Yearbook

2019 – 2020

The Weavers' Guild of Boston

P.O. Box 366, Andover, MA 01810

www.weaversguildofboston.org

CONTENTS

Section 1 – General Information 1-1

Guild Information 1-1

Charter Members 1-2

Former Deans 1-2

Directions by Car 1-4

Meeting Cancellations 1-5

Board Meetings 1-5

May Meeting 1-6

Annual Exhibit & Sale 1-7

Outreach & Community Involvement 1-7

Plimoth Plantation 1-8

Library.....1-8

Education Grants 1-9

NEWS 1-10

HGA and Convergence 1-10

Complex Weavers 1-11

CONTENTS

Section 2 – Weaving Ratings 2-1

General Information 2-1

Definitions 2-7

Helpful References 2-10

Requirements for Apprentice Rating 2-15

Requirements for Journeyman Rating 2-20

Requirements for Master Weaver Rating 2-26

Requirements for Master Weaver Plus Rating 2-31

Section 3 – Guild Bylaws 3-1

Section 4 – Annual Information 4-1

Officers 4-1

Standing Committees 4-2

Assignments 2018-2019 4-5

Honorary Members 4-9

Distinguished Achievement Award 4-10

Mary Merrill Distinguished Achievement Award 4-10

Celebration of Weaving Life Award 4-11

Constance Gallagher Award 4-11

Dorothy Glowacki Awards 4-12

CONTENTS

Helen Barrett Award....4-12

Deborah Berry Award....4-13

Section 5 – Programs 5-1

Calendar of Events 5-1

General Programming....5-3

September 11, 2019 5-5

October 2, 2019....5-8

November 13, 2019 5-11

February 12, 2020 5-14

March 11, 2020....5-15

April 8, 2020 5-18

May 13, 2020....5-21

Special Multi-Day Workshop....5-23

Section 6 – Members.... 6-1

Active Members 6-1

Commission Weavers....6-48

Teachers....6-49

Section 7 – Advertisers 7-1

SECTION 1 – GENERAL INFORMATION

Guild Information

Founded in 1922, the Weavers' Guild of Boston is the oldest weavers' guild in the United States. With nearly 300 members worldwide, its monthly meetings aim to educate members and the general public in the artistic and technical aspects of handweaving and to advance the standards of handweaving.

The Weavers' Guild of Boston meets the second Wednesday of the month from September through May, except December and January, at the Congregational Church of Westborough, 57 West Main Street, Westborough, MA. Guests are always welcome.

For daytime meetings, a free information/sharing session begins at 9:15 am. At 10:00 a.m., morning workshops begin. Other areas open throughout the morning include the members' sale area and the library. At noon, bring-your-own bag lunch, with coffee, tea and dessert provided by the Guild. At 12:30 p.m. there is a short business meeting, followed by our afternoon program which concludes by 3:00 p.m.

Other Guild offerings include a quarterly Bulletin (which includes a handwoven sample with weaving instructions), a Ratings program, loom sales, education grants, special extended workshops, and participation in our annual exhibit and sale. The Guild is affiliated with the New England Weavers Seminar (NEWS), Plimoth Plantation, Complex Weavers, and the Textile Museum (Washington, D.C.).

Charter Members

Miss Myra L. Davis, First Chairman
Miss Dorothea Gilman, First Secretary
Mrs. William Allan Hayes
Mrs. Alfred Hewins
Mrs. Frances S. Kershaw
Mrs. Wayland Manning
Mrs. John Thomas
Miss Ellen Webster
Miss Constance Williston
Miss Cora E. Morse

Former Deans

1923-1931	Mrs. Frances S. Kershaw (Justine)
1931-1933	Miss Bertha E. Hewett
1933-1935	Miss Cora E. Morse
1935-1937	Mrs. Charles H. Tucker
1937-1939	Miss Kate Van Cleve
5/39-10/39	Mrs. Owen D. Bredbury
10/39-5/40	Mrs. R. Ward Hillman
1940-1942	Miss Sadie May Morse
1942-1944	Mrs. Harold W. Reed (Grace)
1944-1946	Mrs. William B. Munroe
1946-1948	Mrs. Lillian A. Sargent
1948-1950	Mrs. W. Linwood Chase (Hazel)
1950-1952	Miss Winogene Redding
1952-1954	Mrs. Barnet Shaffer
1954-1956	Miss Helen Potter
1956-1958	Mrs. Elmer K. Pilsbury (Frances)
1958-1960	Mrs. J. Roswell Gallagher (Connie)
1960-1962	Mrs. Edward Hellier
1962-1964	Mrs. Carl M.F. Peterson (Dorothy)
1964-1966	Mrs. Alan C. Beck (Dorothy)

Former Deans, cont'd

1966-1968	Mrs. Robert M. Barrett (Helen)
1968-1970	Mrs.Theodore J.Yusko (Mary)
1970-1972	Mrs. Charles Merrill (Mary)
1972-1974	Mrs. William G. Glowacki (Dorothy)
1974-1976	Mrs. Charles J. Burton (Dorrie)
1976-1978	Mrs. Claude E. Shannon (Betty)
1978-1980	Mrs. Arthur E. Brown (Peggy)
1980-1982	Mrs. Keith Rabinov (Kaye)
1982-1984	Mrs. G. Robert DeLong (Nancy)
1984-1986	Arlene Joslyn Ilgenfritz
1986-1988	Adele P. Harvey
1988-1990	Martha Riley Pappas
1990-1992	Dr. Elizabeth Lang
1992-1994	Deborah Watson
1994-1996	Barbara Herbster
1996-1998	Marjorie Thompson
1998-2000	Peggy Church
2000-2002	Marlene Marchilena
2002-2004	Ruth Ward
2004-2006	Diana B. Frost
2006-2008	Florence Feldman-Wood
2008-2010	Laurie K. Autio
2010-2012	Nancy Hodes
2012-2014	Rosemonde Reilly Spinelli
2014-2016	Susan E. Targove
2016-2018	Diane Chaisson

Directions by Car

Monthly Guild meetings are held at the Congregational Church of Westborough, 57 West Main Street, at the intersection of Church Street and West Main Street in Westborough Center, MA.

From **MAINE**: Take 95 South, to 495 South, to *

From **NEW HAMPSHIRE**: Take 93 South, to 495 South, to *

From **BOSTON AREA and EAST of 128**: Take the Mass. Turnpike West, to Route 495 North to *

From **SOUTHERN MASS and CAPE**: Take 495N to *

* Rte. 9 West, 1.2 miles, to Rte. 30 West (this exit is the next right hand after Rte. 30 East sign) - upon leaving Rte. 9, you will circle to the right, under 9. Now on Rte. 30, heading toward Westborough Center, travel approximately 1.6 miles. The Church parking lot and Church will be on your *right*. The Parking Lot is just before the church, between the Town Library and the Church. There is also unmetered parking along Main St., in front of and across the street from the Church, as well as on Church Street.

From **CONN., WESTERN MASS., N.Y. and VERMONT**: Take the Mass Turnpike East to Route 495 North (exit 11A). Go one exit to Route 9 West (exit 23). Follow directions from * above.

From **R.I.** depending upon which is easier – take 495N to 9W to * or take Route 146 to Route 20E to Route 9 E toward Westborough. There is a fork just after a Christmas Tree Shop, bear right (staying on Route 9) until you reach Route 135. Turn right on Route 135 into Westborough Center, this is a rotary, but

you will not enter it. Take a right turn onto Route 30 (West Main St.). The Church is ¼ mile on the right, just after the library.

For detailed driving directions and maps, enter the Church's street address (57 West Main St., Westborough) into any navigation app.

Meeting Cancellations

Guild meetings will be cancelled if the **Westborough Public Schools** are closed due to severe weather. Listen to the Boston television stations, or the WBZ AM radio station (1030) for cancellation information. WBZ also lists school closings on their website at www.wbztv.com/schoolclosings. You may call the Dean or Associate Dean for verification.

Please do not call the Church Office.

Board Meetings

Board meetings are held quarterly, generally in November, March, May and August. Exact dates are determined by the board members' schedules and may be obtained by contacting the Dean. The meetings may be held in person or by email per the bylaws.

Any member who has an item for the board's consideration should prepare a set of discussion points, pros and cons involved in the decision, and mail or email the discussion to the dean two weeks before the meeting.

May Meeting

The May meeting is the second Wednesday in May. The meeting includes a Special Program, which varies by year. It may consist of a yarn, equipment and book sale, auction or swap or a special guild challenge. The meeting also includes Exhibits of Members' Ratings Work, Workshop Results Displays, and Intake of NEWS Entries (during odd years) as well as:

Fashion Show of Wearables and Non-Wearables: This is a no stress, light-hearted chance to display what you have been weaving this year and receive numerous compliments and weaver's handshakes. If it is not wearable, you can hold it up, drape it over yourself inappropriately, or coerce a friend to pose as the table the runner should be sitting on. Pieces from guild classes and workshops are welcome. Strut your stuff, bring your camera, cheer on the participants, and let your inner model or paparazzi loose.

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. (Please secure an ingredients list for your dish to help people with dietary restrictions - thank you.) Coffee, tea and dessert are on the house. If your Guild Number is below 1000 or your birth date is before 1935 please be our guest - you are exempt from bringing a food contribution.

Annual Business Meeting: The Dean wraps up the annual business and celebrates 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.

Annual Exhibit and Sale - 2019

The Weavers' Guild of Boston Annual Exhibit and Sale will be held at the Weston Art and Innovation Center, 356 Boston Post Road, Weston, MA. This year's event will take place Friday, November 15 through Sunday, November 17 with setup on Thursday, November 14. Hours on Friday and Saturday are 10:00 – 6:00, Sunday 10:00 – 3:00.

Members may sell their own woven work, with a portion of their revenue being retained by the Guild to support textile education grants. The annual Guild challenge will be on display. All members are encouraged to participate and/or attend. For details, see the Bulletin and WGB website (www.weaversguildofboston.org).

Outreach & Community Involvement

The Guild is committed to promoting interest in weaving among the general public. We sponsor a range of outreach programs, partner with other organizations, and respond to requests to have guild members provide demonstrations and information.

In 2019/2020 WGB aims to expand our Outreach efforts to engage more Guild members and more community organizations and events. Outreach directly serves the WGB purpose of promoting interest in and understanding of weaving, both within the Guild and among the general public.

To energize our Outreach efforts, we hope to identify members who can be involved in an event as a demonstrator, explainer, greeter and weaving/WGB cheerleader. WGB hopes to be involved in ten to twelve events a year. Outreach activities and

programs include publicity about WGB. They are offered without charge, and participating members may not accept payment. Organizations where WGB provides outreach may place an announcement and small captioned picture on the WGB website Outreach page to publicize the event.

In addition to public events, The Guild's Wednesday Morning Workshops and Multi-Day Workshops are open to the public at modest, non-member rates, space permitting. The Guild's long standing Annual Exhibit and Sale in late fall is open to the public and free for all to attend. Each year boasts a new exhibit as well as an extensive array of handwovens. Guild members are on hand to describe the exhibit and answer questions about their work and weaving in general.

For more information about all Guild outreach efforts, contact Caroline Ronten or Jane Moore, or email the Guild via the website 'Contact Us' page.

Plimoth Plantation

For many years the Weavers' Guild of Boston has had a supportive relationship with Plimoth Plantation, a living history site in Plymouth, MA. Our contributions of handwoven and handknitted historical reproduction textiles are used daily by the costumed interpreters of the museum at the reconstructed Plimoth Village. Anyone wishing to participate in this project should contact the liaison, Marnie Smith, for currently needed fiber items.

Library

The Library is open 9:30 a.m. to 12:30 p.m. on meeting days.
A list of books, DVDs, and Videos are available for viewing on the Guild's website: www.weaversguildofboston.org.

Library Rules:

• You must be a Guild member of good standing for three months.

• Only two items may be borrowed at a time by a Guild Member in good standing.

• Books may be kept for one month only.

• The fine for overdue items is $1 per month per item.

• When items are overdue by three months, a bill will be sent for the cost of the item, plus the overdue fine. In the case of out-of print material, the borrower will also be billed for the cost of a search.

• At the discretion of the Librarian certain books or papers may be deemed too rare, fragile or valuable to be circulated. Those items will be available for study when the Library is open. Also note, Swatch notebooks may only be viewed in the Library.

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, skill development, research and independent study.

Application forms are located on the WGB website, and must be mailed to the Education Committee Chair along with a SASE.

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 a year of receipt of the grant. Ways to give back include the following:

- Write an article for the Bulletin.
- Weaving yardage for samples for the Bulletin (free membership not applicable)
- Prepare a notebook for the library of samples and notes 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.

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

NEWS

NEWS (New England Weavers' Seminar) is a conference held every odd-numbered year, within the New England states over several days in July. The dates are July 11-14, 2019 at Smith College, Northampton MA. NEWS includes workshops, lectures, exhibitions, guild and juried exhibits, a fashion show and commercial exhibits and sales. It would be great to have a huge number of Weavers' Guild of Boston members exhibiting in either the Gallery or Fashion show or both!

Website: www.newenglandweaversseminar.com.

Diana Vaughn is the WGB NEWS rep
dmdc01@aol.com
Susan Haggerty is the Assist. WGB NEWS rep
SusanBrownHaggerty@gmail.com

HGA and Convergence

The Handweavers' Guild of America, Inc. is a nonprofit, international organization for fiber artists of all levels. HGA is dedicated to encouraging excellence, inspiring creativity, and preserving fiber

traditions through educational programs, a biennial seven-day conference (Convergence, occurring in even years), and its quarterly publication, Shuttle, Spindle and Dyepot.

Contact information: 1255 Buford Highway, suite 211, Suwanee, GA 30024. Tel. 678-730-0010. email: hga@weavespindye.org. Website: www.weavespindye.org.

Complex Weavers

Complex Weavers is a nonprofit, international organization for weavers of all levels who are interested in the techniques of complex weaving, challenging themselves, and sharing the journey. CW publishes a Journal of member articles three times a year, has nearly 30 ongoing study groups, a large lending library, and runs a three-day education-focused Seminar, most recently held from July 10-13, 2018 in Reno, NV.

Contact information: Membership Chair, P. O. Box 1901, Johnson City, TX 78636-1901.

Email **CWMembership@complex-weavers.org** for membership questions.

Website: http://complex-weavers.org/.

The New England area rep is Diana Frost, **dianabfrost@gmail.com.**

SECTION 2 – WEAVING RATINGS

As a service to its members, the Guild offers a weaving ratings program in four levels:

Apprentice
Journeyman
Master
Master Plus

Ratings are a valuable study guide for serious weavers who are interested in developing their knowledge and skills. They offer the weaver a rare opportunity to have work undergo critical and constructive analysis.

General

I. RATINGS CHAIR

A. Appointed by the Dean biennially

B. Must be a Master Weaver

C. Arranges Jurying

1. Establishes the date by which the articles are to be submitted, traditionally the regular March Guild meeting
2. Selects a jury, providing them with jurying criteria and information
3. Schedules the places and dates for judging (once a year)
4. Collects submissions and mails back as needed
5. Maintains anonymity and privacy of jurors and those submitting work

D. Answers all questions pertaining to clarification of the requirements or terms

E. Maintains all records and forms
   1. Registration
   2. Updating forms, yearbook
   3. Presents certificates
   4. Keeps a record of expenses.

F. Publicizes the program
   1. Announces reminders of due dates and any changes in the requirements through the newsletter, website, and at the Guild meetings
   2. Reports as needed to the membership and Board
   3. Announces ratings awards at the Annual Meeting

II. JURY

A. Appointed by the Ratings Chair

B. Three knowledgeable and experienced weavers who are willing to act as anonymous jurors. Ideally, at least two of the three should be members of WGB. They should be Master Weavers, from WGB or another program, or weavers with similar qualifications.

C. Each member works independently and privately

D. Gives constructive suggestions for growth and improvement along with points of strength

III. GENERAL REQUIREMENTS

A. SUBMISSION FEES
   1. For Apprentice: $25.00 per application
   2. For Journeyman: $25.00 per application
   3. For Master: $25.00 per application
   4. For Master Plus: $25.00 per application

5. If any pieces are submitted for immediate re-jurying at any level, a second fee of $25.00 will be assessed.

B. GENERAL

1. Every article has been woven by the applicant who is submitting material for a rating.
2. Credit is given only if workmanship, function, design, and originality are acceptable to the jury.
3. Only one rating may be passed per year. An applicant must be approved as a WGB Apprentice before being eligible for Journeyman, and as a WGB Journeyman before submitting for a Master Weaver rating.
4. Master Plus requirements may be submitted by members who have WGB Master Weaver rating or the equivalent from another source approved by the ratings chair.
5. Work submitted for one rating may not be resubmitted for a subsequent higher rating.
6. If the candidate's entry is not accepted by the jury, those pieces which were not accepted may be fixed or re-woven and submitted for re-jurying with the pieces which passed. The reason for submitting all required pieces is that not only are all requirements judged independently, all of the requirements are viewed and assessed as a "body of work." The candidate has two choices:
   a. Correct and resubmit the rejected articles within two weeks of their return and in time for them to be re-juried prior to the announcement of ratings passed at the Annual (generally May) meeting, at the Chair's discretion.

b. Submit the pieces which passed and the replacement pieces at another year's jurying.

7. Candidates must inform the Chair in writing or by email by March 1st or earlier when a decision has been made to submit a rating.
8. Written materials and articles from passed ratings will be exhibited at the Annual meeting (generally in May) when ratings are announced. If you are not present a guild member will help arrange the display under the direction of the Ratings Chair.

C. NOTEBOOK

1. All paper work must be placed in a notebook.
2. All paper work must be placed in plastic sleeves (page protectors).
3. All paper work must be neatly typed, written in ink (not pencil—with the exception of required hand-drawn drawdowns), or computer-generated.
4. All information must be visible without removing pages from protectors.
5. Include all information required on the OFFICIAL RECORD SHEETS.
   a. The record sheets may be downloaded from the WGB Website. 12 Shaft and 24 Shaft record sheets are available.
   b. If you generate your information by computer, use the template available on the guild website.
   c. Use your GUILD NUMBER on record sheets. Do not write your name on record sheets. Signed statements from Apprentice Level candidates are removed prior to judging.

d. Attach YARN SAMPLES to page for each piece, sampler, or gamp.

e. Attach 4" or larger woven SAMPLE, COLOR XEROX, or COLOR PHOTO of work.

f. DRAWDOWN for each piece (hand or computer generated as directed in the different levels)

g. DENTAGE (reed used and denting scheme)

h. FINISHING INFORMATION (how was it washed, pressed, etc.)

i. Write the name of the article (e.g. mat, scarf, runner) at the upper left of the record sheet.

j. LABEL the pages of the notebook and the tags on each article to correspond with the number and/or letter of the requirement.

k. Include a BRIEF discussion of your DESIGN PROCESS for each piece.

How were you inspired?

How did you modify the idea?

What makes this piece yours?

Where might you go with this idea in the future?

6. Complete INVENTORY SHEET. An inventory sheet is a list of all the items in your submission, including the Notebook, and should be placed at the front of the Notebook. It is a check to be sure all pieces are accounted for, when submitted and when returned to the weaver.

7. Specific REFERENCES for each project should be noted on individual record sheets.

D. WOVEN WORK

1. DO NOT ATTACH YOUR NAME IN ANY WAY TO YOUR WOVEN WORK. USE YOUR GUILD #.
2. Tag each woven item with the number and letter of the requirements (e.g. II.E.2a).
3. All articles must be finished appropriately, clean, and in new condition.
4. All stitching must be done by hand or as specified for a commercial-type pattern.
5. If someone else does the sewing, s/he must be given credit and named on the record sheet.
6. No knots in warp or weft.
7. Pillows may be left unstuffed. If stuffed, the pillow must be able to be opened. Zippers are not required.
8. Wall hangings must be ready to hang.
9. Repair snagged threads, cut off thread ends, and check over carefully.

E. TRANSPORTATION OF ENTRIES

1. Mail (UPS, USPS, an Air Cargo Service, etc.) or hand deliver your entries to the address designated by the Chair and published in the Bulletin so it arrives by the date specified, usually the date of the March meeting.
2. If the weaver is unable to deliver the work at the Guild meeting, she/he will be notified of the address to which the entry is to be sent.
3. Mailed packages must include postage or label for return shipping.

Definitions

An ***article*** is a usable, finished item.

A ***finished*** item means that the woven piece has been hemmed, washed, pressed, and submitted to any other process necessary to make the article complete and ready for use (see Zielinski, Reference Material List).

A ***sampler*** is a piece of weaving done on the same threading which shows variations of pattern, color, and/or texture in the warp, weft, and/or tie-up. A sampler is one continuous piece.

