewelry metal arts. First introduced to jewelry fabrication in high school, she trained professionally as a goldsmith at the Revere Academy of Jewelry Arts, San Francisco. She has been an artist-in-residence at the Appalachian Center for Craft and University of Massachusetts Dartmouth. She travels the globe teaching imaginative textile and jewelry workshops. Residing by a coastal cove in Rhode Island, she rejuvenates in salt air, contemplates tidal shifts, and meditates at sunset. Her artwork is reflective of her daily serenity and connection to Nature.

## **Penny LaCroix**

Penny Lacroix is a weaver, spinner, teacher, historian, manager, learner, creator and general lover of all things fiber. When she's not actively learning something, she's sharing with others in one way or another—making something by hand, demonstrating at historic events, or teaching a class. With past careers as an engineer, a mom, a museum educator and a museum director, and as a historical reenactor, her worlds collide in the creation of textiles and the study of historic textile tools. Penny is co-chair of the Nashoba Valley Weavers' Guild and teaches weaving and spinning. She lives in Westford, MA with her husband and their furry friends.

## **Daryl Lancaster**

Daryl Lancaster received her BA cum laude degree in Fine Arts in 1977 from Montclair State College, Montclair, NJ and has been actively working since then as a weaver/fiber artist. Comfortable with the sewing machine for more than fifty years, she spent 10 years as a production craftswoman, selling her handwoven clothing in craft markets and galleries throughout the United States. She teaches garment construction and related topics to weavers and other fiber enthusiasts across North America. In addition, Daryl exhibits her artwork in galleries across the country. She was the Contributing Features Editor for six years, for Handwoven Magazine from Interweave Press and wrote the Fashion and Color Forecast Column. She continues to write for various weaving and sewing publications and is a regular contributor to Threads Magazine. A breast cancer survivor, she uses her work as a vehicle to express who she is and the path that she has traveled. Daryl lives in northern New Jersey (Morris County).

## **Gretchen Romey-Tanzer**

Gretchen Romey-Tanzer started weaving on a floor loom in 1973. She went on to earn a B.F.A. in Woven and Constructed Textile Design, from the School for American Craftsmen in Rochester NY, and an M.F.A. from Indiana University. She also studied weaving in Finland and Canada. Gretchen's work is generally decorative and nonfunctional works for the wall. Her pieces are in the collection of the Museum of Fine Arts, Boston, Massachusetts and the Indianapolis Museum of Art, Indianapolis, Indiana. Gretchen's weaving has received awards for excellence from the American Craft Council, the Society of Arts and Crafts in Boston, and from the Massachusetts Cultural Council. In 2019, Gretchen had a one-person exhibition at the Cahoon Museum of American Art in Cotuit, MA. Locally her weaving is on display at the Tanzer Weaving Studio and Gallery in Brewster, MA.

## **Robyn Spady**

Robyn Spady was introduced to handweaving as a baby, with her handwoven baby blanket woven by her great-grandmother. Inspired by her blankie, she learned to weave at a young age and has been weaving for over 40 years. She completed HGA's Certificate of Excellence (COE) in 2004 with the specialized study Loom-controlled Stitched Double Cloth. Robyn is fascinated by the infinite possibilities of crossing threads and loves coming up with new ideas to create fabric and transform it into something new and exciting. She is committed to turning the weaving world on to double-faced fabrics, four-shaft weaves, uncommon and advanced weave structures, and passementerie techniques. Robyn is also the founder and editor of Heddlecraft magazine.

## **Marcia Weiss**

Marcia Weiss is an internationally exhibited artist, associate professor, director of the Fashion & Textiles Futures Center, Director of the Textile Design Programs and the Harold Neuman Textile Design Chair at Jefferson (Philadelphia University + Thomas Jefferson University). A specialist in woven design, Marcia teaches advanced studio courses at the graduate and undergraduate levels, as well as invited workshops and webinars. She brings to teaching more than 30 years of design industry experience, including 19 years with Burlington Industries, culminating in the role of Vice President of Design. Interested in woven structural applications, Marcia's recent research has included projects for NASA utilizing carbon nanofibers, Oak Ridge National Laboratories to harvest heavy metals from the sea and woven ligaments with Princeton University. As an artist, Marcia's fiber-based work has been in solo and juried shows and invitationals. Her current body of work involves double cloth ikats, inspired by artisanal textiles of Central Asia and West Africa, and a rich heritage of Pennsylvania German quilting. Marcia holds a BS in Textile Design from Philadelphia College of Textiles and Science and an MFA in Fibers from the Savannah College of Art & Design.