A ***gamp*** is a sampler in which a specified width (e.g. 3") is threaded multiple (e.g. 5) times across the width of the warp with, for example, 1) the same structure at different setts; or 2) different colors; or different color combinations (color and weave). Woven as drawn in, a gamp illustrates a variety of possibilities in both warp and weft as specified in the individual requirements. (See Mary Black)

A ***draft*** is a graphic representation of: (a) threading, (b) tie-up, (c) treadling (or liftplan), and (d) resulting fabric or drawdown (not always shown). Drafts should employ standard symbols.

A ***profile draft*** is a short form of a threading draft; each square of graph paper is equal to the group of threads representing one repeat or block.

A ***drawdown*** is a graphic representation of a weave structure, both warp pattern and weft treadling. It is a picture of what the weave will look like. Conventionally black squares represent a warp thread on the surface of a thread-by-thread draft, or a block weaving pattern in a profile draft. The purpose of the drawdown is to help visualize the pattern and to check that the desired interlacing occurs without long floats or other peculiarities. On a symmetric repeating pattern it is enough to show 1 1/2 times the repeat in warp and weft. In addition,

borders and other parts of the pattern not otherwise detailed, should be drawn down fully.

Mirrored means that one side is a mirror image (or reversal, or left and right-handed version) of the other. For example, a point threading or treadling is mirrored, whereas straight draw is not.

Originality means your interpretation of a weave. For example, in a Summer and Winter project, your choice of material, color, sett, arrangement, combination, and number of repeats per block, and function make the work original. Copying the instructions in a book or workshop exactly is not original.

Amalgamation Weave is related to satin construction and the concept of multiple tabby weave. For more information see Alice Schlein's book, Network Drafting.

A *Balanced Weave* (woven square) has the same number of weft picks per inch as warp ends per inch. For some structures it may be defined as the same number of pattern picks per inch as warp ends per inch.

A *Balanced Twill* is any twill with the same amount of warp and weft showing on each face. It may or may not have a 45° angle as part of the design when beaten square.

A *Braided Twill* (also called plaited or entwining twills) contains sections of right and left twills which meet at right angles (usually) to give the effect of braided ribbons. See Twill Weaves and Derivatives by I.C.S. Staff (available on handweaving.net)

A *Fancy Twill* generally consists of lines of a regular twill weave separated by areas of other twills at different angles, small spots, or other small weaves. See Twill Weaves and Derivatives by I.C.S. Staff (available on handweaving.net).

Embroidery weaving is the process of ornamenting a web as it is being woven to make a decorative design of supplementary weft threads which pass back and forth where they are needed for the design. True embroidery weaves are done on plain weave, with a design placed at the will of the weaver. By this definition, double weave pick-up, leno, Brook's Bouquet, etc. are not included, but brocading, and inlay are (see References).

Network Drafting terms (initial, telescoping, and digitizing) and construction may be found in Alice Schlein's book, Network Drafting.

A *Handloom* is any loom where each step is initiated by the weaver. It includes the gamut from backstrap, frame, and warp-weighted looms, to common floor and table looms, to draw, dobby (mechanical or computerized), and simple jacquard looms. A handloom will not operate when the weaver walks away. It is dressed by the weaver, and the weaver must initiate the opening of each shed (by hand, levers, treadles, buttons, etc.), the passage of the weft through the shed (by hand, shuttle, or pulling a fly-shuttle cord), the placement of the weft (by hand, hand beater, beater bar), etc.

An *Unassisted Handloom* does not use the auxiliary equipment noted below.

Auxiliary equipment includes any device or mechanism added, either temporarily or permanently, to an unassisted handloom. Examples include fly shuttles, automatic cloth advance, mechanical dobby devices, and computer dobbies. Double warp beams, temples, and sectional beams are considered standard. When in doubt call the Ratings Chair.

A *Shed* is an opening caused by lifting (and or lowering) some set of threads. In a shaft loom, it is a combination of shafts. There are a number of way to fulfill the Master requirement I.B.7: Use direct tie, use levers on a table loom, re-tie the treadles

for different parts of the piece, do some pick-up, use a dobby loom of some sort, etc.

Helpful References

BASIC and GENERAL WEAVING

The Art of Weaving, Regensteiner, Else

Encyclopedia of Hand Weaving, Zielinski, S.A.

Fabric Analysis, Posselt, E.A.

Fibre Facts, Hochberg, Bette

The Final Steps: Traditional methods and contemporary applications for finishing cloth by hand, Gordon, Beverly

Finishes in the Ethnic Tradition, Baizerman, Suzanne

Finishing Touches for the Handweaver, West, Virginia

Learning to Weave, Chandler, Deborah

Magic in the Water, Fry, Laura

Manual of Swedish Handweaving, Cyrus-Zetterstrom, Ulla

Mastering Weave Structures, Alderman, Sharon

New Guide to Weaving Number 1: How to Wind a Warp & Use a Paddle, Osterkamp, Peggy

New Guide to Weaving Number 2: Warping Your Loom & Tying On New Warps, Osterkamp, Peggy

New Key to Weaving, Black, Mary

Opening a Door to Two Harness Techniques, Francisco, Irene

The Primary Structures of Fabrics, Emery, Irene

Processing and Finishing Handwoven Textiles (The Weavers' Guild of Boston, Monograph #3), Merrill, Mudge, Koob, Ewert-Taylor, and Wright (eds.)

Textile Arts Index 1950 - 1987, Wilson, Sayde, and Jackson, Ruth

Warp and Weft - A Dictionary of Textile Terms, Burnham, Dorothy

Weaver's (formerly A Prairie Wool Companion), Golden Fleece Publications

The Weaver's Book, Tidball, Harriet

Weaver's Study Course, Regensteiner, Else

Weavers' Wisdom (The Weavers' Guild of Boston, Monograph #2), Corey, Rosita and Mary Elizabeth Shannon (eds.)

The Weaving Book, Bress, Helene

Yarn, Cloth, and Draft Calculations, I.C.S. Staff

DRAFTING

Complete Book of Drafting for Handweavers, van der Hoogt, Madelyn

Designing and Drafting for Handweavers, Frey, Berta

Designing with Blocks, Keasbey, Doramay

Network Drafting, Schlein, Alice

STRUCTURE

8, 12....20: An Introduction to Multishaft Weaving, Wertenberger, Kathryn

1000 (+) Patterns in 4, 6, and 8 Harness Shadow Weaves, Powell, Marion

Complex Weavers Journals and Newsletters

The Crackle Weave, Snyder, Mary

Designing with Blocks, Keasbey, Doramay

Double Two-Tie Unit Weaves, Barrett Clotilde and Eunice Smith

Double Weave in 4-8 Shafts, Arn-Grischott, Ursina

Embroidery Weave Workshop, Jones, Jeanetta

Four Harness Huck, Neher, Evelyn

The Handloom Weaves, Tidball, Harriet

A Handweaver's Pattern Book, Davison, Marguerite P.

Handwoven Decorative Trim: An Introduction to Weaving Passementerie Trims, Robyn Spady

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Loom-Controlled Double Weave: From the Notebook of a Double-Weaver, O'Connor, Paul R.

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Patterns for Tapestry Weaving, Harvey, Nancy

Parallel Shadow Weave (The Weavers' Guild of Boston, Monograph #6), Voolich, E. and Lang, E.

Point Twill With Color-and Weave, Windeknecht, Margaret B.

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Rugweaving Techniques: Beyond the Basics, Collingwood, Peter

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Structure of Weaving, Sutton, Ann

Summer and Winter & Beyond, Barrett, Clotilde

Summer and Winter: A Weave for All Seasons, Sullivan, Donna

Tapestry Weaving, Harvey, Nancy

The Tapestry Workbook, Russell, Carol K.

Techniques of Rug Weaving, Collingwood, Peter

The Techniques of Woven Tapestry, Beutlich, Tadek

Versatile Bronson (The Weavers' Guild of Boston, Monograph #5), Burton, Dorothy

Weave Construction and Cloth Analysis, I.C.S. Staff

Weft-Faced Pattern Weaves: Tabby to Taqueté, Hoskins, Nancy

Woven Structure and Design: Part I - Single Cloth Construction, Goerner, Doris

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DESIGN

Advanced Textile Design, Watson, William

Complex Weavers Journals and Newsletters

Designing with Blocks, Keasbey, Doramay

Exploring Multishaft Design, Inouye, Bonnie

Falcot's Weave Compendium, Falcot, P. (Ann Sutton)

Forgotten Pennsylvania Textiles of the 18th and 19th Centuries, Thompson, Marjie et al.

Fundamentals of Textile Designing, I.C.S. Staff

The Gartner Manuscript, Valk, Gene

A Handbook of Weaves, Oelsner, G.H.; revised by Dale, Samuel S.

The Handweaver's Pattern Directory: Over 600 Weaves for 4-shaft Looms, Dixon, Anne

A Handweaver's Source Book, Davison, Marguerite P.

Huck Pattern Collection, Weavers Guild of Boston, Ciaranello, Rita, Jayne Flanagan, and Marjie Thompson (eds.)

Ideas in Weaving, Sutton, Ann

Jacob Angstadt, His weaver's patron book, Holroyd, Ruth and Ulrike Beck (eds.)

The Liftplan Connection: Designing for Dobby Looms with Photoshop and Photoshop Elements, Schlein, Alice

Multiple Harness Patterns from the Early 1700's: The Snavely patterns, Abel, Isabel

On Weaving, Albers, Anni

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16 Harness Patterns - The Fanciest Twills of All, Wood, Irene K.

Symmetries of Culture: Theory and practice of plane pattern analysis, Washburn, Dorothy and Donald Crowe

Textile Design and Color, Watson, William

The Textile Design Book, Jornstrop, Karin and Eva Kohlmark

Twill Weaves and Derivatives, I.C.S. Staff

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A Weaver's Book of 8-Shaft Patterns: From the Friends of Handwoven, Strickler, Carol (ed.)

Weaving Designs By Bertha Gray Hayes: Miniature Overshot Patterns, Smayda, Norma et al. (eds.), WGRI

The Woven Pixel, Schlein, Alice and Bhakti Ziek

COLOR

The Art of Color, Itten, Johannes

Color Perception in Art, Birren, Faber

Color and Fiber, Lambert, Patricia, Barbara Staepelaere, and Mary Fry

The Elements of Color, Itten, Johannes

The Eye and the Brain, Gregory, E. L.

The Interaction of Color, Albers, Josef

Principles of Color and Color: A Survey in Words and Pictures,

Birren, Faber

Principles of Harmony and Contrast of Colours and Their

Applications to the Arts, Chevreul, M.E.

Theory and Use of Color, DeGrandis, Luiguina

NOTE: Many of these books are available in the WGB Library or online at http://www.handweaving.net/

Requirements for Apprentice Rating

The purpose of this rating is to demonstrate competence in the basic techniques of weaving.

I. WOVEN ARTICLES (TOTAL REQUIREMENT OF 6 FINISHED ARTICLES, plus 3 GAMPS or 2 GAMPS and 1 COLOR WHEEL. (A gamp is not a finished article, just as a sampler is not a finished article.)

Present six well-woven finished articles on six different warps. You must include all the requirements below.

A. FIBER requirements

1. At least one entirely in cotton
2. At least one entirely in linen
3. At least one entirely in wool. Please note that alpaca is not wool.
4. At least one with a combination of two or more fibers

B. STRUCTURE requirements

1. Balanced straight twill, beat square (ppi=epi)

2. Overshot of your choice with fine tabby and heavier pattern weft

3. A structure different from the above, where structure and pattern are the primary design elements.

C. COLOR requirements: One piece in at least THREE of the following color harmonies (3 separate articles):

1. Monochromatic
2. Analogous
3. Extended Analogous
4. Complementary
5. Split Complementary
6. Triadic

D. EQUIPMENT

1. You must use a hand loom where each step is initiated by the weaver
2. Record the loom, any auxiliary equipment, and any design software used for each piece: number of shafts,

model, loom type, fly shuttle, auto-advance, dobby, computer dobby, etc.

3. Use an unassisted hand loom for at least two pieces where the selvedges show.

E. OTHER Weaving Requirements

1. All pieces must be ORIGINAL. Work copied from published directions is not considered original.
2. Minimum size of each piece when finished must be 150 square inches excluding any fringe.
3. Selvedges must show on at least two of the articles.
4. Stress the following points:

   Accurate threading and treadling

   Even beat

   Even edges

   Proper finishing

   Pleasing effect

   Appropriate to function

Good note and record keeping

II. WOVEN GAMPS (3 GAMPS or 2 GAMPS plus COLOR WHEEL)

A. SETT GAMP

1. Use at least 5 different setts in the warp
2. Beat at the same ppi as setts
3. One yarn in warp and weft except for divider threads (use contrasting color for divider threads)
4. Your choice of colors, fiber, texture, structure
5. Minimum of 3" per section in warp and weft.

6. WRITTEN: Evaluate each section and suggest uses for this sett/ppi combination for this yarn.

B. COLOR and WEAVE GAMP

1. WRITTEN: Define Color and Weave Effects. How do they differ from plaids and checks?
2. Use at least 5 different color sequences in the warp and weft (such as A,B; A,2B; 2A,2B; etc.)
3. One smooth yarn in two contrasting colors in warp and weft plus a third contrasting color for divider threads
4. Your choice of colors, fiber, and structure
5. Minimum of 3" per section in warp and weft.

C. COLOR GAMP or COLOR WHEEL (see IV.B)

D. EQUIPMENT

1. You must use a hand loom of any type where each step is initiated by the weaver.
2. Record the loom, any auxiliary equipment, and any design software used for each piece: Number of shafts, model, loom type, fly shuttle, auto-advance, dobby, computer dobby, etc.

E. OTHER Weaving Requirements

1. Selvedges must show on the gamps.
2. Stress the following points:

   Accurate threading and treadling

   Even beat

   Even edges

   Proper finishing

Pleasing effect

Appropriate to function

Good note and record keeping

III. DRAFTING

HAND DRAFTED

1. Pattern thread drawdown of an overshot design (do not include tabby picks). This can be any overshot design, not necessarily the one woven for I.B.2.
2. Convert the same threading to a twill, and draw it down tromp as writ.

B. Your choice of hand or computer drafted

1. A complete drawdown for each article woven (total of six). See Definitions: drawdown

IV. COLOR THEORY

A. DEFINITIONS (Written): Define briefly in words:

1. Monochromatic
2. Analogous
3. Extended Analogous
4. Complementary
5. Split Complementary
6. Triadic
7. Primary, Secondary, and Tertiary (Intermediary) Color
8. Tint, Tone, Shade, and Value
9. Hue, Chroma, and Saturation

B. COLOR GAMP or COLOR WHEEL

1. Use at least 12 steps around the full color wheel in pure hues (3 primary, 3 secondary, and 6 tertiary).

2. Use plain weave for the gamp, or wrapping, paint, or other methods as desired for the color wheel.
3. Minimum dimensions of gamp 18"x18".

V. BURN TEST

Burn a sample of cotton, wool, silk, linen, rayon (or tencel), and acrylic and describe the results.

VI. LOOM KNOWLEDGE

A. Define or describe briefly in words. You may illustrate with your own drawings if desired.

1. Jack, Counterbalance, and Countermarch loom mechanisms
2. Inkle Weaving, Tablet Weaving, and Backstrap Weaving.

B. Sign a statement that you can warp and dress a loom and put it in a separate sleeve in the notebook.

Requirements for Journeyman Rating

The purpose of this rating is to broaden the weaver's knowledge and understanding of structure (interlacement) and color.

I. WEAVING: 13 FINISHED ARTICLES, plus a SET of 4 identical finished ARTICLES (or matched panels), 1 GAMP, and 1 SAMPLER

A. STRUCTURES (structures may not be combined with each other)

1. Twill of your choice woven with one shuttle and no tabby (one article)
2. Overshot design, woven star and rose in the traditional manner (one article)
3. Describe four or more embroidery weaves and submit two different ones as separately woven articles, each at least 100 square inches. Do not carry the embroidery from border to border. (two articles)
4. Describe four or more hand-controlled lace weaves and submit an article in one of them. (one article)
5. Submit one article each in any eight of the following weaves. If you wish to use a non-traditional version of a structure, write a precise description of how it differs from a traditional version, why you want to use it, and clear it with the ratings chair prior to submission.
   a. Warp faced - no weft showing on front or back
   b. Weft faced - no warp showing on front or back
   c. Supplementary Warp, Warp velvet, or Warp Brocade
   d. Lace or Spot Bronson
   e. Summer and Winter
   f. Crackle
   g. Blended or Turned Draft
   h. M's and O's, Multiple Tabby Weave, or Amalgamation Weave
   i. Shadow Weave, Echo Weave, Moiré, or other Interleaved weave
   j. Damask or False Damask (Broken Twill Blocks)
   k. Huck or Swedish Lace

l. Tied Weave other than Summer and Winter or Laces (e.g. Quigley, Bergman, Half-Satin, etc.)

B. DESIGN (combine with a structure requirement)

Design and submit one ARTICLE with a loom-controlled patterned border all around, using the same pattern on all four sides.

C. APPLIED COLOR THEORY (combine with a structure requirement)

1. Define briefly and discuss importance to weaving
   a. Red-Yellow-Blue primary colors vs. Magenta-Yellow-Cyan primary colors
   b. Additive and Subtractive color mixing
   c. Optical Mixing
   d. Simultaneous contrast
   e. Relationship of yarn characteristics (such as fiber, texture, size, reflectivity) to color perception
   f. Relationship of structure to color perception
2. Illustrate one or more of these concepts with a woven ARTICLE

D. SAMPLER and GAMP (1 SAMPLER, 1 GAMP)

1. TREADLING SAMPLER
   a. Pick one of the structures from Section I.A.5 that you did not use for a finished article.
   b. Weave at least 6 treadling variations from this list or similar options:

Honeycomb	Spetsväv
On Opposites	Woven As (woven as huck,

Polychrome	woven as summer and winter,
No Tabby	woven as twill, etc.)
Swivel	Shadow
Thick and Thin	Boundweave
Italian-style	Echo
Flame	Bargello-style

c. Make each sample at least 36 square inches (e.g. 6x6")

d. Separate each sample with an area of plain weave

e. Wash and press the sampler.

2. TWILL GAMP

a. Use at least 5 different twill threadings, and five different treadlings (could be tromp as writ or other treadlings

b. Each threading and treadling must be at least 3" wide finished

c. Use one smooth yarn with a contrasting color in the warp and weft (dividers should be a third contrasting color)

d. Finish with hemstitching or any other hand-done warp protection

e. Wash and press

E. 4 IDENTICAL ARTICLES or A PIECE WITH MATCHED DESIGN PANELS.

Choose one loom-controlled structure requirement (not used in 1A) and submit either a set of four identical articles or a piece with joined, matched design panels such as a coverlet or tablecloth.

F. OTHER

1. All pieces must be ORIGINAL. Information on all of the required techniques can be obtained from books, classes, or experimentation, however, workshop and in-class pieces may not be submitted.
2. Unless otherwise specified, all articles should be at least 150 square inches.
3. Submit at least one piece that is 20" or more wide by 36" or more long.
4. Articles appropriate to use.
5. Articles demonstrate good weaving techniques (good selvages, even beat, no knots, no errors).
6. Articles demonstrate pleasing effect.

F. EQUIPMENT

1. You must use a hand loom where each step is initiated by the weaver
2. Record the loom, any auxiliary equipment, and any design software used for each piece, number of shafts, model, loom type, fly shuttle, auto-advance, dobby, computer dobby, etc.
3. Use an unassisted hand loom (and note on the record sheet) for at least two pieces where the selvages show.

II. DRAFTING

A. HAND DRAFTING (3 drawdowns) (May be done neatly in pencil)

1. Design a profile or use a historic profile and draw it down.

2. Choose two appropriate block weaves and convert the profile to two thread-by thread drawdowns. Check float lengths.

B. Hand or Computer Drafting

1. Include a complete profile drawdown and threading key or drawdown for each block weave article, gamp, or sample submitted
2. Include a complete drawdown for each nonblock weave article, gamp, or sample. See Definitions: drawdown

III. PRODUCTION ASSESSMENT (written)

A. Estimate the amount of yarn, cost, and time needed for one of the finished articles which you are submitting.

B. Calculate the amount of yarn, cost, and time needed to produce six of the same item on the same warp. In other words, if your project is a scarf, then your estimate will be for six scarves on the same warp.

C. Include samples and sources of the yarn used.

IV. LOOM KNOWLEDGE (written) Define or describe briefly in words. You may illustrate with your own drawings if desired.

A. Rigid Heddle loom

B. Draw loom, Long-eyed heddles, and Jacquard loom

C. Mechanical Dobby and Computer Dobby

D. Fly-shuttle and Auto-advance

Requirements for Master Weaver Rating

The purpose of this rating is to extend the design skills and creativity of the weaver, while filling in a few special techniques. The weaver is encouraged to simultaneously explore new structures, techniques, and design ideas.

TOTAL of 12 FINISHED ARTICLES and 4 SAMPLERS

I. FIBERS (8 ARTICLES)

A. Design and weave eight different articles:

1. All cotton
2. All wool
3. All singles linen
4. All plied linen
5. All silk
6. At least 25% novelty yarn
7. All synthetic yarn (rayon, tencel, and other regenerated fibers acceptable)
8. Combination of yarns (weights, fibers, and textures)

B. Requirements

1. Emphasize creativity and originality.
2. Use a variety of yarns from fine (6000+ ypp) to coarse (1000 or less ypp).
3. Minimum size 225 square inches.
4. At least four of the articles must be woven using eight or more shafts.
5. Include one or more articles designed without repeats in warp and weft.
6. Include one or more articles with two or more structures.

7. Include one or more articles using more sheds than 2 plus the number of shafts.

II. SPECIAL TECHNIQUES (2 SAMPLERS, 2 ARTICLES)

A. RUG SAMPLER

1. Make one sampler at least 8" wide
2. Use four or more shafts
3. Sample six different techniques, each sample at least 8" long.
4. Half the techniques are to be in knotted or looped pile, half in flat weave.

B. WEAVING MORE THAN ONE LAYER (Double Weave, Triple, etc.)

1. TWO or MORE LAYER SAMPLER
   a. At least 36 square inches per sample (e.g. 6x6").
   b. Your choice of fibers, sett, textures, subsidiary structure, colors.
   c. The sampler must be one continuous length.
   d. Include at least 6 of the following or similar techniques:

      Double width

      Two (or more) separate layers

      Tube

      Pockets

      Stuffed

      Exchange layers

      Tucks

      Stitched

      Four-color

Pick-up technique such as Finn Weave or Mexican method

2. Double or Multiple Layer FINISHED ARTICLE
   a. Your own choice
   b. At least 225 square inches

C. TAPESTRY

Make one completely weft-faced tapestry or item which includes at least 50 square inches of weft-faced tapestry.

1. Include curves, diagonals, hatchings, and straight lines (with any slits closed properly) in your design.
2. Minimum size is 50 square inches.
3. The tapestry must be submitted with its cartoon or design.

III. DESIGN (2 SAMPLERS, 2 ARTICLES)

A. Make TWO SAMPLERS on different warps with two different repeating threading patterns
   1. Use more than 4 shafts.
   2. One threading must have mirrors, the other must not.
   3. Each sampler must be at least 10" wide.
   4. Include enough repeats to show the effect of the pattern.
   5. Weave 12 samples on each sampler showing the possibilities of each threading.
      a. At least six borders (no repeats in treadling) on each sampler.
      b. At least six all over patterns on each sampler, minimum length 6".
      c. Include some treadlings with mirrors and some without.

6. Each sampler must be one continuous length. Each treadling must be delineated in some way from the previous one (area of plain weave, contrasting color, etc.)

B. Choose one treadling from each sampler and make a complete ARTICLE from each.

C. WRITTEN: Discuss briefly the following terms and their importance in woven design:
   1. Proportion
   2. Rhythm
   3. Focus

IV. FABRIC ANALYSIS

Analyze a piece of fabric selected by the Ratings Chair.

A. Analysis to be done by hand - not computer generated. You may enlarge by scanning or xeroxing if needed.

B. Give threading, treadling, tie-up, and drawdown.

C. Include information about the yarn (including a burn test), sett, beat, etc.

V. DRAFTING

A. HAND DRAFTING (3 options - PICK ONE) (May be done neatly in pencil)
   1. Network Drafting
      a. Design a curve for a network draft.
      b. Telescope and digitize it to a smaller number of shafts.
      c. Choose an appropriate initial, and drawdown each version (3 complete drawdowns).

2. Design and draw down a Braided Twill. Two repeats in warp and weft
3. Design and draw down a Fancy Twill. Two repeats in warp and weft

B. Hand or Computer Drafting

1. Include a complete profile drawdown and threading key or drawdown for each block weave article submitted
2. Include a complete drawdown for each non-block weave article. See Definitions: drawdown

VI. COMMUNICATION (Choose one)

As a demonstration of a Master Weaver's willingness and ability to impart knowledge, prepare on paper and in detail, ONE of the following teaching tools or techniques:

A. Course outline

B. Lesson plan

C. Lecture

D. Short talk

E. Article or chapter on some segment of textile history, technique, structure, etc.

F. Any other form of communication you can describe or outline.

VII. EQUIPMENT

A. You must use a hand loom where each step is initiated by the weaver

B. Record the loom, any auxiliary equipment, and any design software used for each piece, number of shafts, model,

loom type, fly shuttle, auto-advance, dobby, computer dobby, etc.

C. At this level your body of work will be juried for demonstrating mastery of the range of capabilities of the equipment you choose.

VIII. ORIGINALITY

All work must be original. A Master Weaver applicant must create independently. In other words, the applicant should not seek assistance from teachers, friends, or colleagues in the form of ideas and/or constructive criticism. Completed pieces may be shown but not changed as a result of feedback. All questions and concerns having to do with ratings should be directed to the Ratings Chair who will answer all reasonable questions.

Requirements for Master Weaver Plus Rating

The purpose of this rating is to encourage an in-depth exploration of a single weaving topic at a higher level. Technique, choice of material, and method of execution are left entirely up to the applicant.

I. WRITTEN INTRODUCTION

A. Planned description of the intent and direction of the study

B. Reference list related to the proposed topic

C. Submitted at least 12 months prior to submission of study

II. BODY OF WORK (Samples, 5-7 Finished Articles)

A. SUPPORTING WORK

1. Appropriate samples as needed

2. Minimum of four / maximum of six completed supporting articles

B. MASTERPIECE

1. Additional finished piece representing culmination of study
2. Outstanding in quality, design, and originality

   Highest quality craftsmanship

   Exhibits outstanding investigation

   Submitted with thesis at normal guild ratings submission time (generally March)

III. WRITTEN THESIS

A. Documents the development of the work

B. Format

1. Abstract: Paragraph or two summarizing the intent, development, and conclusions of the study
2. Introduction and Background: The idea, work by others, historical perspective
3. Independent Research: Thorough development of the idea
4. Results: Discussion of submitted body of work
5. Conclusions and Further Exploration: What was learned, where could it go from here

C. Submitted with work at normal guild ratings submission time (generally March)

IV. COMMUNICATION

A. Guild Exhibit at the meeting where ratings are awarded (generally May)

B. Choice of ONE (or more if desired):
    1. Guild or Conference Lecture, Class, or Workshop on the topic of the study
    2. Article for WGB Bulletin on the topic of the study
    3. Article for a weaving oriented periodical on the topic of the study
    4. Book or Monograph on the topic of the study
    5. To be completed before passing the rating

Note from the ratings chair: The changes and clarifications in the revised ratings requirements strongly reflect our efforts to be inclusive of the changes in weaving technology. The amount of weaving is approximately the same as the prior ratings requirements although some requirements have changed. It is expected that you will wish to combine requirements where possible, but minimum numbers of articles are specified. Submit your questions to the ratings chair.

Revision accepted unanimously 4/22/2010.

Revision committee: Deborah Watson (chair), Marlene Marchilena, Barbara Herbster, Marjie Thompson, Eileen Goldman and Laurie Autio.

Minor clarifications made by Deborah Watson, August 2013.

Additional clarifications made by Deborah Watson with the assistance of Ruth Buchman, July 2018.

SECTION 3 – GUILD BYLAWS

Bylaws of the Weavers' Guild of Boston

ARTICLE I

NAME

The name of this organization shall be the Weavers' Guild of Boston, Inc.

ARTICLE II

PURPOSE AND AIM

Section 1. The purpose of this organization is to educate our members and the general public in the artistic and technical development of hand weaving.

It aims to raise the standard of hand weaving through educational programs, workshops and ratings.

Section 2. The Guild shall be non-profit, non-political and nondiscriminatory, organized exclusively for the purposes above and within the meaning of Section 501(c)(6) of the IRS Code.

ARTICLE III

MEMBERS AND DUES

Section 1. Members

A. Membership in the Guild shall consist of Regular Members, Honorary Life Members, and Bulletin-Only Members.

B. Regular Members' privileges and obligations include: 1) attending meetings and workshops, 2) participating in the Guild's activities, 3) serving as officers, directors, and committee members, and 4) voting.

C. Upon the recommendation and majority vote of the Board of Directors, the title of Honorary Life Member may be conferred on any member in good standing who has made a major contribution in the fiber field. An Honorary Life Member shall enjoy all the privileges of membership, but is relieved of any obligations, including dues.

D. Bulletin-Only Membership shall be 60% of the annual fee (see §2A below). Bulletin-Only Members have none of the privileges or obligations of Regular Members. They shall receive a copy of the yearbook.

Section 2. Membership Dues

A. Members shall pay an annual fee determined by the Board of Directors and approved by the membership at a regular Guild meeting.

B. Annual dues shall be paid to the Membership Chair on or before June 30th of each year. Members whose dues have not been paid by August 15th shall be delinquent and shall be removed from the membership list.

C. The Guild's membership year is July 1 through June 30.

ARTICLE IV

OFFICERS AND ELECTIONS

Section 1. The officers of the Guild shall be a Dean, an Associate Dean, a Recording Secretary, a Corresponding Secretary and a Treasurer.

Section 2. The Officer's Duties include, but are not limited to the following:

A. The Dean shall preside at all regular meetings of the Guild, of the Board of Directors, and of the Executive Committee. The Dean shall be an ex-officio member of all standing committees, except the Nominating Committee. The Dean, assisted by the

Associate Dean and the Recording Secretary, shall review these bylaws and shall update them during the last half-year of the Dean's term in preparation for the new Dean.

B. The Associate Dean shall preside in the absence of the Dean and shall act at the Dean's request. The Associate Dean shall be responsible for afternoon programs, special workshops, and overseeing all educational offerings.

C. The Recording Secretary shall keep the minutes of all meetings of the Guild, the Board of Directors, and the Executive Committee and shall give these reports at their respective meetings and preside in the absence of both the Dean and Associate Dean.

The Recording Secretary shall be the Clerk of the Guild. If the Recording Secretary is not a resident of the Commonwealth of Massachusetts, the Corresponding Secretary shall be the Clerk. If neither the Recording Secretary nor the Corresponding Secretary is a resident of the Commonwealth of Massachusetts, the Dean shall, with the approval of the Board of Directors, appoint a qualified member of the Board of Directors to be the Clerk.

D. The Corresponding Secretary shall conduct the social correspondence of the Guild and record minutes in the absence of the Recording Secretary. If neither Secretary is present or able, the Dean shall appoint a secretary Pro Tem to record the minutes for that meeting.

E. The Treasurer is responsible for processing all the financial activity of the Corporation in accordance with Generally Accepted Accounting Principles. The person who is Treasurer at the end of the fiscal year is responsible for providing all the pertinent records to the Auditor and/or Accountant for the audit and tax preparation, and shall make him/herself available for questions during the tax preparation process. The audit shall be completed immediately following the fiscal year end.

The Corporation's fiscal year is July 1 through June 30.

Section 3. Nominations and Elections

A. The Nomination Committee shall nominate candidates, who shall be elected, as follows:

1. Even Calendar Years for a two-year term:

Officers: Dean, Associate Dean, Corresponding Secretary

Chairs: Bulletin, Librarian, Website, Yearbook

2. Odd Calendar Years for a two-year term:

Officers: Recording Secretary, Treasurer

Chairs: Membership, Public Relations, Education Grants, Yearbook Ads

3. The Nominating Committee and the Annual Sale and Exhibit Committee shall consist of three members, elected one each year, for a three year term. On the third year of a term, the senior member shall become the Chair of the Committee.

4. The Morning Workshops Committee, and the Outreach Committee shall each consist of two members, elected one each year, for a two year term. On the second year of a term, the senior member shall become the Chair of the Committee.

B. Nominations shall be presented to the Board of Directors at the Winter Board meeting. They shall be made available to the membership at least two weeks prior to the Annual Meeting.

C. Nominations may be made in writing to the Recording Secretary or may be made from the floor at the Annual Meeting.

D. The Nomination Committee Chair shall present the slate at the Annual Meeting.

ARTICLE V

MEETINGS

Section 1. Meetings

A. A Regular meeting shall be held each month from September to May inclusive, omitting January and December. The dates of the meetings shall be published in the Yearbook and the Bulletin.

B. The Annual meeting shall be held in May and shall be for the purpose of electing officers, receiving annual reports of officers and committees, and any other business that may arise.

C. A Special meeting may be called by the Dean, with approval of the Board of Directors; or at the written request of 30 members. The purpose of the meeting shall be stated in the notice of the meeting, which shall be given with 21 days notice.

Section 2. Quorum: Thirty members of the Guild shall constitute a quorum.

ARTICLE VI

BOARD OF DIRECTORS

Section 1. The five Officers together with the Chairs of the Standing Committees shall constitute the Board of Directors. The Board shall have the powers, common to such Boards, to carry out the purposes and policies of the Guild, within the limits of these bylaws. It shall fix the hour and place of regular Guild meetings, make recommendations to the Guild and shall be subject to the orders of the Guild.

Section 2. The Board shall meet at least quarterly, or at the call of the Dean. The Board may meet electronically (including, but not limited to telephone, email) and Directors may vote electronically at Board meetings.

Section 3. Voting: For the purposes of voting within the Board, if a committee has co-chairs, only one member may vote as the Chair~~man~~ of that committee. Each member is allowed only one vote, even though a member may hold more than one office and/or chairship. No other persons attending a Board meeting may vote, although they may be invited to attend in order to give information.

Section 4. Quorum: Nine members shall constitute a quorum for the Board of Directors.

Section 5. Vacancies. The Board shall, by appointment, fill any vacancies for unexpired terms of Officers or Committee Chairs, except for the office of Dean, which would be filled by the Associate Dean.

Section 6. Guild Budget: The Treasurer shall prepare the annual budget for approval by the Board.

Section 7. The Accounting Professional, not a member of the Board of Directors, shall be appointed by and reports to the Board of Directors. The Accounting Professional shall audit the books of the Treasurer immediately following the fiscal year end and prepare a report for the Board.

Section 8. Insurance: The Board may adopt a resolution authorizing the purchase and maintenance of insurance on behalf of any agent of the guild against any liability asserted against, or incurred by the agent in such capacity, or arising out of the agent's status as such.

ARTICLE VII

EXECUTIVE COMMITTEE

Section 1. The five Officers shall constitute the Executive Committee. The Executive Committee shall deal only with business of an urgent or emergency nature, which must be resolved before the next regular meeting. Actions taken by the

Executive Committee must be reported to and ratified by the Guild at the next regular meeting.

Section 2. Meetings: The Executive Committee shall meet at the call of the Dean. The Committee may meet electronically (including, but not limited to telephone, email) and its members may vote electronically at its own meetings.

Section 3. Quorum: Three members shall constitute a quorum for the Executive Committee.

ARTICLE VIII

COMMITTEES

Section 1. There shall be the following Standing Committees: Annual Sale and Exhibit, Bulletin, Education Grants, Membership, Morning Workshops, Nominating, Public Relations, Yearbook, Yearbook Ads, Librarian, Website, and Outreach. Such other committees, standing or special, shall be appointed by the Board of Directors as the Guild shall from time to time deem necessary to carry on its work.

Section 2. Duties of Standing Committees

A. Annual Sale and Exhibit shall arrange for the annual exhibit and sale of which a portion of the proceeds goes to the Education Grant Committee.

B. Bulletin shall be responsible for producing the newsletter. The Bulletin shall be sent quarterly to each member; one following the Annual Meeting, and the others in the fall, winter and spring. The Bulletin shall include notices of forthcoming meetings.

C. Education Grants shall be responsible for making applications available for financial support. The committee will award funds for programs, conferences, classes, workshops, research or other textile related projects on a non-need basis.

D. Membership shall be responsible for maintaining the membership database by updating any changes of contact information or membership status. The Chairman shall collect the Dues of the Guild and issue membership cards on payment. The Chairman shall receive all applications and dues for new membership, assign numbers and announce these names to the board of Directors and Membership.

E. Morning Workshop shall make arrangements for and be responsible for the morning workshop program.

F. Nominating shall prepare a slate of candidates for election.

G. Public Relations shall plan publicity and advertising to promote the activities of the Guild as an organization and inform the Guild of weaving related events.

H. Yearbook shall be responsible for the preparation and distribution of the annual Yearbook.

I. Yearbook Ads shall be responsible for procuring advertisements for the annual Yearbook.

J. The Librarian, aided by the Library Assistants, shall have charge of the Guild's library, historical document, book conservation, and shall make recommendations and have oversight of the disposal of excess library inventory.

K. Web Page: The webmaster shall maintain the web page.

L. Outreach: The Outreach committee shall maintain contact with area organizations with a fiber or textile focus, arrange for guild members to demonstrate weaving at local events, and make the arrangements between Plimoth Plantation and Guild members to weave or knit articles as requested.

ARTICLE IX

ASSIGNMENTS

Section 1. The Dean shall make the following assignments: Awards, Bulletin Samples, Historian, Hospitality, Host/Greeter, Long Range Planning, Used Looms and Equipment Sales, Morning Workshop Logistics, Library Assistant, and Ratings. Such other assignments shall be appointed by the Dean as the Guild shall from time to time deem necessary to carry on its work.

A Board member and another Guild member, appointed by the Dean, will be the NEWS Representatives to the New England Weavers' Seminar.

Section 2. Assignment Duties

A. The Awards Committee, made up of three former Deans, shall be responsible for making awards, based on recommendations submitted by the membership and the specific requirements of each award.

B. Bulletin Samples: The appointee shall solicit members to weave and she shall further prepare their hand woven yardage to be used as samples to be available with each newsletter.

C. The Historian shall keep the history up-to-date of the activities of the Guild.

D. Hospitality shall provide refreshments at the monthly meetings, organize the annual potluck luncheon, and display the Bulletin Board with current items at each meeting.

E. The Host/Greeter shall greet members, help new members by making introductions, and assist all members and guests in becoming familiar with the Guild and the meeting facility.

F. Long Range Planning: shall focus on planning and recommendations for the Guild beyond the term of the current Dean.

G. The Used Looms and Equipment Sales Chair shall maintain a current list of used looms and equipment for purchase.

H. The NEWS Representatives shall take part in planning the seminar and attend all required NEWS functions representing the Guild and report important information to the Guild.

I. The Ratings Committee shall be responsible for managing the Ratings program, which is a self-directed educational program for attaining designated levels of competence. The Chair shall be a Weavers' Guild of Boston Master Weaver.

J. The Morning Workshop Logistics person shall facilitate the needs of the workshop instructors: room set up, classroom door signs, and audio-visual equipment.

ARTICLE X

PARLIAMENTARY AUTHORITY

The rules contained in the current edition of "Roberts' Rules of Order Newly Revised" shall govern the Guild in all cases to which they are applicable and in which they are not inconsistent with these bylaws and any special rules of order the Society may adopt.

ARTICLE XI

AMENDMENT OF BYLAWS

These bylaws may be amended at any regular or special meeting of the Guild by a two-thirds vote, provided that the amendment has been submitted in writing at the previous regular meeting, or submitted in writing to each member not less than thirty days before the meeting.

ARTICLE XII

INDEMNIFICATION

To the extent that a person, who is, or was, a Director, officer, employee, or other agent of this association has been successful on the merits in the defense of any civil, criminal, administrative, or investigative proceeding brought to procure a judgment against such person by reason of the fact that he or she is, or was, an agent of the association, or has been successful in the defense of any claim, issue, or matter therein, such person shall be indemnified against expenses actually and reasonably incurred by the person in connection with such proceedings. In no event, however, shall this Section be interpreted to give a cause of action against any member of the association as an individual by virtue of his or her membership in the association. Association assets alone shall be available for indemnification.

Revision adopted: May 9, 2018

Revision adopted: April 9, 2014

Revision adopted: 5/9/2012

SECTION 4 – ANNUAL INFORMATION

Officers

All Officers and Standing Committee Chairpersons are members of the Board. Number in parenthesis denotes the year the term expires. No term expiration date indicates a yearly assignment rather than an elected 2-year position.