# 100th Anniversary News

## *The Covid 19 Closet Cleanup Collaboration Project*

lead by Laurie Steger

**Call for sample swatches from Members' stash,  
please donate your scraps!**

The Covid 19 Lockdown has everyone cleaning closets, reaching into their personal 'weaver's archives', finding pieces of woven samples or scraps that stir memories of the time it was made. The 100<sup>th</sup> Celebration Committee thought that it would be fun to create a large piece by collecting and arranging these bits into a stitched image.

This is a beginning of a group project that we would like to develop and submit to the Fuller Craft Museum exhibition or show at the Charles River Industrial Museum. It is a way to bring our members together to create a piece for the 100<sup>th</sup> Celebration exhibition that gives each member an opportunity to contribute. There is no fee for members to join this project, all are welcome to weave, stitch and share in this block party.

***Find more info on the Website 100<sup>th</sup> Anniversary link.***

The committee agreed on a theme for the project that *represents how we feel about home and security in this pandemic*. The presentation format will be as an 'ART Quilt' to meet the maximum dimension of 60" X 60". The quilt or quilts made will be assembled in Attic Windows pattern as our collective, but featuring individual views of the world, based on personal expressions about "home and security". (Depending on YOU, we can submit up to 3 pieces to the Fuller Craft Museum)

### **Members may participate in two ways:**

1. Swatches or fabrics that have been woven by the WGB member may be submitted in any size or technique. These may be scraps like header waste, or sampling pieces, or other pieces that may be cut and sewn into a quilt block. Send pieces of woven fabrics to Laurie.
2. You may make your own square to measure 9" X 9" includes seam allowance. Members can do different things to represent home and security. You may use a traditional quilt block pattern such as Log Cabin or a House Block or other personal expression. You may embellish with decorative stitches or other surface techniques

Please clean your closet and find swatches! Mail the between Sept to Nov 2020 to :

**Laurie Steger, 2 Cranberry Lane, South Dartmouth, MA 02748. Cell 508-272-9004**

**Email:lauriesteger11@gmail.com**

### **Preliminary Timeline (flexible)**

Depending on safety forecast, we hope to gather for finishing.

September 2020 through November 2020 : collect swatches

December 2020- March 2021 : Image and Design development

February to June 2021 : Assembly and Finishing (possible group sessions in person)

August 2021: Piece ready for submission to Fuller Craft Museum deliver to WGB

## **Three Block Examples for The Covid 19 Closet Cleanup Collaboration Project**

by Laurie Steger

The Covid 19 Closet Cleanup Collaboration Project is an opportunity for all members of The Weavers Guild of Boston to come together to create an expression about this current condition of lockdown during the pandemic of Covid 19. Many of you are able to be creative and productive at home with your various projects. Please consider how you might contribute to this collaboration.

Here is are three examples of how you might put your own swatches together. I've swished through my pile of fabric scraps, pieces that I just never threw away. There were headers, and 'failed' samples, but also cuttings left over from projects dating back to the 1980's. I chose mostly from the cotton scraps.



photo 1  
is the  
pile of  
scraps



photo 2  
is a block  
made with  
the 'Log  
Cabin' idea

## Closet Cleanup Continued

For the Crazy Quilt/Log Cabin block, the pieces were odd sizes that needed to match somehow to begin the structure. This is not a traditional block form. I machine stitched the joining seam with both a straight stitch and a zigzag stitch keeping the seam to ¼". If you have a serger, you may do this in one step. I pressed the seam to one side and top stitched to secure the seam would stay flat. I looked at the scraps and built the block by trial and error. My own critique of this particular block is that it is not a beauty. When, however, other blocks come to play alongside this one, I hope the magic of color play with companion blocks will give this one a place within the whole statement.

Another option for your quilt is to make a house block. There are many free patterns available online that have house theme. The 9" dimension is compatible with a 9 Patch quilt format. Please make the theme block 9" x 9". To give seam allowance during assembly. The diagram below represents the sewn together dimension with the block measurement at 8" sq. The Attic Windows frame will be added to each block during final assembly to build up to the required dimension.

I chose to create my own scene for an applique style block. I drew a thumbnail to get the idea going. The stitched details include needle weaving to add blue and white in the sky, a looped smoke ring, herring bone stitch on the tall tree, and ribbon roses on the picket fence. You can have fun doing this type of house theme, and when they are gathered within the quilt, I believe we will all be pleased to find our home in the Village. Please come to the Block Party!



Photo 3 a thumbnail drawing



Photo 4 expressed as an Applique block

Photo 5

Cat Block, available from online free quilt patterns. If you wish to represent a snuggle buddy during this trying time, there are several options, here is my Comfort Cat.