DEAN
Carol McClennen (2020)
(508) 429-2690
cwmcclennen@gmail.com

ASSOCIATE DEAN
Linda Snook (2020)
(508) 429-3147
linda.c.snook@gmail.com

RECORDING SECRETARY
Cindy Gimbert (2021)
(781) 863-1645
cgimbert@aol.com

CORRESPONDING SECRETARY
Hetty Friedman (2020))
(617) 244-4323
hetty.friedman@gmail.com

TREASURER
Beth Guertin (2021)
(781) 863-1449
yarnexp@aol.com

Standing Committees

ANNUAL EXHIBIT AND SALE

Chair:	Nancy Flood (2020) (508) 479-4370 nancy_flood@suite3d.com
Assistant Chair:	Marion Smith (2021) (917) 756-8799 msmith9141@gmail.com
2nd Assistant Chair	Sara White (2022) (978) 458-0228 sara-white@verizon.net
Annual Sale Treasurer:	Beth Guertin (2021) (781) 863-1449 yarnexp@aol.com

BULLETIN

Chair:	Diane Chaisson (2020) (774) 293-1999 diane@meadowlarks-farm.net

EDUCATION

Morning Workshops:	Joan Paul (2020) (978) 537-7044 mapaul24@gmail.com
Assistant:	Virginia Hamilton (2020) (508) 633-0181 Vham@comcast.net

Afternoon Programs:	Linda Snook (2020) (508) 429-3147 linda.c.snook@gmail.com
Weavers Helping Weavers:	Carol McClennen (2020) (508) 429-2690 cwmcclennen@gmail.com
Special Workshops:	Linda Snook (2020) (508) 429-3147 linda.c.snook@gmail.com

EDUCATION GRANTS

Chair:	Martha Rossman (2019) (978) 491-9333 martha.rossman@gmail.com

LIBRARIAN

Chair:	Joanne Germaine (2020) (508) 523-8617 joanne@bookus-boulet.com
Assistant Chair	Risa Burns (2020) (978) 440-9659 ronrisa@comcast.net

MEMBERSHIP

Chair:	Susan Targove (2019) (508) 479-3677 stargove@comcast.net
Co-Chair	Frann Bennett (978) 440-9307 rickfrann@gmail.com

NOMINATING COMMITTEE

Chair:	Susan Pippin (2020) (978) 745-2809 jcohue@aol.com
Assistant Chair:	Eileen Crawford) (2021) (802) 730-3860 crawfordrn@gmail.com
2nd Assist. Chair	TBD

OUTREACH

Chair:	Caroline Ronten (2021) (978) 256-8073 carolineronten@gmail.com
Assistant Chair	Jane Moore (2020) (617) 983-4023 moore.jane@comcast.net

PUBLIC RELATIONS

Chair:	Caroline Ronten (2021) (978) 256-8073 carolineronten@gmail.com

WEB SITE

Chair:	Helen Sandoz (2020) (508) 359-4867 sandoz@helensandoz.com
Assistant Chair	Penny Lacroix (2021) (978) 692-5198 weaver39@gmail.com

Consultant:	Susan Targove (508) 479-3677 stargove@comcast.net

YEARBOOK

Chair:	Sue Knowles (2020) (508)785-0858 susanneknowles@aol.com
Ad Chair:	Martha Rossman (2021) (978) 491-9333 martha.rossman@gmail.com

Assignments 2019-2020

AWARDS	Laurie Autio (413) 253-3743 lkautio@comcast.net
	Adele Harvey (781) 259-0252 adelehvy@comcast.net
	Diane Chaisson (774) 293-1999 diane@meadowlarks-farm.net
BULLETIN SAMPLES	Ro Spinelli (508) 238-0185 reilspin@comcast.net
EX OFFICIO	Diane Chaisson (774) 293-1999 diane@meadowlarks-farm.net

GUILD CHALLENGE	Adele Harvey (781) 259-0252 adelehvy@comcast.net Beth Guertin (781) 863-1449 yarnexp@aol.com
HISTORIAN	Florence Feldman Wood (978) 475-8790 ffwspin@verizon.net
HOSPITALITY & BULLETIN BOARD	Kathy Zola (781) 251-9129 kathy.zola@verizon.net Carole Chapin (781) 329-0494 carolechapin@hotmail.com
HOST GREETER	TBA
LONG RANGE FINANCIAL PLANNING	Beth Guertin (781) 863-1449 yarnexp@aol.com Carol McClennen (508) 429-2690 cwmcclennen@gmail.com Linda Snook (508) 429-3147 linda.c.snook@gmail.com Diane Chaisson (774) 293-1999 diane@meadowlarks-farm.net

Susan Pippin
(978) 745-2809
jcohue@aol.com

Julia Flanders
(781) 862-3176
Julia.s.flanders@gmail.com

100th ANNIVERSARY COMMITTEE

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Julia.s.flanders@gmail.com

MONOGRAPH MAILINGS	Beth Guertin (781) 863-1449 yarnexp@aol.com
NEWS REP	Diana Vaughn (978) 443-1762 dmdc01@gmail.com
ASSIST. NEWS REP	Susan Haggerty (508) 314-0638 susanBH@alum.wellesley.edu
RATINGS	Ruth Buchman (617) 623-3874 ruthbuchman@gmail.com
SOCIAL MEDIA	Maris Van Vleck (508) 851-5276 marisrvanvleck@gmail.com
USED LOOM LIST	See website
WHOLESALE PUBLICATION ORDERS	Beth Guertin (781) 863-1449 yarnexp@aol.com

Honorary Members

Honorary membership is awarded to a Guild member who has made a major contribution in the fiber field.

Amy Allen (#873, deceased)
Sophie Azarowicz (#716, deceased)
Dorothy Glowacki (#654, deceased)
Arlene Ilgenfritz (#1153, Certificate Keene))
Lena Lord (#907, deceased)
Mary Merrill (#770, deceased)
Hope Pike, Jr. (#338, deceased)
Frances Pilsbury (#541, deceased)
Edwina (Pink) Seeler (#697, deceased)
Mary Snyder (#775, Master rating, 1975, deceased)
Mary Yusko (#623, deceased)
Dorothy Burton (#874, Master rating, 1968, deceased)
Betty Shannon (#651, Master rating, 1971)
Peggy Brown (#1006, Master rating, 1977, deceased)
Marlene K. Marchilena (#107,) Master rating, 1989)
Bette Ruf (#1463)
Norma Smayda (2001, #1512, MFA UMass Dartmouth)
Vicki Benson (2006, #1046)
Antonia Kormos (2012, #1157, Master rating 1974, HGA Handweaving COE 1976 and 1978))
Harriet Mitiguy (2012, #747)
Eunice Smith (2012, #1000, Hill Institute Master Certificate, 1964)
Edith House (2013, #3977, COE 1988)
Diana Frost (2014, #3041)
Mary Elva Erf (2016, #157
Barbara Elkins (2017, #3064)
Barbara Herbster (2018, #928, Master rating, 1981)
Elizabeth Lang-Harris (2018, #3021)

Distinguished Achievement Award

The Distinguished Achievement Award honors a Guild member who has achieved the Master Weaver rating and has made a major contribution in the fiber field on the national level.

Dorothy Burton (#874, Master rating 1968, also Potomac Master rating)
Hazel Chase (Master rating 1958)
Constance Gallagher (#592, Master rating 1961)
Betty Shannon (#651, Master rating 1971)
Dorothy Mirth Young (Master rating 1957)
Norma Smayda (#1512, MFA UMass Dartmouth)
Antonia Kormos (#1157, Master rating 1974, HGA Handweaving COE 1976 and 1978)
Mary Snyder (2001, #775, Master rating 1975)
Marlene Marchilena (2006, #1074, Master rating 1989, BFA Carnegie Mellon)
Barbara Herbster (2008, #928, Master rating 1981)
Ruth Morrison (2013, #3070, Master rating 1990)
Ute Bargmann (2016, #3833, Hill Institute Master Certificate, 1997)

Mary Merrill Award

This award honors a highly skilled member weaver who has made a major contribution at the national level. It is named for Mary Merrill, who served as WGB Dean (1970-1972), among other positions, and was a gifted tapestry weaver.

Marjie Thompson (2011, #3523)
Laurie Autio (2017, #3937,Hill Institute Master Certificate, 2000)
Sarah Fortin (2019, #3510)

Celebration of Weaving Life Award

This award is given in memory of the weavers who died during the past year. In 2019 the award was given in honor and memory of Rosita Corey, #753.

Barbara Herbster (2000, #928,Master rating,1981)
Eileen Goldman (2001, #1112)
Barbara Provest (2002, #1708)
Pam Loch (2005, #4299)
Elsbeth Dijxhoorn (2006, #4432, MFA URI)
Joyce Schwartz (2007, #3930)
Nancy Hodes (2008, #4233)
Barbara Waka (2009, #2002)
Eileen Goldman (2011, #1112)
Linda Snook (2012, #3865)
Carmela Ciampa (2013, #3559)
Deborah Watson (2014, #3353, Master rating 2011)
Suzanne Jones (2016, #4438)
Beth Guertin (2017, #3227)
Hetty Friedman (2018, #4462, MFA UMass Dartmouth)
Nancy Flood (2019, #4733)
Susan Pippin (2019, #4367)
Helen Sandoz (2019, #4622)
Sarah Fortin (2019, #3510)

Constance Gallagher Award

The Constance Gallagher Award is presented for excellence in one or more of the following areas: linen weaving, teaching, research and/or meticulous craftsmanship.

Jean Sanella (#1330)
Diana Frost (#3041)
Roben Campbell (#3727)
Elizabeth Lang (#3021)
Carol Birtwistle (2012, #3555)

Florence Feldman-Wood (2013, #1352, Certificate, Keene)
Carol Wooten (2016, #4300)
Margaret Russell (2018, #4230)
Norma Smayda (2019, #1512)

Dorothy Glowacki Award

The Dorothy Glowacki Celebratory Award is given to a younger, newer member who exhibits steady progress and merits recognition.

Erin Rosen (#4326)
Jean C. Theurkauf (#4255)
Linda Russell (2006, #4410)
Kristin Kelley (2009, #4520)
Eileen Crawford (2017, #4689)
*Frann Bennett (2019, #4725)*Helen Barrett Award

Helen Barrett Award

The Helen Barrett Award is given to a Guild member whose service has made her/him of outstanding value to The Weavers' Guild of Boston.

Pat Palson (#3580)
Gulli Kula (#1568) Lexington Guild Master rating)
Carol Walsh (#1536)
Mildred Holmes
Sophie Azarowicz (#716)
Amy Allen (#873)
Anne Seamans (#1418)
Marlene Marchilena (#1074, Master rating 1989, BFA Carnegie Mellon)
Andrew Staley (#3287)
Rachael Emmons(#1577)
Deborah Brunstrom (#3629)
Rita Ciaranello (#4033)
Carrie Dean(#3923)

Sue Thome (2001, #3109)
Pam Rathmell (2002, #3822)
Jayne Flanagan (2004, #4062)
Barbara Waka (2005, #2002)
Marjie Thompson (2006, #3523)
Linda Snook (2007, #3865)
Deborah Watson (2008, #3353, Master rating 2011)
Patricia Morton (2011, #3989)
Mary Mandarino (2011, #4441)
Laurie K. Autio (2012, #3937, Hill Institute Master Certificate 2000)
Nancy Kronenberg (2012, #4213)
Beth Guertin (2013, #3227)
Elaine Palmer (2013, #4589)
Eileen Fitzgerald (2014, #4529)
Ginny Longley (2016, #3176)
Susan Targove (2017, #4271)
Nancy Berry (2018, #4620)
Elizabeth Springett (2018, #3607, BFA UMass Dartmouth)
Joanne Germaine (2019, #4129)
Diane Chaisson (2019, #4532)

Deborah Berry Award

The Deborah Berry Award is given to a deserving and promising weaver to celebrate that person's interest and skill.

Lana Lewis (#1996)
Risa Burns (#3806)
Cecelia Michaelis (#3562)
Virginia Longley (#3176)
Jessica Polito (#4256)
Trisha St. Germain (2001, #4082)
Pamela L. Loch (2002, #4299)
Elsbeth Dijxhoorn (2004, MFA URI 2009)
Martha St. Armand (2005, #4474)
Joanne Germaine (2006, #4129)

Margit White (2009, #4297)
Carol McClennen (2011, #4560)
Sally Eyring (2014, #4634, MFA Lesley)
Deborah Kaplan (2016, #4176)
Ruth Buchman (2017, #4197, Hill Institute Master Certificate 2005)
Georgia Hadley (2018, #4483, Hill Institute Master Certificate 2010)

SECTION 5 – PROGRAMS

Calendar of Events

September 11, 2019	
AM Workshops	*Apprentice Rating* - Deb Watson *Guild Challenge - Music through the Decades: a Weaver's Interpretation* - Beth Guertin *Ply Split Weaving* - Rebecca Jensen *Textile Conservation* - Susan Jerome
PM Lecture	*Textiles of Eastern Europe* - Susan Jerome
October 2, 2019	
AM Workshops	*Log Cabin Woven Paper Basket* - Penny Lacroix *Birch Bark Weaving* - Elaine Moe *Fiberworks 101* - Maureen Hoffman *Notecards with Handwovens* - Barbara Herbster
PM Lecture	*Fifty Years of Fuller Craft Museum* - Michael McMillan
November 13, 2019	
AM Workshops	*An Overview and Exploration of Tablet Weaving* - Mary Ann Sanborn *Bow Weaving* - Carol Vales *Japanese Shifu & Kami-ito* - Charlotte Hamlin *Inkle Bands to Inklings* - Dorothy Solbrig
PM Lecture	*Textile Traditions at Canterbury Shaker Village: 1792-1992* - Mary Ann Sanborn

November 15-17, 2019 Annual Sale and Exhibit, Weston Art and Innovation Center, 356 Boston Post Road, Weston, MA	
Friday, November 15	**10:00 AM – 6:00 PM**
Saturday, November 16	**10:00 AM – 6:00 PM**
Sunday, November 17	**10:00 AM – 3:00 PM**
February 1, 2020	
Deadline for Ratings submission *notification*	
February 12, 2020	
Deadline for delivering *articles* for Ratings to the Ratings Chair *Special February Workshop:* Sewing with Handwoven Fabric for Garments - Marion Pelletier, Judy Schaefer *February Meeting Potpourri:* Please join us for an informal day if you are not taking the Sewing Workshop by Manon Pelletier & Judy Schaefer.	
March 11, 2020	
AM Workshops	*Weaving With Rags* - Tom Knisely *Navigating the Entry Process* - Sarah Fortin *Creative Needle Felting* - Lyn Slade *Designing in the Tie-Up* - Laurie Autio
PM Lecture	*Rural Japanese Weaving and Fabrics* - Tom Knisely
March 12 - 14, 2020 Special Three Day Workshop*:* *Weaving on a Straight Eight Twill Threading* - Tom Knisely	

April 8, 2020	
AM Workshops	*So Many Ways to Weave Overshot* - Jennifer Rogers *Guild Challenge - Music through the Decades: a Weaver's Interpretation* - Beth Guertin *Big Blankets – Little Looms* - Elizabeth Hill *Decorative Ornaments* - Christine Duckworth
PM Lecture	*A Weaver's Journey* - Elizabeth Hill
May 13, 2020	
Annual Meeting. Business Meeting; Awards; Guild Challenge; Potluck Luncheon; Fashion Show	
September 9, 2020 First Guild meeting of the Fall	

General Programming

MORNING CLASSES

Morning workshops meet from 10 AM – 12 PM. They provide an opportunity to broaden one's understanding of various aspects of weaving and related areas. We hope that these workshops will provide inspiration and understanding for exploring and developing new areas of interest.

The tuition for members for each session is $20.00 up until 10 days before the class. After that the tuition is $25.00. The tuition for non-members is $28.00.

Cancellation Policy: A person who cancels up to one month before the class will receive a refund minus a processing fee. Between one month and two weeks before the class, a person will receive a voucher for another class. Within two weeks there is no refund or voucher.

Tuition will be refunded in the following situations: Cancellation by the instructor, inclement weather, or unforeseen serious circumstances with one-week advance notice to **Morning Workshop Chair, Joan Paul**.

AFTERNOON SPEAKERS

Following a brief business meeting which starts at 12:45 PM, our afternoon program includes a guest speaker from the weaving world. Meetings end between 2:30 – 3:00 PM.

2019-2020 GUILD CHALLENGE

This year's Guild Challenge will be: ***The Beat Goes On…….The Heartbeat and Rhythm of the Nation: Music and Color through the Decades: a Weaver's Interpretation.***

Pieces will go towards our cascading waterfall of scarves for the 100th anniversary celebration. See the September Morning Workshop: *The Guild Challenge* for details.

WEAVERS HELPING WEAVERS

Getting Ready for the WGB Sale: Rita Steinbach/Elizabeth Springett/Nancy Flood

Oct 2, 10 AM – 12 PM in the Main Hall Open to all.

This is a drop in session in the main hall to help guild members prepare for the Annual Sale in November.

- Learn how to help customers find the right items, and to sell and watch merchandise without being intrusive
- Get help on pricing your items – see what sold at what price points last year
- Sign up to work at the sale
- Get help with your inventory spreadsheets – and have your inventory tags printed for you
- Pick up cards and posters to share with your friends

September 11, 2019

MORNING WORKSHOPS

Apprentice Rating - Deb Watson

Ratings former Chair, Deb Watson, and new Chair, Ruth Buchman will hold an informal information session for weavers interested in pursuing the Guild's Apprentice Rating. Please bring a device which allows you to access the Guild website and Ratings requirements, or a hard copy of the requirements, so that we can all be on the same page. Please also have read the requirements and general instructions before the workshop so that you come prepared to ask questions. We will cover most of the general instructions and go over each item in the apprentice requirements.

Supplies: Device to access guild website or hard copy of requirements

Materials/Handouts Fee: None

Attendee Limit: Room capacity

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

In preparation for the guild's 100th Celebration, weave a scarf based on a popular musical score. Participants will choose a popular musical song (not classical music) from 1922 to the present that has meaning for them. Next, participants will research the colors that were popular during the time the song was popular. Using the musical score as your threading and the color trends of that period design a scarf with the finished dimensions of 10" wide by 80" long plus 6" long twisted fringe. The participant may choose any tie-up and treadling.

This workshop will teach you how to use a musical score to create a warp threading and discuss possible weave structures, tie-up and treadling, as well as how to research the color trends of the piece of music you chose. An extensive learning packet will be provided for participants. The pieces will be used for the annual sale exhibit and towards our cascading waterfall of scarves for the 100th anniversary celebration.

Supplies: None

Materials/Handouts Fee: None

Attendee Limit: Room capacity

Ply Split Weaving - Rebecca Jensen

Picture this: You are going mildly crazy wondering how to stay sane for a month as you recover from surgery; contemplating an upcoming 14 hour flight to China; or looking for a way not to fret as you take your college freshman by car to college 1500 miles away. The solution – ply-split braiding! It keeps your hands busy, you can easily complete a small project in a few hours, and you feel like you are being productive, all with a bit of cord and a grip fid that fit almost neatly in your pocket.

During this class you will start with a small sample to get the feel of the grip fid (available for use during the class, or for purchase afterwards) and how to split the plies of one cord in order to pass another cord through the opening. The primary project will be a longer flat piece that can be used as a key fob or a bracelet. If you already have some ply-splitting experience, a more advanced project may be available; contact the instructor. After this two hour class you will have the basics and be able to follow directions and pictures to make simple items.

Supplies: None

Materials/Handouts Fee: $5.00

Attendee Limit: 12

Textile Conservation - Susan Jerome

The American Institute for Conservation defines conservation as a profession devoted to the preservation of cultural property for the future. Activities included in conservation are examination, documentation, treatment, and preventative care of objects. Conservation treatment is meant to arrest the deterioration of an object and prevent any further damage. The overall objectives in conservation are to do no harm and to make sure that all treatment performed is reversible.

In this workshop participants will learn the differences between restoration and conservation of textiles while practicing the techniques. Students will learn basic repair stitching, proper storage techniques for textiles, and discuss questions concerning more involved textile-conservation procedures. Questions on textile cleaning will be addressed. Participants may bring one small conservation problem for discussion and repair. Each person will receive a kit with information, and fabric, needle and thread for practice. Go home with a sampler of the stitches and some of the techniques commonly used in quilt conservation

Supplies: A basic sewing kit that includes needles, pins and scissors, notebook and pencil (please, not a pen), one small conservation project for discussion and repair.

Materials/Handouts Fee: $5.00

Attendee Limit: 18

AFTERNOON SPEAKER

Textiles of Eastern Europe - Susan Jerome

European countries share rich traditions in the history of textile manufacturing, and in the use of fabric and clothing for

identification and decoration. Changing political boundaries throughout hundreds of years and numerous wars have left enduring marks upon the development and design of European fabrics. This influence comes down to us today, even in the United States of the 21st century.

A recent trip to Poland has sparked my interest in how politics, religion and even geography combine to influence the textiles of a country. In this power point presentation we will take a quick tour through some Eastern European cities, a leisurely stroll through some of the countryside, perhaps take a rigorous climb up a mountain, and examine some of the numerous threads needed to create the textiles of a nation.