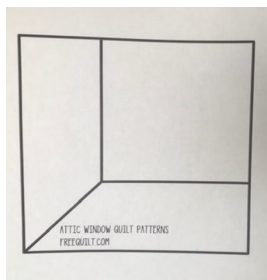


Photo 6

Attic Window pattern for assembly format

**Covid-19,  
or where have we been  
since last we met?**

**And the people stayed home.**

And read books, and listened, and rested, and exercised, and made art, and played games, and learned new ways of being, and were still.

And listened more deeply. Some meditated, some prayed, some danced. Some met their shadows. And the people began to think differently.

And the people healed. And, in the absence of people living in ignorant, dangerous, mindless, and heartless ways, the earth began to heal. And when the danger passed, and the people joined together again, they grieved their losses, and made new choices, and dreamed new images, and created new ways to live and heal the earth fully, as they had been healed.

**poem by Kitty O'Meara**

**May it come to pass!**

# Grants, 2019 Challenge, Sale

## 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](mailto: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.

### Ways to give back include the following:

- Write an article for the Bulletin describing your experience. (photos appreciated).
- Provide sample weaving drafts for the Bulletin.
- Prepare a notebook for the library of samples, notes and photos of your workshop or research.
- Teach a complimentary morning workshop, if you have prior teaching experience.

For questions or to submit an application, contact [educationgrants@weaversguildofboston.org](mailto:educationgrants@weaversguildofboston.org).

**\*Please note there is a lifetime cap per member for Education Grants of \$1,000.**

## Guild Challenge 2019 – 2020 “The Beat Goes On.....” aka The Music Challenge.

Thank you to all of you who have woven your scarves and emailed Beth your project record sheets and drafts. Since WGB is not having in-person meetings in the Fall please mail me your scarf. For those of you who signed up and have not completed your scarves as yet, there is still time. If you could get the finished scarf and paperwork to me by December 31, 2020 that would be great. If you need help you can come to my studio in Waltham and I can help you with your design or we can do it via email. If you signed up and have decided not to weave a scarf please let me know so I can remove you from the list. Again, many thanks. Beth Guertin (49 Pleasant Street, Waltham, MA 02452 [beth@aplacetoweave.com](mailto:beth@aplacetoweave.com))



## Annual Exhibit and Sale - 2020

The Weavers' Guild of Boston Annual Exhibit and Sale will not be held this year due to COVID-19. We are currently exploring other options.

For more information, please see the Bulletin and WGB website

([www.weaversguildofboston.org](http://www.weaversguildofboston.org)).





## Getting Back to Our Roots WGB Challenge 2020-2021

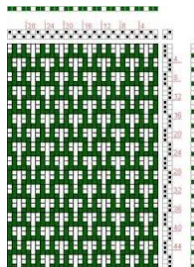
The Weavers' Guild of Boston was started in 1922 by a group of ten enthusiastic weavers who wove utilitarian pieces. The Arts and Crafts Movement was becoming popular, rayon was invented and became the faux silk, fashions changed freeing women from the corset and allowing more freedom of movement.

The January 1939 issue of the *The Weaver magazine* stated: “*The Weaver's Guild of Boston is an organization started by a group of enthusiastic weavers for the weavers of Greater Boston. Its purpose is to stimulate interest in the artistic and technical development of hand-weaving and it also aims to raise the standard of hand woven fabric by exhibitions previous to which all entering articles are carefully judged by a jury of artists.*”

In celebration of the guild's 100<sup>th</sup> anniversary, the challenge for 2020-2021 is to look at what weave structures were popular in the 1920's and modernize them. The scarves will be used for the guild's 100<sup>th</sup> anniversary exhibit at the Charles River Museum.

The scarf should have finished dimensions of 10" x 80", plus 6" of twisted fringe at both ends. Find a pattern/draft from one of the sources used in the guild's early years (listed below) and bring it into the 21<sup>st</sup> century by- adapting it to use more harnesses, and/or using the new fibers available today, and using today's fashion colors.

Along with a scarf, you will weave a 12" sample piece (finished length), part of which will be used to create a notebook for WGB library and the remainder will be used to create party favors for the 100<sup>th</sup> gala luncheon.. The documentation of your scarf (challenge project record sheet found on the WGB website and available from Beth Guertin) will also be used to create a book for participants of the drafts. Please note you will not receive your



scarf back until 2024 or later. You are encouraged to use the Guild library looking at books and magazines listed below (also available on *handweaving.net*) from the early years of the guild (1920's and early 1930's, no source later than 1939).