October 2, 2019

MORNING WORKSHOPS

Log Cabin Woven Paper Basket - Penny Lacroix

Do you remember weaving bracelets out of gum wrappers as a child? That always seemed magical to me! Using a similar technique, it's possible to weave baskets of all different sizes and shapes. Using different colors in the "warp and weft" of the baskets results in different patterns. In this class, participants will learn the basic technique and will be guided through making a colorful Log Cabin patterned basket in class. The formula for calculating "warp and weft" sizes for other sized baskets will also be explained.

Supplies: Participants are asked to bring scissors for cutting paper. Prepared weaving strips will be provided.

Materials/Handouts Fee: $4.00

Attendee Limit: 18

Birch Bark Weaving - Elaine Moe

Birch is a symbol of north woods and northern peoples. For centuries, its versatile bark has been used to craft beautiful, durable, functional objects—canoes and containers, and woven into a variety of shapes and objects—baskets, and even shoes. This workshop offers a chance to sample the possibilities of birch bark weaving by making a birch bark bird ornament. Whether thought of as migrating geese, a symbol of winter "snow birds", or the return of spring, these little birds are delightful. There will be bits of birch bark weaving discussion as we go along.

Supplies: Students should bring a pair of scissors. Also bring a ruler and pencil, which you may/may not need, but are good to have, just in case.

Materials/Handouts Fee: $7.00

Attendee Limit: 8

Fiberworks 101 - Maureen Hoffman

PCW Fiberworks is a popular weaving software program useful for playing with color choices, designing new patterns and to quickly do drawdowns. Whether you are a beginner or need a refresher, join us on a walk through the basics of entering a draft, making changes and printing the results. We will do a few projects to illustrate the techniques, looking at shortcuts for ease and speed. We'll also investigate name drafting and block substitutions among other Fiberworks tools. This class is suitable for weavers at all levels.

Supplies: Bring a draft that has interested you lately and, time permitting, we'll play with entering it into PCW. If you have a laptop and software already or have downloaded the free demo program, feel free to bring it along.

Materials/Handouts Fee: $2.00

Attendee Limit: 15

Notecards with Handwovens - Barbara Herbster

This card making workshop will show you quick and easy ways to produce a lasting memory for someone you love or admire. We will make several cards, learn easy quick tricks, and share ideas. I will bring several cards and envelopes, stickers and trims for each participant. The lovely part of card making is that if it doesn't quite suit your high standards there is always a second chance with the next card. I don't know anyone to whom I have sent a handmade note card that has not mentioned it when meeting them at a later date. Some tell me they framed the card! It is so special to receive an encouragement, a baby, birthday or anniversary wish, a Halloween Boo!, a Thanksgiving wish or a holiday message in today's busy world. It is worth the effort to bring a smile and a lasting memory of thoughtfulness. Join us to start making some of those memories.

Supplies: Scissors, some scraps of handwoven fabric, gold, silver or colored marking pen(s), double faced tape and any items you think you may want to incorporate into your card to individualize it, and don't forget your spirit of adventure.

Materials/Handouts Fee: $2.00

Attendee Limit: 12 (no on-site registrations accepted)

AFTERNOON SPEAKER

Fifty Years of Fuller Craft Museum - Michael McMillan

2019 marks the 50th anniversary year of Fuller Craft Museum. Founded in 1969 as an arts institution to serve the South Shore, the museum has grown over time to promote the arts on a regional, national, and international level. On October 2nd,

Fuller's Associate Curator Michael McMillan will present a lecture and Powerpoint on the development of the institution during these last 50 years, illustrating changes in the museum's mission, approach to exhibitions/collections, and the manner in which audiences and the surrounding community interacts with craft.

November 13, 2019

MORNING WORKSHOPS

An Overview and Exploration of Tablet Weaving - Mary Ann Sanborn

An overview of tablet weaving, this class will explore the basic characteristics and tenets of tablet weaving, look briefly at its history and uses, discuss simple looms and tools, and review warping techniques and drafting conventions. We will look at several tablet weaving variations such as threaded-in designs, diagonals simple and complex, double-faced tablet weaving, and warp manipulations. There will be several looms available for experimentation. No prior experience needed; come explore TW!

Please note that this class is an overview and not specifically a beginner class.

Supplies: None

Materials/Handouts Fee: $2.00

Attendee Limit: 10

Bow Weaving - Carol Vales

Bow loom weaving is an ancient weaving technique. Traditionally the loom would have been a flexible tree branch

with warp threads attached on both ends, then flexing the bow to create tension on warp threads. The threads were separated by a piece of hide or wood.

Now, household and hardware store items can produce a bow loom. We will be using a wooden dowel, paper clips, duct tape, cotton warp, tapestry needle, and beads to create a bracelet, strap or hatband.

Supplies: Materials will be provided, but if you have a preferred color, a 3/2 or 5/2 cotton warp is recommended.

Materials/Handouts Fee: $5.00

Attendee Limit: 15

Japanese Shifu & Kami-ito - Charlotte Hamlin

In an island culture with limited available materials, resourcefulness counts! Shifu, Japanese paper cloth is a perfect example of such invention. After a brief overview of traditional Japanese textile materials and techniques, we will be folding, cutting, and "spinning" kozo/mulberry bark paper to make our own kami-ito paper thread suitable as weft.

Supplies: Small diameter rotary cutter or X-acto knife; small cutting mat, metal ruler; drop spindle (preferred) or spinning wheel.

Materials/Handouts Fee: $3.00

Attendee Limit: 12

Inkle Bands to Inklings - Dorothy Solbrig

In this class we will make small tetrahedronal figures, known as Inklings, from inkle or other bands. We will learn to shape them, form their faces, and give them individuality.

Supplies: Bring, if you have them, inkle or other narrow bands about 1.25-1.5 inches wide and 9-10 times as long as wide. It would help to machine stitch them into a loop before coming, but is not necessary. There will be bands available at the class. Bring small scissors. Also, if you wish, bring sewing and embroidery needles, sewing thread, small beads, fiber for hair, etc.

Materials/Handouts Fee: $3.00

Attendee Limit: 15

AFTERNOON SPEAKER

Textile Traditions at Canterbury Shaker Village: 1792-1992 - Mary Ann Sanborn

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

February 12, 2020

February Special Workshop: Sewing with Handwoven Fabric for Garments - Manon Pelletier, Judy Schaefer

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

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

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

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

March 11, 2020

MORNING WORKSHOPS

Weaving With Rags - Tom Knisely

Rag weaving has always appealed to me. Whether I'm weaving a rag rug or a table runner and matching place mats, the idea that you are recycling discarded fabrics into a new work of art is very satisfying to me. I have warped and woven many dozens of rag rugs but my latest interests have taken me into the study of the Japanese rag weaving known as Sakiori. During this mini workshop you will be shown how to easily prepare your rags for weaving. We will discuss different warp materials that are suitable for rag weaving and why you might choose one thread over another for the best finished results. Students will then start to weave their own rag sampler on their prewarped looms. I have developed a warp that includes three different color arrangements into a single design. I promise you that you can cut and weave any patterned cotton fabric into one of these warps and be pleasantly surprised how wonderful it looks. We are going to discuss different finishing techniques for your rag woven pieces.

Students will be sent a threading draft several weeks prior to the class so they can have the loom warped and ready to weave. There will also be a material and supply list included with the warping instructions. Because of the short time length of this workshop, many of you will continue to weave and then finish your piece later at home. I will bring an unfinished piece to demonstrate how to finish your work. If you have never woven with rags but the idea sounds intriguing to you, please come and let me show you what a joy it is to weave with rags.

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

Materials/Handouts Fee: None

Attendee Limit: 15

Navigating the Entry Process - Sarah Fortin

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

Supplies: None

Materials/Handouts Fee: $2.00

Attendee Limit: Room capacity

Creative Needle Felting - Lyn Slade

Needle felting art is fun and fast and forgiving. We'll use fabric as our "canvas", wool roving for our "paint" and an embedding needle for our "brush" to needle felt a small landscape. Although we will all work in the same colors and on basically the same subject, every finished landscape will be unique. You will learn all the basics of needle felting art and leave the workshop with a completed 5x7 artwork. No felting experience and no artistic confidence required. We'll work step by step together and you'll be surprised at how easily it will all come together.

Supplies: None

Materials/Handouts Fee: $6.00

Attendee Limit: 15

Designing in the Tie-Up - Laurie Autio

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

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

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

Materials/Handouts Fee: $3.00

Attendee Limit: 15

AFTERNOON SPEAKER

Rural Japanese Weaving and Fabrics - Tom Knisely

I have been interested in weaving and collecting textiles for many years. One day I came upon what I thought was a rag woven scarf. The dealer told me that it was an obi. A sash intended to be worn on the outside of a kimono. I had never seen such a textile woven with finely prepared rags. This style of weaving or technique is known in Japan as Sakiori. At that moment I Knew I was hooked and my collecting would take a

totally different turn. The dealer specialized in the woven textiles of the rural peoples of Japan. We spoke for a long time about these simple fabrics and I have since studied and collected dozens of examples to show you. I will have examples of Sakiori and Zanshiori which are fabrics woven from left over threads such as thrums and small amounts left on bobbins. I'll also show you pieces of Boro. This is a technique of using scraps of fabric and roughly stitching together. Sometimes an individual will stitch the pieces randomly with no apparent reason, but the finished result is stunning.

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

April 8, 2020

MORNING WORKSHOPS

So Many Ways to Weave Overshot - Jennifer Rogers

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

presentation is perfect for anyone wanting more options on their overshot, or twill order-based warp.

Supplies: None

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

Attendee Limit: Room capacity

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

In preparation for the guild's 100th Celebration, weave a scarf based on a popular musical score. Participants will choose a popular musical song (not classical music) from 1922 to the present that has meaning for them. Next, participants will research the colors that were popular during the time the song was popular. Using the musical score as your threading and the color trends of that period design a scarf with the finished dimensions of 10" wide by 80" long plus 6" long twisted fringe. The participant may choose any tie-up and treadling.

The September workshop teaches how to use a musical score to create a warp threading and discuss possible weave structures, tie-up and treadling, as well as how to research the color trends of the piece of music you chose. The second session in April will look at each participant's work. An extensive learning packet will be provided for participants. The pieces will be used for the annual sale exhibit and towards our cascading waterfall of scarves for the 100th anniversary celebration.

Supplies: None

Materials/Handouts Fee: None

Attendee Limit: Room capacity

Big Blankets – Little Looms - Elizabeth Hill

The program, "Big Blankets-Little Looms" will be a 2-hour class using power point and samples to describe how to weave double weave double-width textiles on smaller looms. We will cover drafting, Fiberworks tools, sett, fiber choices, dealing with the fold, finishing and design.

Supplies: None

Materials/Handouts Fee: $3.00

Attendee Limit: 20

Decorative Ornaments - Christine Duckworth

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

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

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

Materials/Handouts Fee: $10.00

Attendee Limit: 12

AFTERNOON SPEAKER

A Weaver's Journey - Elizabeth Hill

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

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

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

May 13, 2020

Guild 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. (Please secure an ingredients list to your dish to help people with dietary restrictions - thank you.) Coffee and tea are on the house.

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

Fashion Show

This is a no-stress, light-hearted chance to display what you have been weaving this year and receive extravagant compliments. Artists bring and model their creations; an emcee describes each work. Fashions may be modeled by the weaver or a friend. Non-clothing can be held up or worn as a drape. Creations from classes and workshops welcome. Treat us to as many pieces as you wish. To help the emcee describe your work, please print and fill out one Entry Form for each item, in advance, and bring completed forms to the meeting. Entry Forms can be found on the Guild website.

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

Special Multi-Day Workshop

Weaving on a Straight Eight Twill Threading - Tom Knisely

March 12–14, 2020 10 AM – 5 PM

Location: Vestry of the Congregational Church, 57 West Main Street, Westboro, MA

Level: All Levels

Attendee Limit: 15

Just think how wonderful it would be to thread just one pattern, something simple, and have the opportunity to weave a multitude of different fabric patterns. This workshop will show you how and teach you how to look at a threading and recognize other possibilities within one threading. I will show you how to change your tie-ups and make changes in the treadling order so that you weave many fabrics on one warp. We will do drawdowns together so you better understand just what is happening in these new interlacements. You will weave samples of simple fabrics first and then be shown how to make the necessary changes in the tie-ups to weave fancy twills, rib weaves, false satin, 4 shaft broken twill, rose path and bird eye twill, crepe weave. Later we will weave M's and O's and waffle weave, Monks belt and two-sided fabrics. We will also explore how to weave double layer twills for blankets. With a pick-up stick you can create pattern blocks in Summer and Winter weave and you will be comfortable in knowing just how you created it. This is a fun and eye-opening workshop that weavers of all levels can benefit from.

Students will be sent a threading draft several weeks prior to the class so they can have the loom warped and ready to weave. There will also be a material and supply list included with the warping instructions.

Materials Fee: None

Tuition for members: $160.00 For Non-Members: $ 200.00

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

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

SECTION 6-MEMBERS

The guild restricts the use of our Member List to individual fiber-related communications ONLY. Please do not use this list for any mass mailings.

Corrections to listings should be communicated to the Membership Chair.

Active Members

Abbott, Louise M. #1964 Journeyman
10 K Cottage Street (978) 433-5980 (H)
Pepperell, MA 01463-1503
lmabbott@verizon.net
Tapestry and rugs
Loom 1: Cranbrook 8 shaft
Loom 2: Norwood 8 shaft

Adams, Janice #3078 Apprentice
158 Middle Road (508) 481-7312 (H)
Southborough, MA 01772-1737
tapestry
Loom 1: Schacht Baby Wolf 8 shaft

Altieri, Lauren #4790
6 Hines Ct
Marblehead, MA 01945
Lbayoga@gmail.com

Ambrogi, Myra #4787
Po Box 218 (860) 564-1149 (H)
Oneco, CT 06373
Johnambrogi@yahoo.com
traditional weaving and spinning
Loom 1: Schacht 8 shaft
Loom 2: Macomber 8 shaft

Archer, Ruth #4625
294 Great Plain Avenue
Needham, MA 02492-4131 (513) 608-4020 (C)
archer.ruth@gmail.com
scarves, clothing
Loom 1: Leclerc Weavebird 24 shaft computer dobby
Loom 2: Schacht Wolf Pup 4 shaft

Ardison, Leslie #4678
198 Ashburnham State Road
Westminister, MA 01473 (978) 407-0782 (C)
shebwoso@gmail.com
Backstrap, tapestry
Loom 1: Harrisville Designs 4 shaft
Loom 2: Schacht Baby Wolf 4 shaft

Autio, Laurie Knapp #3937
3 Gulf Road (413) 253-3743 (H)
Pelham, MA 01002-9763
lkautio@comcast.net
Lace, symmetry, structure, design, combining weave structures
Loom 1: TC-2 Jacquard
Loom 2: Macomber 10 shaft

Ayres, Ruthe S. #4467
2 Pond Path (315) 207-2246 (H)
Oswego, NY 13126 (978) 660-0289 (C)
rutheayres@yahoo.com
towels, scarves
Loom 1: Macomber 8 shaft
Loom 2: Macomber 4 shaft

Bailin, Sarah W. #4329
P.O. Box 507 (978) 443-6157 (H)
Sudbury, MA 01776
swdbailin@mac.com
Weaving with others - opera, classic music, current events, history
Loom 1: Macomber 8 shaft
Loom 2: Macomber 10 shaft

Baker, Melinda #4769
241 W. Northfield Rd (413) 498-2083 (H)
Northfield, MA 01360
donmelbaker@comcast.net
Historic fiber processing/production, knitting, sewing, gardening
Loom 1: Leclerc Artisat

Barry, Nancy #4620
51 Jason Street (781) 648-2720 (H)
Arlington, MA 02476 (781) 799-0345 (C)
nembarry.nb@gmail.com
variety
Loom 1: Macomber 8 shaft

Bennett, Frann #4725
6 Partridge Lane
Sudbury, MA 01776 (978) 460-8280 (C)
rickfrann@gmail.com
Exploring weave structures and the use of color & combinations in my weaving
Loom 1: Macomber 8 shaft
Loom 2: Schacht Baby Wolf 4 shaft

Bernier, Sandra #4368
18 Aberdeen (508) 224-1759 (H)
Plymouth, MA 02360 (401) 474-0440 (C)
sleebernier@gmail.com
Rep Weave
Loom 1: Schacht Baby Wolf 4 shaft
Loom 2: Schacht 8 shaft

Birtwistle, Carol #3555
180 Market Hill Road
Amherst, MA 01002-1240 (413) 374-5702 (C)
cnbirtwistle@comcast.net
Structure and design
Loom 1: Macomber 20 shaft
Loom 2: Macomber 10 shaft

Bjornson, Ingunn #4749
191 Bishop Street
New Haven, CT 06511
ingunn@oaw.cn
just starting to take classes and will get loom

Black, Dorothea #4721
28 Clyde Street (617) 964-7689 (H)
Newtonville, MA 02460 (617) 777-0556 (C)
dorotheablack@gmail.com
Still learning, exploring many things
Loom 1: Schacht Baby Wolf 8 shaft
Loom 2: Saori 2 shaft

Borden, Karin #2024 Apprentice
40 Ballardvale Road (978) 475-4817 (H)
Andover, MA 01810-4819
kborden2@verizon.net
bags and clothing
Loom 1: Schacht Baby Wolf 8 shaft

Bowles, Sharon #4594 Apprentice
110 Swisher Avenue (217) 516-8042 (H)
Danville, IL 61832 (217) 918-5264 (C)
weaveteach@gmail.com
Shaker reproductions. Ratings.
Loom 1: Schacht Mighty Wolf 8 shaft
Loom 2: Oxaback drawloom

Broadmeadow, Susan #4720
P.O. Box 465 (401) 829-8879 (H)
Albion, RI 02802 (401) 829-8829 (C)
Susan_Broadmeadow@hotmail.com
Loom 1: Leclerc Nilart 8 shaft

Brown, Lois #4764
382 Wolcott Street
Auburndale, MA 02466 (617) 275-3350 (C)
lois_m_brown@hotmail.com
Loom 1: Schacht Baby Wolf 8 shaft

Brunell, Mary #4541
1085 Hill Road
Pascoag, RI 02859 (401) 243-7177 (C)
brunellmary@aol.com
Loom 1: Harrisville Designs

Buchman, Ruth #4197
33 Endicott Avenue (617) 623-3874 (H)
Somerville, MA 02144
ruthbuchman@gmail.com
Loom 1: Schacht 8 shaft
Loom 2: Louet Spring 12 shaft

Burke, Sara Jeanne #4562
12 Laurel Street
Great Barrington, MA 01230 (413) 429-5057 (C)
threadmaven828@gmail.com
rag rugs & bags, opphamta, rep weave
Loom 1: Glimakra 4 shaft

Burns, Risa #3806
46 Cider Mill Road (978) 440-9659 (H)
Sudbury, MA 01776-3409 (978) 944-2297 (C)
ronrisa@comcast.net
surface interest textiles
Loom 1: Macomber 8 shaft

Burrows, Pamela #4566
31 Harvard Road (978) 779-0127 (H)
Bolton, MA 01740 (978) 257-7022 (C)
pbcomm@aol.com
Loom 1: Norwood 8 shaft
Loom 2: Schacht Baby Wolf 8 shaft

Busky, Laura #4468
96 South Street (978) 838-7391 (H)
Berlin, MA 01503 (774) 258-1225 (C)
laura@northbrookalpacas.com
multi-shaft designs
Loom 1: AVL PDL 16 shaft
Loom 2: Schacht Baby Wolf 8 shaft

Carlson Steger, Laurie #4388
2 Cranberry Lane
South Dartmouth, MA 02748
lauriesteger11@gmail.com
Jacquard design and imagery in fiberart
Loom 1: TC-2 Jacquard
4 shaft counterbalance

Celata, Lorraine M. #4210
26 Williams Street (978) 697-4752 (H)
North Easton, MA 02356 (978) 697-4752 (C)
lm.celata@outlook.com
Kimonos wraps, scarves, yardage, luxury yarn, baby blankets
Loom 1: Schacht Baby Wolf 8 shaft
Loom 2: Schacht 8 shaft

Chaisson, Diane #4532 Apprentice
25 Williams Road (774) 293-1999 (H)
North Grafton, MA 01536 (339) 222-1146 (C)
diane@meadowlarks-farm.net
Loom 1: Norwood 8 shaft
Loom 2: Leclerc Nilus 8 shaft

Chapin, Carole #4751
176 Monroe Street (781) 329-0494 (H)
Dedham, MA 02026 (781) 775-0417 (C)
carolechapin@hotmail.com
household goods and wearables, linen, for sale and gifts
Loom 1: Schacht 4 shaft

Chung, Catherine #4540
6801 Montour Drive (703) 534-3114 (H)
Falls Church, VA 22043-1745 (571) 334-1600 (C)
cchung.jclements@gmail.com
Loom 1: Louet Megado 32 shaft
Loom 2: Schacht Baby Wolf 8 shaft

Church, Peggy #1999
115 Chaplin Street (860) 455-0724 (H)
Chaplin, CT 06235 (860) 208-9964 (C)
peggychurch@earthlink.net
Production weaving, Plimoth Plantation
Loom 1: AVL 16 shaft
Loom 2: Schacht Baby Wolf 8 shaft

Ciampa, Carmela M. #3559 Apprentice
106 Gleason Road (781) 862-5390 (H)
Lexington, MA 02420-3334
saluki724@rcn.com
website designs, digital collages, and tapestry
Loom 1: Harrisville Designs 8 shaft
Loom 2: Louet 8 shaft

Ciaranello, Rita #4033 Apprentice
92 Underwood Road (207) 781-2396 (H)
Falmouth, ME 04105-1418 (207) 650-8580 (C)
enrica@maine.rr.com
fine threads, linen, dyeing, warp painting, baby wraps, complex structures
Loom 1: Macomber 16 shaft
Loom 2: AVL PDL 24 shaft

Clark, Iris #4506
P.O. Box 19552
Stanford, CA 94309-9552
irisg@alum.mit.edu

Collord, Carol #4726
3 Grapevine Way (508) 533-7725 (H)
Medway, MA 02053 (617) 960-7366 (C)
carol.collord@gmail.com
Loom 1: Schacht Mighty Wolf 8 shaft
Loom 2: Ashford 8 shaft table

Comeau, Melinda P. #4672
285 Waverley Street (617) 484-3584 (H)
Belmont, MA 02478 (703) 878-3738 (C)
melindapcomeau@gmail.com
huck, huck lace, mohair, baby blankets
Loom 1: Schacht Baby Wolf
Loom 2: Macomber 8 shaft

Comer, Arlette Ward #939 Journeyman
106 Bellevue Avenue (781) 665-1618 (H)
Melrose, MA 02176-2818

Cran, Kim M. #4270 Journeyman
740 Monroe Avenue
Cuyahoga Falls, OH 44221 (208) 631-1031 (C)
kim.cran@gmail.com
damask on drawloom
Loom 1: Macomber 16 shaft
Loom 2: Glimakra drawloom

Crawford, Eileen J. #4689
482 Long Branch Circle
Morristown, VT 05661 (802) 730-3860 (C)
crawfordrn@gmail.com
structure and color
Loom 1: Louet Spring 12 shaft
Loom 2: Louet David 8 shaft

Crowder, Charlotte #3770
65 Jones Point Road (207) 326-8928 (H)
Brooksville, ME 04617
charlotte.crowder@myfairpoint.net
doubleweave, Theo Moorman technique
Loom 1: Leclerc Nilus 8 shaft
Loom 2: Schacht Baby Wolf 8 shaft

Curtis, Sarah #1946 Apprentice
608 Whittier Road (207) 778-5364 (H)
Farmington, ME 04938-9616
quilter1942@beeline-online.net
quilting, gardening, gold panning

de Haan, Catherine #3749
45 Shornecliffe Road (617) 332-6053 (H)
Newton, MA 02458-2437
crdehaan@mac.com
hand dyed yarns, Eco-Dye and botanical Eco-Print
Loom 1: AVL 16 shaft

Dickinson, Lenore M. #3631
650 Concord Avenue #209 (617) 864-1943 (H)
Cambridge, MA 02138
lenoremd@gmail.com
keeping current

Donaldson, Ellen R. #3374
119 Old Common Road (978) 365-5009 (H)
Lancaster, MA 01523-2220 (978) 870-4274 (C)
dddarrel@aol.com

Doyle, Alice #4614
51 Braeburn Lane (508) 881-4883 (H)
Ashland, MA 01721 (508) 397-2445 (C)
alicedoyle28@comcast.net
rep weaves
Loom 1: Schacht Baby Wolf

Drooker, Penelope B. #1691
7 Marden Way (603) 397-5681 (H)
Durham, NH 03824
pdrooker@hotmail.com
Archeological textiles
Loom 1: Macomber 8 shaft

Dry, Marion #4765
136 Sylvester Avenue (781) 729-1670 (H)
Winchester, MA 01890 (781) 454-7272 (C)
mmedry@gmail.com
new weaver - took HD's beginner workshop
Loom 1: Harrisville Designs 4 shaft

Dumais, Jane #4510
P.O. Box 1346
Sanibel, FL 33957 (603) 848-9889 (C)
jjdumais@gmail.com
Loom 1: Gilmore 8 shaft
Loom 2: Schacht Baby Wolf

Easton, Trisha D. #4713
2699 Hwy 141 (641) 427-5268 (H)
Bagley, IA 50026 (515) 370-8324 (C)
trisha@eastonag.com
Apprenticeship Rating
Loom 1: Glimakra 8 shaft
Loom 2: Loomcraft 6 shaft

Eklund, Kathryn #4586
35 Howland Lane (781) 740-4099 (H)
Hingham, MA 02043 (617) 281-7014 (C)
eklundkathy@gmail.com
Loom 1: Toika 24 shaft computer dobby

Elkin, Eleanor #4066
278 Lake Avenue (617) 969-1997 (H)
Newton Highlands, MA 02461-1210
eleanor@frankston.com
tapestry
Loom 1: Schacht

Elkins, Barbara R. #3064
54 Wildwood Lane (413) 549-1239 (H)
Amherst, MA 01002-1860 (413) 218-2167 (C)
barbara.elkins@yarn.com
advancing twills, network twills, echo weave
Loom 1: Toika 24 shaft computer assist
Loom 2: Norwood 8 shaft computer assist

Erf, Mary Elva C. #1579
200 Seabury Drive (860) 633-4244 (H)
Bloomfield, CT 06002
tinytextiles@gmail.com
Making weaving notebooks for the 5 Shaker museums with handwoven samples of a few of the their textiles and other information.
Loom 1: Leclerc Colonial 8 shaft

Eyring, Sally #4634
16 Russell Avenue (617) 924-0532 (H)
Watertown, MA 02472
sally_eyring@hotmail.com
Sculptural weaving, weaving for clothing
Loom 1: Varpapuu drawloom
Loom 2: ARM 32 shaft countermarche

Faulstich, Barbara R. #1811 Journeyman
P.O. Box 466 (860) 345-2045 (H)
Higganum, CT 06441-0466 (315) 447-2458 (C)
color
Loom 1: Harrisville Designs 4 shaft
Loom 2: Lillstina 4 shaft

Feldman-Wood, Florence #1352 Apprentice
44 Rocky Hill Road (978) 475-8790 (H)
Andover, MA 01810-6127 (978) 886-3751 (C)
ffwspin@verizon.net
twills
Loom 1: AVL Home 8 shaft

Ferrillo, Lynn Boyer #4408
69 South Shaker Road (978) 772-1898 (H)
Harvard, MA 01451
lynnferrillo@charter.net

Fineberg, Susan #4754
60 Crescent Road (978) 341-4111 (H)
Concord, MA 01742 (650) 283-0130 (C)
Susan@Fineberg.net
Loom 1: Leclerc Nilus 4 shaft
Loom 2: AVL Compudobby 16 shaft

Flaherty, Patricia S. #3421 Apprentice
16 Bradford Court (781) 631-9100 (H)
Marblehead, MA 01945-3402 (617) 791-7976 (C)
sedgwickpat@comcast.net
doubleweave
Loom 1: Schacht Baby Wolf 8 shaft

Flanagan, Jayne #4062 Apprentice
6 Ottawa Woods Road (207) 839-5512 (H)
Scarborough, ME 04074-9113
jhfpf@maine.rr.com
Trying anything, solving problems
Loom 1: Glimakra drawloom
Loom 2: Schacht 8 shaft

Flanders, Julia S. #4707
15 Preston Road (781) 862-3176 (H)
Lexington, MA 02420 (781) 799-4468 (C)
julia.s.flanders@gmail.com
Loom 1: Schacht Mighty Wolf
Loom 2: Schacht Baby Wolf

Flood, Nancy #4733
25 Madonna Street
Natick, MA 01760 (508) 479-4370 (C)
nancy_flood@suite3D.com
structures
Loom 1: Harrisville Designs 4 shaft
Loom 2: Oxaback 16 shaft

Foltz, Chriztine #4463
284 Lancaster Avenue (978) 582-7956 (H)
Lunenburg, MA 01462-1510 (978) 660-0452 (C)
ztine@verizon.net
Painted warps, kumihimo, double weaves, techno textiles, jacquard
Loom 1: Toika 16 shaft
Loom 2: Macomber 8 shaft

Folz, Fern #4660
59 Old Bridge Road (978) 254-5733 (H)
Concord, MA 01742 (631) 375-7070 (C)
fernfolz@gmail.com
Overshot - Swedish weaving
Loom 1: Louet Spring
Loom 2: Leclerc Nilus

Fortin, Sarah L. #3510
105 Wilton Road (603) 878-2839 (H)
Mason, NH 03048 (603) 732-3036 (C)
fortinsarah1950@gmail.com
weaving in 3-D, double weave, fabrics, shadow weave
Loom 1: Macomber 10 shaft
Loom 2: Schacht 8 shaft

Friedman, Hetty #4462
942 Beacon Street
Newton Center, MA 02459 (617) 512-5344 (C)
hetty.friedman@gmail.com
Wearables
Loom 1: Leclerc Nilus 4 shaft
Loom 2: Macomber 8 shaft

Frieze, Christine S. #4766
43 Wilde Road
Waban, MA 02468 (617) 943-9054 (C)
cfrieze@gmail.com
I'm new to weaving and am interested in learning about weave structures and drafting patterns along with color theory.
4 shaft

Frost, Diana B. #3041 Apprentice
16 Oyster River Road (603) 868-7465 (H)
Durham, NH 03824-3009
dianabfrost@gmail.com
exploring unusual weave structures
Loom 1: AVL 16 shaft computer dobby
Loom 2: Schacht Baby Wolf 8 shaft

Germaine, Joanne K. #4129
7 Towne Lyne Road (508) 650-9018 (H)
Sherborn, MA 01770 (508) 523-8617 (C)
joanne@bookus-boulet.com
Mixed fiber, differential shrinkage
Loom 1: Louet David 8 shaft
Loom 2: Pendleton 8 shaft

Gerrior, Laurene #2044
42 Sarah Reed Hunt Way
Middleboro, MA 02346
arethusa@comcast.net
Loom 1: Glimakra 8 shaft
Loom 2: Schacht Baby Wolf 4 shaft

Gimbert, Cindy #4572
11 Bloomfield Street (781) 863-1645 (H)
Lexington, MA 02421 (339) 223-0577 (C)
cgimbert@aol.com
Loom 1: Glimakra drawloom
Loom 2: Harrisville Designs 8 shaft

Goldman, Marlene #4470
125 Centre Street (603) 224-1856 (H)
Concord, NH 03301 (617) 694-5490 (C)
mbgold3@gmail.com
rep, shadow, sectional warping, twill
Loom 1: Norwood 8 shaft
Loom 2: Schacht Baby Wolf 8 shaft

Goldman, Eileen C. #1112 Journeyman
96 Harvard Avenue (617) 277-5214 (H)
Brookline, MA 02446-6202
eilgol@rcn.com
structure
Loom 1: Leclerc Weavebird 24 shaft
Loom 2: Gilmore

Goldsmith, Carol #4780
P.O. Box 832
Manchester, VT 05254 (201) 248-9663 (C)
cgoldsmith251@gmail.com
structure, color
Loom 1: Schacht Baby Wolf 8 shaft
Loom 2: Ashford

Goodfellow, Anne Berry #4757
199 Fox Hill Street (781) 326-2007 (H)
Westwood, MA 02090 (781) 626-2212 (C)
anneberrygoodfellow@gmail.com
renewing basic skills, exploring structured weaves
Loom 1: Macomber

Goodrich, Joan S. #1309 Apprentice
155 Lebanon Street (315) 824-2365 (H)
Hamilton, NY 13346-9574
twills, profile drafts
8 shaft

Graham, Sylvia F. #4389
P.O. Box 654 (518) 854-7225 (H)
137 E. Broadway
Salem, NY 12865 (518) 791-0118 (C)
sfgraham@verizon.net
garments, art pieces, pattern weaving
Loom 1: Spring 12 shaft
Loom 2: Schacht Baby Wolf 8 shaft

Gray, Karen Christensen #4101
12 Pine Point Road (978) 562-6843 (H)
Stow, MA 01775-1512
kcthreads@earthlink.net
textile history
Loom 1: Oxaback
Loom 2: Mountain Loom

Grimaldi, Paulette #4635
115 Via Capri (561) 469-7645 (H)
Palm Beach Gardens, FL 33418 (978) 290-1749 (C)
gabbygrim@yahoo.com
New weaver
Loom 1: Schacht Baby Wolf 4 shaft
Loom 2: Harrisville Designs 8 shaft

Guertin, Beth Cederberg #3227
49 Pleasant Street (781) 863-1449 (H)
Waltham, MA 02452 (781) 640-4343 (C)
beth@aplacetoweave.com
Using up yarns
Loom 1: Louet Megado 32 shaft
Loom 2: Schacht 8 shaft

Gulesian, Ann C. #4409
1860 Harpswell Island Rd (207) 833-6997 (H)
Orr's Island, ME 04066 (617) 448-2726 (C)
bvannie@aol.com
Loom 1: Schacht Baby Wolf 8 shaft
Loom 2: Schacht Wolf Pup 8 shaft

Hadley, Georgia R. #4483
1753 South East Street (413) 253-7858 (H)
South Amherst, MA 01002
grhadley@comcast.net
twills, leno, and flossa wall rugs
Loom 1: Toika 24 shaft

Haggerty, Susan #4690
53 S Main Street
Sherborn, MA 01770 (508) 314-0638 (C)
SusanBrownHaggerty@gmail.com
Varied
Loom 1: Tott 4 shaft
Loom 2: Binder 8 shaft

Hamilton, Virginia #4630
616 East 4th Street, Unit 403
Boston, MA 02127-3332 (508) 633-0181 (C)
Vham@comcast.net
Rugweaving, gamps, Inkle loom
Loom 1: Macomber 4 shaft

Hampsch, Krista #4558
24 Simon Willard Road (978) 266-9276 (H)
Acton, MA 01720
tim_krista@msn.com

Hardy, Lois M. #1962
21 Crescent Street (781) 322-2982 (H)
Apt 1432
Wakefield, MA 01880
varied, dolls, mixture
Loom 1: Macomber 6 shaft

Harper, Lynn #4666
110 Lake Ellis Road (978) 249-9436 (H)
Athol, MA 01331 (413) 259-5878 (C)
harperlynn@msn.com
doubleweave with handspun
Loom 1: Purrington 4 shaft counterbalance
Loom 2: Norwood 8 shaft

Harvey, Adele P. #1897 Apprentice
140 Lincoln Road #215 (781) 259-0252 (H)
Lincoln, MA 01773-3806 (781) 307-8082 (C)
adelehvy@comcast.net
many
Loom 1: Macomber 12 shaft
Loom 2: Macomber 10 shaft

Hassinger, Kathy #4767
10 Church Street (617) 965-1569 (H)
Newton, MA 02458 (617) 584-2625 (C)
kathyhassinger@gmail.com
Dance / social activism / weaving
Loom 1: Leclerc 4 shaft

Hedberg, Nancy #4485
824 Honey Creek Drive
Ann Arbor, MI 48103-1640 (734) 905-3168 (C)
hedbergla@gmail.com
Loom 1: Glimakra 10 shaft
Loom 2: Macomber 8 shaft

Henry, Susan #4786
28 Summer Road (978) 838-2985 (H)
Berlin, MA 01503 (508) 335-2493 (C)
sfh744@mail.harvard.edu
Still a new weaver of about 3 years, currently exploring doubleweave
Loom 1: macomber 10 shaft

Herbster, Barbara E. #928 Master
201 Elliott Street (978) 969-2253 (H)
Unit 307
Beverly, MA 01915
barbara@shuttlesong.com
Art, embroidery weaves/Warp color influence from nature
Loom 1: Macomber 12 shaft dobby

Hewitt, Betsy #3526
One Winter Street (617) 965-3551 (H)
Newton Upper Falls, MA 02464-1111 (617) 835-2742 (C)
betsyhewitt@yahoo.com
Loom 1: Toika
Loom 2: Toika

Hockberger, Joanne #1301 Apprentice
4102 Beechwood Road (301) 699-5137 (H)
University Park, MD 20782-1175

Hoffman, Maureen #4089
248 North Newcastle Road (207) 586-5747 (H)
Newcastle, ME 04553-3216
mhoff@tidewater.net
warp painting
Loom 1: Schacht 8 shaft

House, Edith F. #3977
16 Harbor View Rd (802) 651-9663 (H)
Apt 302
South Burlington, VT 05403
efhouse2@gmail.com
Ply split braiding

Howes, Diane #4533
57 Pine Street (603) 382-2270 (H)
Danville, NH 03819 (603) 819-1461 (C)
howesfarm@comcast.net

Hsiung, Dora #1037 Apprentice
95 Warren Street (617) 969-4630 (H)
Newton Centre, MA 02459-2334
dora@hsiung.net
Off-loom weavings
Loom 1: Macomber 8 shaft

Ilgenfritz, Arlene Joslyn #1153 Journeyman
11 Nutmeg Circle (603) 528-4056 (H)
Laconia, NH 03246
bobarli@metrocast.net
point twill figures, 2H weaving
Loom 1: AVL 24 shaft

Iron, Rhonda #4784
2 Hazel Road (508) 435-4480 (H)
Hopkinton, MA 01748 (508) 308-3816 (C)
rhondairon@yahoo.com
I am a beginner but would like to learn more

Jeon, Seung-Hee #4712
114 Farnham Street (617) 489-5540 (H)
Belmont, MA 02478 (617) 872-1834 (C)
asianlit@gmail.com
Loom 1: Gilmore 8 shaft

Johnston, Elizabeth #4656
5 Oxford Road
Westwood, MA 02090
elizabeth.johnston2@comcast.net
overshot, doubleweave, heirloom linen
Loom 1: Leclerc Meco 8 shaft
Loom 2: Macomber Baby Mac 8 shaft

Jones, Judy Connor #4604
17 Seal Cove Road (508) 224-1578 (H)
Plymouth, MA 02360 (508) 322-0709 (C)
judycjones@comcast.net
weaving, dyeing, surface design
Loom 1: Louet 8 shaft

Jones, Suzanne L. #4438
19 Thistle Rock Drive (203) 457-7020 (H)
Guilford, CT 06437 (203) 214-5340 (C)
soozweave@gmail.com
Combined weave structures
Loom 1: AVL 16 shaft
Loom 2: Dorset 4 shaft

Kantor, Phyllis #4595
77 Pond Avenue (617) 505-6626 (H)
Apt #202
Brookline, MA 02445 (541) 510-6463 (C)
pkantor@judaicweaving.com
kumihimo, beading, quilting, knitting
Loom 1: Schacht Baby Wolf 8 shaft

Kaplan, Deborah #4176
384 Berlin Road
Bolton, MA 01740-1319 (508) 498-9591 (C)
deborahkaplan@comcast.net
collapse weaves, use of handspun yarn, linen, fine yarns
Loom 1: Toika 32 shaft
Loom 2: Schacht 8 shaft

Kaprielian, Gail #4742
5 Dover Road (508) 653-2788 (H)
Natick, MA 01760
gail.kaprielian@gmail.com
rugs
Loom 1: Macomber 10 shaft
Loom 2: Varpapuu countermarche

Keefe, Mary F #4702
6 O'Leary Way #79 (617) 522-0235 (H)
Jamaica Plain, MA 02130 (617) 823-3553 (C)
mary_keefe@post.harvard.edu
Loom 1: Schacht rigid heddle

Kelleher, Siobhan #4636
21 Coniston Road
Roslindale, MA 02131 (857) 544-2878 (C)
info@bostonwoolworks.com
all fiber arts, particularly the materials; recycled materials
Loom 1: Ahrens 8 shaft
Loom 2: Schacht 4 shaft

Keller, Barbara #4782
95 Rolling Lane
Weston, MA 02493
keller@bu.edu

Kelley-Muñoz, Kristin #4520
113 S. Shaker Rd
Harvard, MA 01451 (617) 875-9691 (C)
skiingweaver@gmail.com
Surface design
Loom 1: Macomber 16 shaft
Loom 2: Leclerc Colonial 12 shaft

Killeen, Leslie #3417 Journeyman
P.O. Box 2508 (919) 490-6335 (H)
Durham, NC 27715
lkilleen@pughkilleen.com
complexity on 8 or fewer shafts - creative vests from woven and commercial fabrics.
Loom 1: Schacht Baby Wolf 8 shaft computer dobby
Loom 2: Purrington 16 shaft

Knowles, Susanne #4629
97 Main Street (508) 785-0858 (H)
Dover, MA 02030 (508) 944-5164 (C)
susanneknowles@aol.com
Loom 1: Glimakra 4 shaft