Popular weaving books of the 1920's were:

Edward Worst: Foot-Powered Looms and How to Weave Linens

Mary Meigs Atwater: Shuttlecraft book and Shuttlecraft Bulletins

Josephine Etses Overshot patterns

Eliza Calvert Hall: Overshot;

Anna Nott Shook: Japanese inspired weaving.;

Bronson: Early American Weaving and Dyeing

Holmes: Manuscript Notes on Weaving

Kate van Cleve: The Weaver's Quarterly (1932-1937)

The Weaver magazine from the 1920's and 1930's

The Handicrafter Magazine from the 1920's and 1930's

The article about the exhibition in 1939 stated that there were many woven items in Bronson lace.

Crackle weave, 4, 6, and 8 harness overshot, twill, log cabin, tartans and plaids..

Be creative.....Happy Weaving.....

The scarf, sample and documentation\* is due at the May 2021 guild meeting.

**\* Contact Beth Guertin for the Weaving Project Record Sheet.**

If you have any questions please contact Beth Guertin or Adele Harvey, WGB challenge co-chairs.

## WGB BULLETIN SAMPLES

### New instructions

The WGB board voted in April to end the woven sample distribution due to lack of interest in weaving the samples. The exciting news is that the board has launched a new sample program. WGB is asking members to:

1. Weave a 4 to 6" sample (often weavers have that much left at the end of their warp) for the guild library and then
2. Fill out the weaving record sheet template found on the website.
3. Take a close-up picture of the fabric. The information and picture would go into the Bulletin (we may have more than one per quarter).
4. A printed copy of the form and the sample would be put in a book in the guild library.
5. All the drafts will be found on the website on the members-only section for members to print.
6. Please submit your forms and woven samples to:

Nancy Flood, Assistant Librarian  
25 Madonna Street  
Natick, MA 01760  
Email: nancy\_flood@suite3D.com

Sample template is found on the Website or by contacting Nancy Flood, Diane Chaisson or Beth Guertin

**No Sample this month please consider submitting one for the November Issue**

## Beginning Weaving Class at NEWS

### Seeks Sample Donations

If you are cleaning out and have WGB and/or other samples that you no longer want. It's never too early to collect sample drafts for Carol Birtwistle's Beginning Weaving class! Making an extra draft sheet with samples for a participant of the NEWS Beginning Weaving class is a small effort that can have a big impact on future weavers. WGB will have a collection box at our regular meetings or you can mail the samples to Ro Spinelli (79 Kilsyth Road, South Easton, MA 02375-1054). Ro will delivered to NEWS.

## A way to Honor Marlene Marchilena

Hey Everyone!

It's up and running! The Warped Twits are ready to walk to end Alzheimer's. This group was created by my sister, Rebekah, and I to support finding a cure for this devastating disease that has directly effected our family. Alzheimer's is the leading cause of Dementia, a debilitating disease which afflicts the memory. Our mother, Marlene, Marchilena, has been living with Dementia for over a decade. Anyone who knew her, before the onset, remembers her as a vibrant, witty and extraordinary woman. We want to honor her and walk for her, in hope of some day finding a cure. For our mother and all those touched by Alzheimer's, we ask for your help. Please feel free to pass this email on to family, friends and organizations and others to support the team!

As a participant in the Alzheimer's Association Walk to End Alzheimer's®, I am leading the way to Alzheimer's first survivor — but I can't take on this disease alone. Will you join me on this important day by walking beside me? With you on my team, together we can make a real difference in the fight against the nation's sixth-leading cause of death.

Registration is easy; simply visit my Walk to End Alzheimer's participant page and join my team. If you're unable to participate, please consider making a donation to my fundraising campaign. Every dollar advances the care, support and research efforts of the Alzheimer's Association®.

Thank you!  
Alex (Marchilena) Ricci

## Sally Eyring publishes book!

### 3-d Hand Loom Weaving: Sculptural Tools and Techniques

I will be donating a copy to the library. *Sally*

[https://smile.amazon.com/gp/product/0764359908?pf\\_rd\\_r=B9N9B4CNN7MNN9PINCTA&pf\\_rd\\_p=edaba0ee-c2fe-4124-9f5d-b31d6b1bfbee](https://smile.amazon.com/gp/product/0764359908?pf_rd_r=B9N9B4CNN7MNN9PINCTA&pf_rd_p=edaba0ee-c2fe-4124-9f5d-b31d6b1bfbee)

Or Visit me at: [sallyeyring.com](http://sallyeyring.com)



## 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

## Ratings

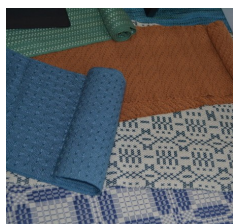
The 2020 WGB Ratings jurying was delayed because of Covid, but as this goes to press submissions are finally being juried. Look for announcements of newly earned Ratings in the November Bulletin!