Kolhonen, Faye #3034 Journeyman
198 Lowell Street
Peabody, MA 01960 (978) 239-9988 (C)
fayekol@yahoo.com
Loom 1: Glimakra 10 shaft
Loom 2: Schacht Baby Wolf 8 shaft

Kormos, Antonia #1157 Master
156 Lawrence St. (518) 450-7374 (H)
Apt 315 S
Saratoga Springs, NY 12866 (401) 430-0522 (C)
antonia111@me.com
taquete, samitum, lampas
Loom 1: Louet Megado 32 shaft
Loom 2: Louet 8 shaft

Kronenberg, Nancy #4213 Journeyman
152 Wolf Rock Road (978) 369-8079 (H)
Carlisle, MA 01741-1118
nancy@rosepath.com
commission weaving
Loom 1: Fireside 10 shaft
Loom 2: Glimakra 12 shaft

Kuchta, David M. #3781 Apprentice
300 West Street (508) 939-8523 (H)
Northborough, MA 01532-1244 (508) 868-0847 (C)
kuchta.300@verizon.net
weaving with silver
Loom 1: Norwood 12 shaft
Loom 2: Schacht 8 shaft

Lacroix, Penny #4676
20 Village View Road (978) 692-5198 (H)
Westford, MA 01886 (978) 846-1014 (C)
weaver39@gmail.com
Loom 1: Glimakra 4 shaft
6 shaft barn frame

Laderman, Ellen #4457
85 Albert Road (617) 964-7618 (H)
Aubundale, MA 02466-1300
desertfleur@verizon.net
natural fibers, exploring overshot and huck lace
Loom 1: Schacht 4 shaft

Landrigan, Linda #4788
199 N. Harvard St., Apt. N907
Allston, MA 02134 (802) 233-2656 (C)
lindalandrigan@gmail.com
Loom 1: Dorset 4 shaft
rigid heddle

Lang-Harris, Elizabeth #3021
116 East Main Street (717) 685-1318 (H)
Annville, PA 17003-1413 (617) 216-6796 (C)
elang@pobox.com
Triaxial weaving

Lazar, Marian #1413
32 Craftsland Road (617) 731-5390 (H)
Chestnut Hill, MA 02467-2532
mlazar@verizon.net
rugs
8 shaft

Levi, Frances K. #3973
176 Haynes Road (978) 433-5596 (H)
Townsend, MA 01469 (978) 877-2858 (C)
arachne246@yahoo.com
untraditional materials
Loom 1: Leclerc Nilus
Loom 2: Gilmore

Lewis, Lana A. #1996 Apprentice
19 Townsend Street (781) 891-6546 (H)
Waltham, MA 02453-6026
macboston@aol.com
Loom 1: Macomber 12 shaft

Lincoln, Linda Warner #3326 Apprentice
17 Trufant Street (207) 442-8701 (H)
Bath, ME 04530-2889 (207) 798-0236 (C)
lwlrwl@gwi.net
summer and winter; towels
Loom 1: Tools of the Trade 8 shaft
Loom 2: Macomber 8 shaft

Lincoln, Margaret M. #849
345 Westford Road (978) 369-7252 (H)
Concord, MA 01742-5232 (978) 369-3987 (C)
maglincoln@aol.com
4 shaft

Loch, Pamela L. #4299
11 Marshall Avenue (508) 435-6545 (H)
Hopkinton, MA 01748 (508) 847-9364 (C)
pamlteach@verizon.net
pattern weaving
Loom 1: Kyra 4 shaft

Longley, Virginia S. #3176
22 Cutler Road (978) 470-1594 (H)
Andover, MA 01810
longley@umich.edu
Loom 1: Schacht Baby Wolf 8 shaft
Loom 2: Varpapuu 10 shaft countermarche

Lucas, Lyn #4426 Journeyman
26925 East 127th Street South (918) 693-0312 (H)
Coweta, OK 74429
lyn@amsiweb.com
tapestry, collapse weaves
Loom 1: Leclerc Nilart 12 shaft

Lucibella, Carol A. #3256
P.O. Box 1625 (508) 255-1052 (H)
Orleans, MA 02653 (339) 206-2987 (C)
carol.lucibella@gmail.com
rugs, shadow weave
Loom 1: Macomber 10 shaft
Loom 2: Harrisville Designs 4 shaft

Lynch, Patricia #4774
28R West Main St.
Georgetown, MA 01833
tryshalynch@gmail.com
fiber work besides weaving is knit and crochet
Loom 1: Harrisville Designs 4 shaft
Loom 2: Cricket rigid heddle

MacAlpine, Pat #3943
62 Pier 7 (617) 286-7900 (H)
Charlestown, MA 02129
pmacalpine@comcast.net

Maisel, Reba M. #1912
P.O. Box 327 (978) 456-8797 (H)
Harvard, MA 01451-0327
Rebamerle@hotmail.com
Loom 1: Schacht Baby Wolf 8 shaft

Mandarino, Mary #4441 Apprentice
444 Mount Auburn St Unit 6 (617) 721-6273 (H)
Watertown, MA 02472 (617) 721-6273 (C)
mmandarino35@gmail.com
painted warps, structures
Loom 1: Macomber 10 shaft

Marchilena, Marlene K. #1074 Master
Textile Design Laboratory (978) 692-9757 (H)
40 B Nutting Road
Westford, MA 01886-1336
mkmarchilena@aol.com
ratings, ecclesiastic, finger manipulated images
Loom 1: Glimakra
Loom 2: Macomber

Marlette, Marilyn #4748
7 Highcroft Way (508) 435-9099 (H)
Hopkinton, MA 01748 (508) 308-5838 (C)
mhmarlette@verizon.net
fairly new weaver, have worked mainly with twills, rosepath, and 8-shaft point
Loom 1: Schacht 8 shaft
Loom 2: Leclerc Minerva 4 shaft

Mathers, Shannon #4686 Journeyman
2581 Pulima Drive (808) 969-3110 (H)
Hilo, HI 96720 (808) 937-6301 (C)
shannon.mathers@hawaii.rr.com
Ratings program - Journeyman
Loom 1: Norwood 8 shaft
Loom 2: Schacht Baby Wolf 4 shaft

McCarthy, Susan Whitney #4722
P.O. Box 257
North Kingstown, RI 02852 (401) 529-0095 (C)
swmccarthy@cox.net
Weaving fabric, creating Custom Designs
Loom 1: Harrisville Designs 8 shaft
Loom 2: Macomber 8 shaft

McClennen, Carol #4560 Apprentice
29 School St. (508) 429-2690 (H)
Holliston, MA 01746 (508) 416-7212 (C)
cwmcclennen@gmail.com
Working on journeyman
Loom 1: Macomber 8 shaft
Loom 2: Schacht Baby Wolf 4 shaft

McGeary, Gay #4665
300 Washington Lane (717) 243-4199 (H)
Carlisle, PA 17013 (717) 580-1840 (C)
coverletweaver@gmail.com
Coverlets
Loom 1: Toika 24 shaft computer assist

McGuinness, Maureen A. #3712
P.O. Box 783 (508) 248-6156 (H)
Charlton, MA 01507
gratitude123@hotmail.com
collapse weave, nuno felt
Loom 1: Schacht Baby Wolf 8 shaft

McGuire, Ellen #4789
16 Rosecliff St. (617) 407-1196 (H)
Roslindale, MA 02131
nelle@ymail.com
Rugs (wool, rag, tapestry), Bauhaus, clothing. More interested in texture and design than in complex weave structures.
Loom 1: Schacht Baby Wolf

McKay, Lynne #4693
10 Ledge Hill Rd (508) 460-8112 (H)
Southborough, MA 01772 (508) 328-0483 (C)
lynne.mckay@verizon.net
Scarves, Blankets, placemats, shawls
Loom 1: Schacht Mighty Wolf

McNamara, Diane Marie #4449
311 Main Street (978) 448-8422 (H)
Groton, MA 01450 (978) 761-7995 (C)
weavingonmain@gmail.com
Scandinavian weaving; weaving with handspun
Loom 1: Glimakra Ideal 8 shaft countermarche

Meyer, Patricia D. #3784 Apprentice
1 Principal Drive (207) 781-4401 (H)
Falmouth, ME 04105
pattymeyer42@gmail.com
Loom 1: Schacht Mighty Wolf 8 shaft
Loom 2: Norwood 4 shaft

Michaelis, Cecelia #3562
45 Horace Road
Belmont, MA 02478-2313 (617) 833-2688 (C)
cec.michaelis@gmail.com
weaving with recycled sweaters
Loom 1: Harrisville Designs 4 shaft

Mincone, Cheryl #4783
91 Walnut Road
Barrington, RI 02806
perrymini@me.com

Moore, Jane #4519 Apprentice
11 Pershing Road
Jamaica Plain, MA 02130 (617) 680-2508 (C)
moore.jane@comcast.net
Loom 1: Macomber 16 shaft
Loom 2: Harrisville Designs 4 shaft

Morganti, Krysten #4759
138 Baker Ave
Concord, MA 01742 (978) 201-0596 (C)
hypercycloid@gmail.com
rescuing and restoring looms, particularly antiques
Loom 1: Structo 8 shaft
Loom 2: Macomber Baby Mac 8 shaft

Morriseau, Lynn #4775
41 Ingraham St.
Attleboro, MA 02703 (508) 9304683 (C)
lynnmorriseau@comcast.net
weaving, card weaving, designing drafts for computer loom
Loom 1: AVL V Series 24 shaft
Loom 2: Harrisville Designs 4 shaft

Mullen, Virginia Oshier #3279 Journeyman
7314 Rt. 287 (570) 724-5966 (H)
Wellsboro, PA 16901-6714
gmullen@epix.net

Nemetz, Debra #4760
19 Loring Street
Newton, MA 02459 (617) 974-0544 (C)
debnemetz@gmail.com
continued learning
Loom 1: Schacht Baby Wolf

Nydam, Marilyn J. #4727
3 Nydam Path
Uxbridge, MA 01569 (508) 254-0154 (C)
eekande@hotmail.com
rag and alpaca (core) rugs
Loom 1: Leclerc 4 shaft

O'Brien, Ania E. #4714
93 Mt. Lebanon Street (978) 433-5673 (H)
Pepperell, MA 01463 (508) 397-8455 (C)
aniaob@charter.net
Loom 1: Tools of the Trade
Loom 2: Macomber

Oddleifson, Stephanie #3873
8 Front Street (508) 651-7503 (H)
South Natick, MA 01760-6019 (508) 562-1868 (C)
soddleifson@gmail.com
liturgical weaving, dishtowels
Loom 1: Harrisville Designs 8 shaft

Ostberg, Susan #4717
P.O. Box 246 (978) 456-8515 (H)
Harvard, MA 01451 (978) 302-0111 (C)
sostberg@charter.net
everything
Loom 1: Schacht Baby Wolf

Osten, Frances #4264 Apprentice
74 Holly Street (978) 281-7552 (H)
Gloucester, MA 19301 (781) 608-2121 (C)
franosten@gmail.com
design, color, echo weave, collapse weave, repp, doubleweave, tied weaves
Loom 1: Louet Megado
Loom 2: Macomber 10 shaft

Pappas, Arthur M. #3130 Journeyman
33 Bryn Mawr Avenue (508) 832-3994 (H)
P.O. Box 386
Auburn, MA 01501-0386

Paul, Joan #4706
119 Granite St. (978) 537-7044 (H)
Leominster, MA 01453
mapaul24@gmail.com
Loom 1: Schacht Baby Wolf 8 shaft
Loom 2: Harrisville Designs 8 shaft

Pelletier, Manon V. #4744
46 Abbotts Crossing Road (401) 822-5155 (H)
Coventry, RI 02816 (401) 226-4449 (C)
mvgrpell@gmail.com
sewing with handwovens
Loom 1: Clement 4 shaft
Loom 2: Louet Jane 8 shaft

Perry, Jessica #4647
11 Freedom Way
Billerica, MA 01821 (302) 345-9191 (C)
jessica@warpedloom.us
Loom 1: Ashford Knitters rigid heddle
Loom 2: Tapestry

Pippin, Susan F. #4367
3 Larchmont Road (978) 745-2809 (H)
Salem, MA 01970 (978) 828-2306 (C)
jcohue@aol.com Atwater
Bronson lace, hemp, double weave, getting my apprentiship
Loom 1: Macomber 8 shaft
Loom 2: Leclerc Voyageur 8 shaft

Poodry, Deborah #4773
111 Haskell St.
Beverly Farms, MA 01915
dwpoodry@gmail.com

Provest, Barbara #1708 Journeyman
13 Overlook Drive East (508) 877-0913 (H)
Framingham, MA 01701
bprovest@rcn.com
dish towels
Loom 1: AVL 16 shaft
Loom 2: Schacht Baby Wolf 8 shaft

Randall, Catherine #4526
157 South Main Street (603) 382-0289 (H)
Newton, NH 03858-3710
cathyran@gmail.com
Towels
Loom 1: Leclerc 4 shaft
Loom 2: Structo 4 shaft

Rauch, Joan #4430
5 Ashley Way (508) 366-1292 (H)
Westborough, MA 01581-3610 (508) 330-3714 (C)
joanrauch@verizon.net
rugs, stair treads, table linens
Loom 1: Macomber 8 shaft

Renz, Lynne #4544 Apprentice
1167 Tiffany Drive (651) 452-7063 (H)
Eagan, MN 55123 (952) 484-4339 (C)
alicianfang@mainplace.info
Loom 1: Toika 16 shaft computer dobby

Rodrigues, Nancy #4058
407 Hix Bridge Road
Westport, MA 02790-1316 (508) 415-8409 (C)
nancyr9876@gmail.com
woven shibori, color and weave
Loom 1: Macomber 10 shaft
Loom 2: Macomber 8 shaft

Romey-Tanzer, Gretchen #3621
33 Monument Road (508) 255-9022 (H)
Orleans, MA 02653 (508) 221-3992 (C)
romeytanzer@comcast.net
complex double weave
Loom 1: Macomber 16 shaft
Loom 2: Macomber 12 shaft

Ronten, Caroline #4772
3 Stillwater Dr. (978) 256-8073 (H)
Chelmsford, MA 01824 (339) 368-0051 (C)
carolineronten@gmail.com
improve weaving skills and knowledge of weaving, comfort with 4 harness
Loom 1: Leclerc 4 shaft table
rigid heddle

Rossman, Martha #4663
3 Chestnut Street
Newburyport, MA 01950 (978) 491-9333 (C)
martha.rossman@gmail.com
Block, overshot, rugs, pattern, blankets, huck, lace, etc. etc,
Loom 1: Macomber 10 shaft

Rothstein, Suzanne #3921
46 Brats Cove (603) 763-6132 (H)
P.O. Box 364
Newbury, NH 03255 (781) 820-5334 (C)
suzannerothstein@gmail.com
Loom 1: Macomber 8 shaft
Loom 2: Leclerc Nilus II 8 shaft

Russell, Catherine #4590
10 Evening Star Drive (413) 256-0076 (H)
Amherst, MA 01002 (413) 222-5430 (C)
cRussell3@comcast.net
learning
Loom 1: Schacht Mighty Wolf 8 shaft

Russell, Linda #4410
756 Main Street (508) 869-0545 (H)
Boylston, MA 01505
russelllin@charter.net
Working on apprentice rating.
Loom 1: Leclerc 8 shaft
Loom 2: Schacht Baby Wolf 4 shaft

Russell, Margaret B. #4230
10 Orchard Street (978) 465-8457 (H)
Byfield, MA 01922-1601 (978) 337-4740 (C)
antrimhandweaving@comcast.net
Researching, writing about, and weaving with the wools of rare British sheep breeds.
Loom 1: Macomber 10 shaft
Loom 2: Macomber 8 shaft

Sanborn, Mary Ann #3740
16 Abberton Road (603) 783-4733 (H)
Canterbury, NH 03224-2500 (603) 731-6951 (C)
masanborn@aol.com
Loom 1: Macomber 16 shaft
Loom 2: Schacht 8 shaft

Sandoz, Helen #4622
34 Miller Street (508) 359-4867 (H)
Medfield, MA 02052
sandoz@helensandoz.com
Everything.
Loom 1: Beka 8 shaft
Loom 2: Leclerc Diana 16 shaft

Santos, Sandra #4791
199 Purchase St. (508) 345-6510 (H)
New Bedford, MA 02740
sandrasantos199@comcast.net

Schafer, Peg #4723
67 Heald Road
Carlisle, MA 01741 (978) 505-7050 (C)
Peg.Schafer@gmail.com
Loom 1: Harrisville Designs 4 shaft
Loom 2: Leclerc 4 shaft

Schelleng, Katharine H. #3959
102 Edgewater Road (401) 782-4546 (H)
Narragansett, RI 02882-1024
ktbobs@verizon.net
Stilll beating out rag rugs
Loom 1: Union 4 shaft
Loom 2: Norwood 8 shaft

Schroeppel, Cyprienne #1872
10210 Hopkins Place (253) 858-7879 (H)
Anderson Island, WA 98303-8679
cschroeppel@cybercom.net

Schwenk, Karen C. #4701
P.O. Box 663 (508) 228-9105 (H)
Nantucket, MA 02554-0663 (508) 280-5788 (C)
kcschwenk@comcast.net
Overshot; eight shaft
Loom 1: Leclerc Nilus II

Shaffer, Sarah Saville #4385
168 Brook Farm (617) 325-9342 (H)
Boston, MA 02132
ssshaffer@me.com

Shaw, Deanne Gregson #4768
589 Goodwin Rd
Eliot, ME 03903
deannegshaw@gmail.com
Loom 1: Leclerc 4 shaft

Sinski, Diane #4737
44 Hunnewell Avenue (617) 916-5616 (H)
Newton, MA 02458 (617) 448-8989 (C)
dsinski@gmail.com
Learning more about weave structures and meeting other weavers
Loom 1: Schacht Mighty Wolf 8 shaft

Smayda, Norma #1512 Journeyman
P.O. Box 117 (401) 294-3676 (H)
Saunderstown, RI 02874-0117
nlsmayda@gmail.com
Bertha Gray Hayes and her original designs, Scandinavian weaving, Weaver Rose, 3 shaft weaves, ondule with a fan reed.
Loom 1: Glimakra 10 shaft

Smith, Marion #4681
3 Derry Park Drive
Apt. 9
Middleboro, MA 02346 (917) 756-8799 (C)
msmith9141@gmail.com
Plimouth Plantation liaison
Loom 1: Leclerc 4 shaft

Smith, Dorothy N. #1685 Journeyman
P.O. Box 266 (1579 Fir Crest Road) (541) 478-0172 (H)
Mosier, OR 97040-0266 (541) 490-6715 (C)
dns_lrs@gorge.net
fine threads, weave structures, designing my own drafts
Loom 1: AVL 24 shaft
Loom 2: ARM 24 shaft

Snook, Linda #3865
809 Winter Street (508) 429-3147 (H)
Holliston, MA 01746-1159 (508) 446-1931 (C)
linda.c.snook@gmail.com
dish towels
Loom 1: Macomber 12 shaft
Loom 2: Tools of the Trade 4 shaft

Solbrig, Dorothy #1848
95 Ann Lee Road (978) 772-9245 (H)
Harvard, MA 01451-1218 (978) 609-2456 (C)
dsolbrig@gmail.com
various
Loom 1: Schacht 8 shaft

Sousa, Donna #4724
2 Katherine Street (508) 756-2753 (H)
Millbury, MA 01527
donnasousa@hotmail.com
Loom 1: Leclerc Artisat 4 shaft
Loom 2: Harrisville Designs 8 shaft

Spinelli, Rosemonde Reilly #3305
79 Kilsyth Road (508) 238-0185 (H)
South Easton, MA 02375-1054 (508) 272-4312 (C)
reilspin@comcast.net
clothing, wall hangings, rugs
Loom 1: Toika 24 shaft
Loom 2: Norwood 8 shaft

Springett, Elizabeth #3607
59 Frairy St. #103
Medfield, MA 02052 (508) 446-1761 (C)
wovenseas@gmail.com
Beginning the ratings process, anyone want to join me?
Loom 1: AVL 24 shaft
Loom 2: Dorset 4 shaft

Steinbach, Rita #3936
108 Glenwood Avenue (207) 541-9156 (H)
Portland, ME 04103 (508) 335-6666 (C)
rsteinbach@lobster-cove.com
shawls
Loom 1: Macomber 8 shaft

Sterling, Christine #3775
245 Still River Road (978) 779-6057 (H)
Bolton, MA 01740-1077 (978) 230-5870 (C)
chris@edsterling.com
Loom 1: Macomber Baby Mac 8 shaft
Loom 2: Leclerc Dorothy 4 shaft

Strock, Debbie #4695
26 Oak Meadow Road (781) 259-1514 (H)
Lincoln, MA 01773 (617) 371-8197 (C)
dstrock@comcast.net
Loom 1: Schacht 8 shaft

Tappan, Kathy #4577
867 Liberty Square Road (978) 263-7346 (H)
Boxborough, MA 01719
kathy.tappan@gmail.com

Targove, Susan #4271 Apprentice
35 Cortland Circle
Lunenburg, MA 01462 (508) 479-3677 (C)
stargove@comcast.net
Getting to Journeyman
Loom 1: Toika Eeva 32 shaft
Loom 2: Schacht Wolf Pup 4 shaft

Taylor, Mara #4591
53 Gray Cliff Road
Newton Center, MA 02459 (617) 610-5052 (C)
fiberarttv@gmail.com
all fiber arts
Loom 1: Dixon Brothers 8 shaft countermarche
Loom 2: Schacht Baby Wolf 4 shaft

Taylor, Ute #4517
335 Village Street (508) 533-0389 (H)
Medway, MA 02053
ute1mike@yahoo.com
Loom 1: Macomber 10 shaft
Loom 2: Leclerc 8 shaft table

Taylor-Roberts, Nancy #4619 Apprentice
46 Walker Road (978) 526-1127 (H)
Manchester, MA 01944 (978) 766-4686 (C)
nancy.taylorroberts@gmail.com
Studying at the Hill Institute
Loom 1: Schacht Mighty Wolf 8 shaft
Loom 2: Schacht 8 shaft

Thompson, Marjie #3523 Journeyman
213 Main Street (207) 829-6111 (H)
Cumberland Center, ME 04021-3706
marjie@maine.rr.com
historic textiles and weavers' manuscripts
Loom 1: AVL 24 shaft
drawloom

Underwood, Mary #4398
1219 Traver Road (734) 662-7134 (H)
Ann Arbor, MI 48105
marymunderwood@me.com
weaving, spinning, textile research
Loom 1: Glimakra drawloom
Loom 2: Leclerc Nilus 8 shaft

Upitis, Zaiga #1976 Apprentice
P.O. Box 144 (603) 563-8186 (H)
Dublin, NH 03444-0144

Van Vlack, Maris #4771
41 Lancashire Dr. (508) 339-8424 (H)
Mansfield, MA 02048
marisrvanvlack@gmail.com
4 shaft table
rigid heddle

Vaughn, Diana #4507 Apprentice
38 Ironworks Road (978) 443-1762 (H)
Sudbury, MA 01776
dmdc01@aol.com
Loom 1: Norwood 8 shaft

Vinter, Patricia #4761
79 Chandler Street, Apt. #7
Boston, MA 02116 (508) 320-5433 (C)
pat.vinter@gmail.com

Wagner, Elisabeth #4292
111 Princeton Road (617) 734-4131 (H)
Chestnut Hill, MA 02467-3159 (617) 319-9101 (C)
ewagner1@gmail.com
tapestry
Loom 1: Gilmore 8 shaft
Loom 2: Schacht Baby Wolf 8 shaft

Ward, Susan #4616
15 Robinson Road (781) 862-2750 (H)
Lexington, MA 02420-1311
sward27@rcn.com
20th century textile history

Ward, Jacquelyn #777 Apprentice
15 Robinson Road (781) 862-2750 (H)
Lexington, MA 02420-1311
sward27@rcn.com
Loom 1: Macomber 8 shaft
Loom 2: Macomber 6 shaft

Ward, Ruth #4026
386 Route 123 South (603) 446-2311 (H)
Stoddard, NH 03464-4388 (603) 933-0018 (C)
ruthward@myfairpoint.net
name drafts for graduating grandchildren
Loom 1: AVL 24 shaft

Watson, Deborah R. #3353 Master
92 Nelson Street (978) 352-6030 (H)
Georgetown, MA 01833-2401
watsondeborah4@gmail.com
rugs, network drafting and Jacquard
Loom 1: Leclerc Weavebird 24 shaft
Loom 2: Cranbrook 8 shaft

Welch, Dana #4779
195 Purgatory Falls Rd. (603) 654-7690 (H)
Lyndeborough, NH '03082 603) 801-9127 (C)
danaw52@gmail.com
Shadow weave, Echo, Saori
Loom 1: Leclerc
Loom 2: Macomber

White, Sara #4670 Apprentice
27 Jackson Street (978) 458-0228 (H)
Apt. 326
Lowell, MA 01852 (978) 501-6051 (C)
sara-white@verizon.net
Loom 1: Louet Spring 12 shaft

White, Margit #4297
27 Eljer Drive (978) 937-5448 (H)
Lowell, MA 01854-4900
colorfulfacet@comcast.net
weaving with kids; tapestry
Loom 1: Harrisville Designs 4 shaft
Loom 2: Leclerc Voyageur 8 shaft

White, Vicki #4564
15 Marsh Avenue (978) 374-9847 (H)
Haverhill, MA 01830 (978) 621-1603 (C)
istamp15@aol.com
Loom 1: Glimakra 10 shaft
Loom 2: Schacht Baby Wolf 8 shaft

Wigon, Joseph #4785
1020 Centre Street
Boston, MA 02130
josephwigo@aol.com

Willis, Barbara H. #3640
38 Fort Pond Road (978) 263-6755 (H)
Acton, MA 01720-2608 (508) 423-6755 (C)
bjhwillis@aol.com
Chenille vests & tunics. Bamboo & chenille scarves
Loom 1: Schacht Baby Wolf 8 shaft
Loom 2: Gilmore 8 shaft

Wooten, Carol L. #4300
5 Progress Street (401) 272-3333 (H)
Pawtucket, RI 02860
clwooten@cox.net
painted warps; clothing
Loom 1: AVL 32 shaft

Young, Muffy #1919 Apprentice
19 Upton Road
Waltham, MA 02452
weaver@muffyyoung.com

Zola, Kathy #4705
57 Dover Road (781) 251-9129 (H)
Westwood, MA 02090 (617) 922-9120 (C)
kathy.zola@verizon.net
color and pattern, learning to weave on a 4-shaft
Loom 1: Schacht rigid heddle
Loom 2: Leclerc 4 shaft

Zuchowski, Karen #4539
151 Gates Road (207) 563-2641 (H)
Jefferson, ME 04348 (207) 480-0771 (C)
shdybrk@gmail.com
rugs, coverlets, yardage
Loom 1: AVL 24 shaft
Loom 2: Glimakra

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lm.celata@outlook.com (978) 697-4752 (C)

Norwood
Elizabeth Springett
wovenseas@gmail.com 508) 446-1761 (C)
Yardage, rug

Orleans
Gretchen Romey-Tanzer (508) 255-9022 (H)
romeytanzer@comcast.net (508) 221-3992 (C)
www.tanzersfiberworks.com

South Dartmouth
Laurie Carlson Steger
lauriesteger11@gmail.com
www.liteweave.com
Wall Art with abstract or impressionistic imagery

Teachers

MA

Boston (Roslindale)
Siobhan Kelleher
info@bostonwoolworks.com (857) 544-2878 (C)
bostonwoolworks.com
Introduction to weaving, rigid heddle, recycling sweater yarn, 4-8 shaft
Level of Instruction: Beginner Intermediate
Class Information: Daytime classes, Evening classes, Weekend classes, Individual instruction, House calls for loom help, Looms for rent, Workshops
Geographic Area: Eastern Massachusetts and Rhode Island

Framingham
Barbara Provest (508) 877-0913 (H)
bprovest@rcn.com
Help with warping at your house (warping buddy)
Level of Instruction: Beginner Intermediate Children
Class Information: Daytime classes, Individual instruction, House calls for loom help,
Geographic Area: Framingham & Medfield at Woven Seas Weaving Studio

North Easton
Lorraine Celata
lm.celata@outlook.com (978) 697-4752 (C)
Level of Instruction: Beginner Intermediate
Class Information: Evening classes, Weekend classes, Individual instruction,
Geographic Area: Easton / Norfolk

Norwood
Elizabeth Springett
wovenseas@gmail.com (508) 446-1761 (C)
Intro to weaving on 4 shaft Dorset floor looms.
Level of Instruction: Beginner Intermediate Children
Class Information: Daytime classes, Evening classes, Weekend classes, Individual instruction, House calls for loom help, Looms for rent, Workshops
Geographic Area: Norfolk County, Metrowest, Southwest

Orleans
Gretchen Romey-Tanzer (508) 255-9022 (H)
romeytanzer@comcast.net (508) 221-3992 (C)
www.tanzersfiberworks.com
color and doubleweave
Level of Instruction: Beginner Intermediate Advanced
Class Information: Daytime classes, Weekend classes, Individual instruction, House calls for loom help, Looms for rent, Workshops
Geographic Area: Brewster and Cape Cod

South Dartmouth
Laurie Carlson Steger
lauriesteger11@gmail.com
www.liteweave.com
jacquard weaving on TC2 loom, workshop or on site loom rental for personal projects, millinery techniques and construction
Level of Instruction: Beginner Intermediate
Class Information: Daytime classes, Evening classes, Weekend classes, Individual instruction, Looms for rent, Workshops
Geographic Area: Studio in South Eastern Massachusetts, or via travel to your venue

Waltham
Beth Guertin (781) 863-1449 (H)
beth@aplacetoweave.com (781) 640-4343 (C)
www.aplacetoweave.com
Designing projects to use up small amounts of yarn
Level of Instruction: Beginner Intermediate Children
Class Information: Daytime classes, Evening classes, Individual instruction, Looms for rent, Workshops
Geographic Area: Waltham - greater Boston - Metrowest

Westford
Penny Lacroix (978) 692-5198 (H)
weaver39@gmail.com (978) 846-1014 (C)
www.pennylacroix.com
Weaving and spinning instruction offered at The Fiber Loft in Harvard or privately at your home. Loom consults on barn frame looms, countermarche and others as requested. Workshops and presentations are customizable.
Level of Instruction: Beginner Intermediate
Class Information: Individual instruction, House calls for loom help, Workshops
Geographic Area: NW of Boston, based in Westford MA

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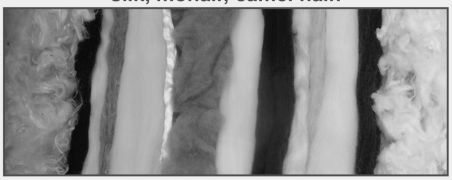

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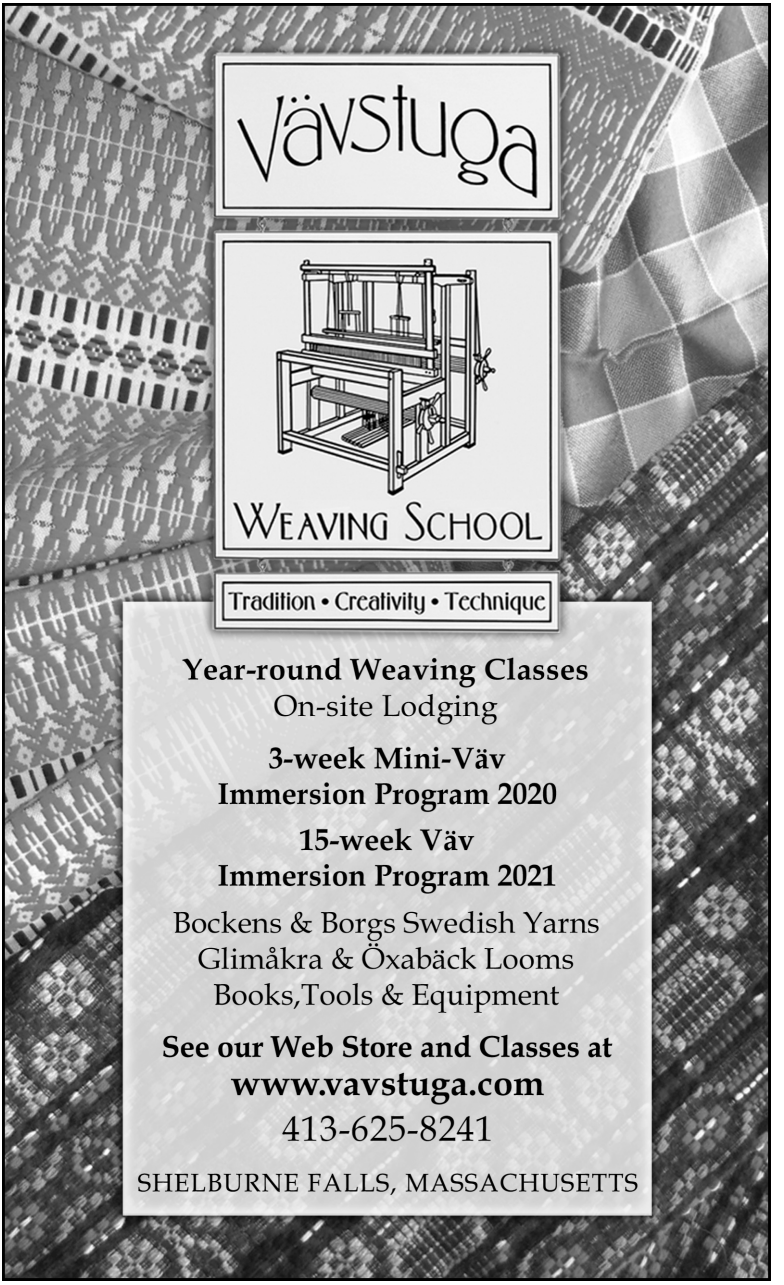
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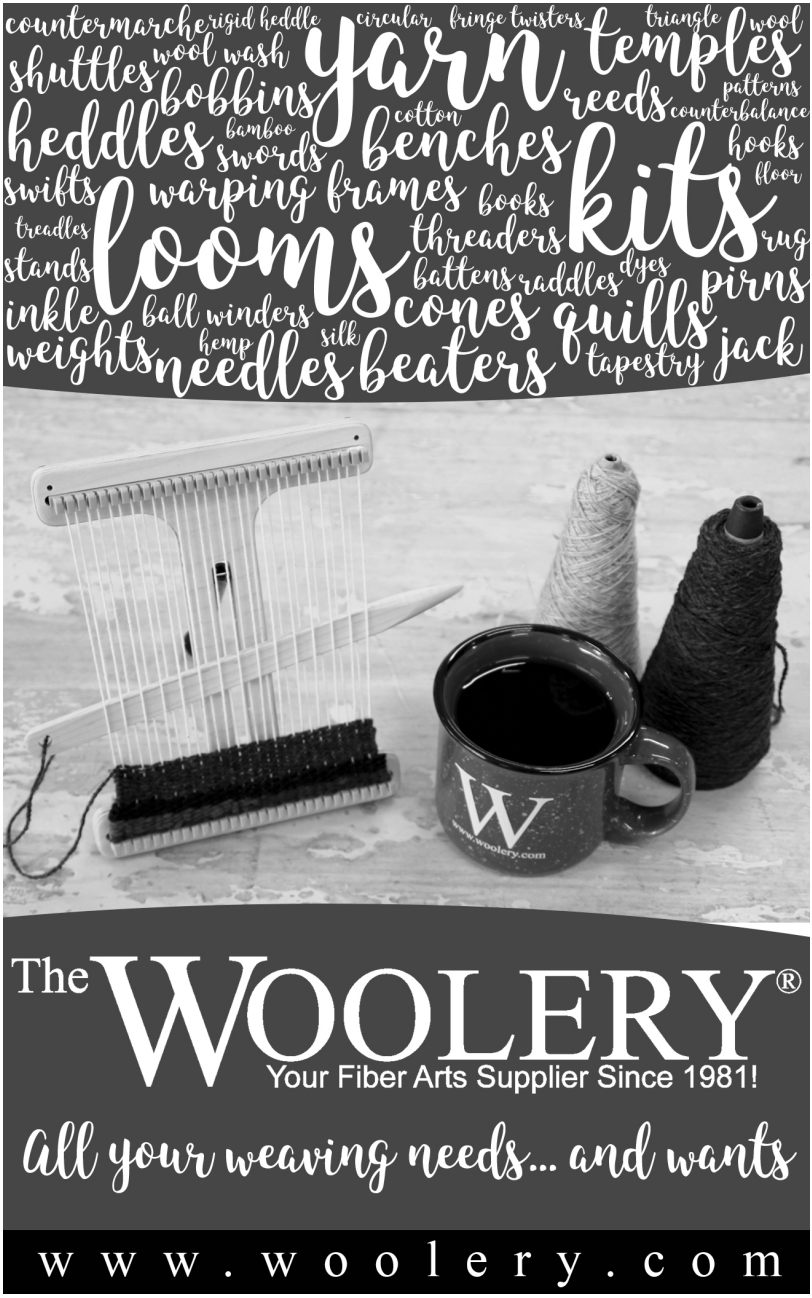
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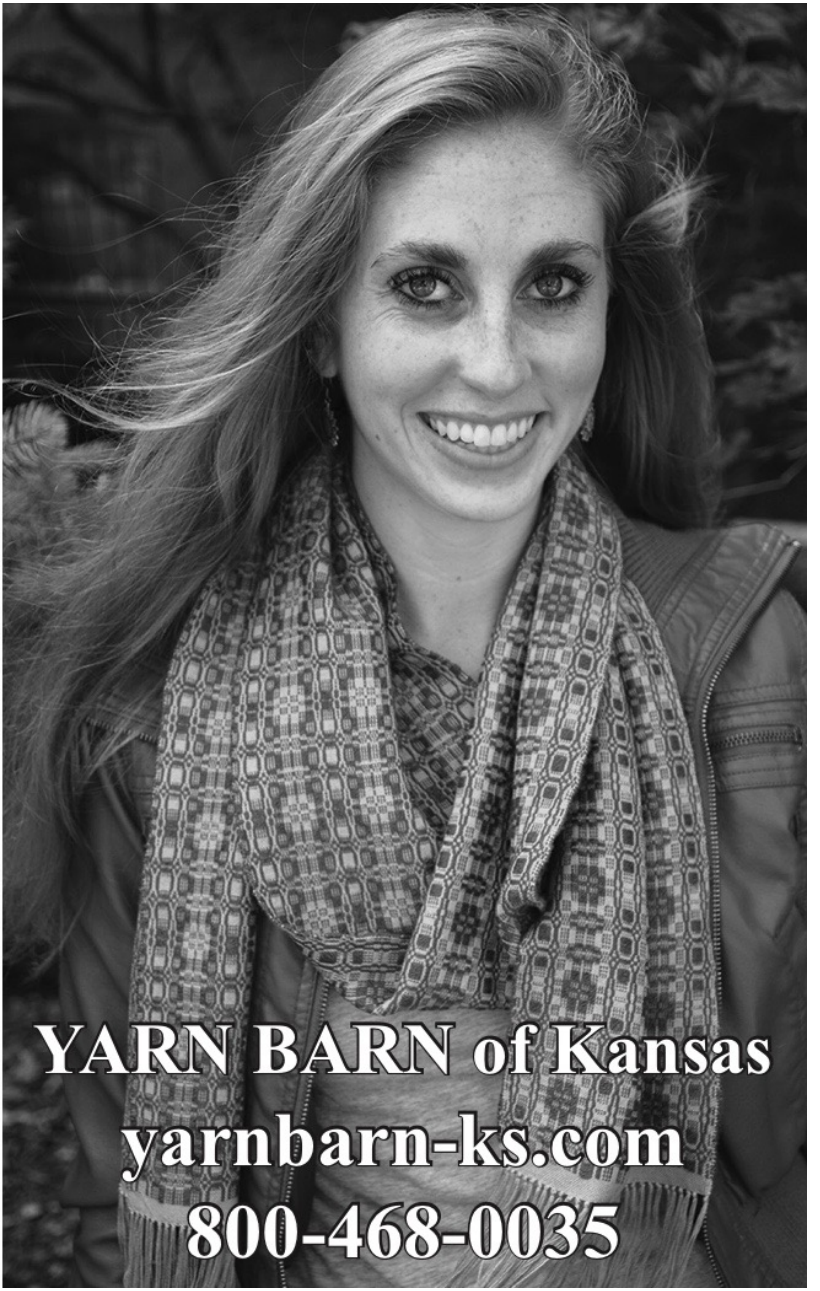
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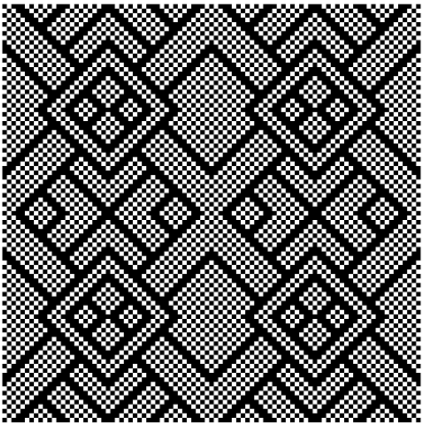

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