And consider working on a Rating yourself! It's a great way to expanding your weaving skills, with the side benefit of helping structure your (overly abundant?) free time. The Ratings program is about education.

Starting this year, Ratings are due in February. Please note that the total number of ends used in each project and measurements before and after finishing have been added to the requirements. People already working on ratings who can't reconstruct this information for finished projects are grandfathered for those projects; be in touch for details.

But be in touch with any questions! I'm always happy to chat.

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



## Library News:



Members, please check their shelves and return books to me by September 9, our first (virtual) meeting date.

**FYI: I have a new address:**

**Joanne Germaine**  
**17 Clubhouse Lane, The Trails**  
**Hopkinton, MA. 01748**

## Obituary Jackie Ward at 97

I wanted to share the news that my mother, Jackie Ward (#777 - joined in the late 1950s or early 1960s), passed away on June 12, at age 97. She had not been actively weaving for many years, but was very active in the Guild for several decades, and I'm sure many longer-term members will remember her, so if there could be a note in the next newsletter I would appreciate it. She always thought of herself with pride as "a weaver," and she passed along her love of textiles to me (aspiring weaver, #4616).

Due to the Coronavirus, we have not yet planned a memorial service (perhaps some time in the fall?), but here is a link to her obituary:

<https://www.douglassfh.com/obituary/jacquelyn-ward>

Susan Ward  
Curator and Consultant,  
Textiles, Fashion, Design History  
15 Robinson Rd.  
Lexington, MA 02420  
H: 781-862-2750  
mobile: 617-797-2103  
[sward27@rcn.com](mailto:sward27@rcn.com)



## Nominating Report

### WGB Board Current Open Positions:

- Outreach Chair
- Public Relations Chair
- Annual Sale 2<sup>nd</sup> Assistant Chair

### WGB Board Openings for 2021/22

- Recording Secretary
- Morning Workshops Assistant Chair
- Education Grants Chair
- Membership Committee Co-Chairs
- Nominating 2<sup>nd</sup> Assistant Chair
- Outreach Assistant Chair
- Yearbook Ad Chair

## WGB Assignments 2020/2021

### Awards

Laurie Autio  
Diane Chaisson

### Bulletin Samples

Nancy Flood

### Ex officio

Carol McClennen

### Guild Challenge

Adele Harvey  
Beth Guertin

### Historian

Florence Feldman-  
Wood

### Hospitality

Kathy Zola

### Long Range Financial

### Planning

Beth Guertin  
Linda Snook  
Julia Flanders  
Susan Pippin  
Diane Chaisson  
Eileen Crawford

### 100th Anniversary

Beth Guertin  
Julia Flanders  
Linda Snook  
Diane Chaisson  
Ginny Hamilton  
Laurie Carlson-Steger  
Eileen Crawford

### NEWS Rep

Diana Vaughn

### NEWS Rep Assistant

Susan Haggerty

### Ratings

Ruth Buchman

### Social Media

TBA

### Used Loom List

Helen Sandoz

### Wholesale Publication Orders

Beth Guertin

## Charles River Weavers—Monet Challenge



2019/20 challenge was to weave our interpretation of Monet's "*Poppy Field in a Hollow near Giverny*" found at the Metropolitan Museum of Art in Boston. A trip for viewing of the original and a tour of the Museum took place in October of 2019. We could use any method and any portion of the painting we were inspired to do.

Here are a few of the articles submitted:

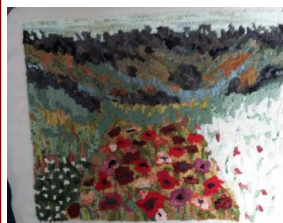


Elizabeth Springett –Crackle

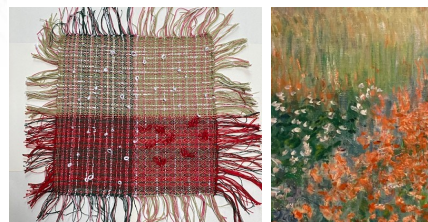
Linda Snook  
Log Cabin Lace



Uta Taylor  
Hooked Tapestry



Diane Chaisson  
Straight twill  
Hand Laid in



Carol McClennen  
Rep Weave

