

The Weaver's Guild of Boston

The Weaver's Guild of Boston is an organization started in 1922 by a group of enthusiastic weavers for the weavers of Greater Boston. Its purpose is to stimulate interest in the artistic and technical development of hand weaving and it also aims to raise the standard of hand woven fabrics by exhibitions previous to which all entering articles are carefully judged by a jury of artists. The Guild now has members in all parts of the United States who enjoy an occasional trip to Boston and who send their most interesting pieces to the exhibitions.

On December 2 and 3 such an exhibition was held at the Women's Educational and Industrial Union on Boylston Street at which the work of thirty-eight weavers was displayed; demonstrations were also in progress of spinning and of weaving on different types of looms.

The exhibition comprised a large variety of articles for use in the home, for personal use and for use in and decoration of the church and the grouping was such that everything was shown to great advantage. Long tables were put together to form a large table where the linens were displayed. The use of attractive pieces of pottery with flowers added greatly to one's enjoyment and one could visualize them on table or stand at home as there was no crowding. The coverlets and tapestries hung on the walls with the ecclesiastical group in the center of the wall opposite the entrance. Two candles gave this group a realistic touch.

It was an exhibition purely, nothing being for sale.

The greatest interest seemed to center about the linens.

There were table cloths in Crackle Weave and in Twill. A luncheon set set in linen floss in plain weave, with a pleasing color combination worked out in border effect was much admired. There was a beautiful luncheon set in the eight-harness Bronson lace weave and several sets with pattern borders. Beside these, there were odd napkins, towels, runners, table mats, and center pieces showing a wide variety in materials employed and in the use of pattern weaving. On an old Shaker loom, a luncheon set was being woven in plain weave with a dash of color and a heavy thread for texture.

Upholstery materials included the simple Log Cabin pattern for two harnesses, chair seats and footstool covers in the overshot weave and in tapestry. Heavy portieres in raw silk were very nice. Pillow tops in a variety of materials attracted favorable attention.

Coverlets, the aim and ambition of every weaver, were exhibited by two members. They included different patterns and color schemes. One such coverlet is shown in Illustration No. 1. Another one, also woven by Dr. Dole, was displayed with drapery material to harmonize, woven of the same yarns and making a very attractive set.

Illustration No. 2 represents a tapestry rug with a modernistic design in pile. Other rugs included Navajo weaving and one in hand spun natural wools, designed in Swedish loops, background in a Swedish knot.

Wall hangings included both the simple Dukagang and the elaborate Pictorial (Illustration No. 3) the method of which was being demonstrated on a tapestry table-loom. Transparent tapestry was also included; this is often used for a window-hanging or for portieres in wide doorways.

Weavings for personal use included dress fabrics and coatings of plain weave with two colors, one for warp and one for weft; plain twill of Shetland floss, using the same color for both warp and weft. A plaid in three hues of purple in twill weave of homespun for a coat and plain purple twill weave of homespun for a skirt—the hat of this suit combined both plain and plaid cloth. Coat material of a plain yarn and a twisted yarn of three colors alternated for a warp and woven with a dark thread of Weaving Special in a twill weave. Also a man's sport coat of black and white with a single red thread between the dark and the light, forming half-inch checks. This coat to be worn with white trousers of homespun.

Men's neckties (Illustration No. 4) may be woven on a twenty-inch loom using Scotch tartans for patterns and fine wools for weaving.

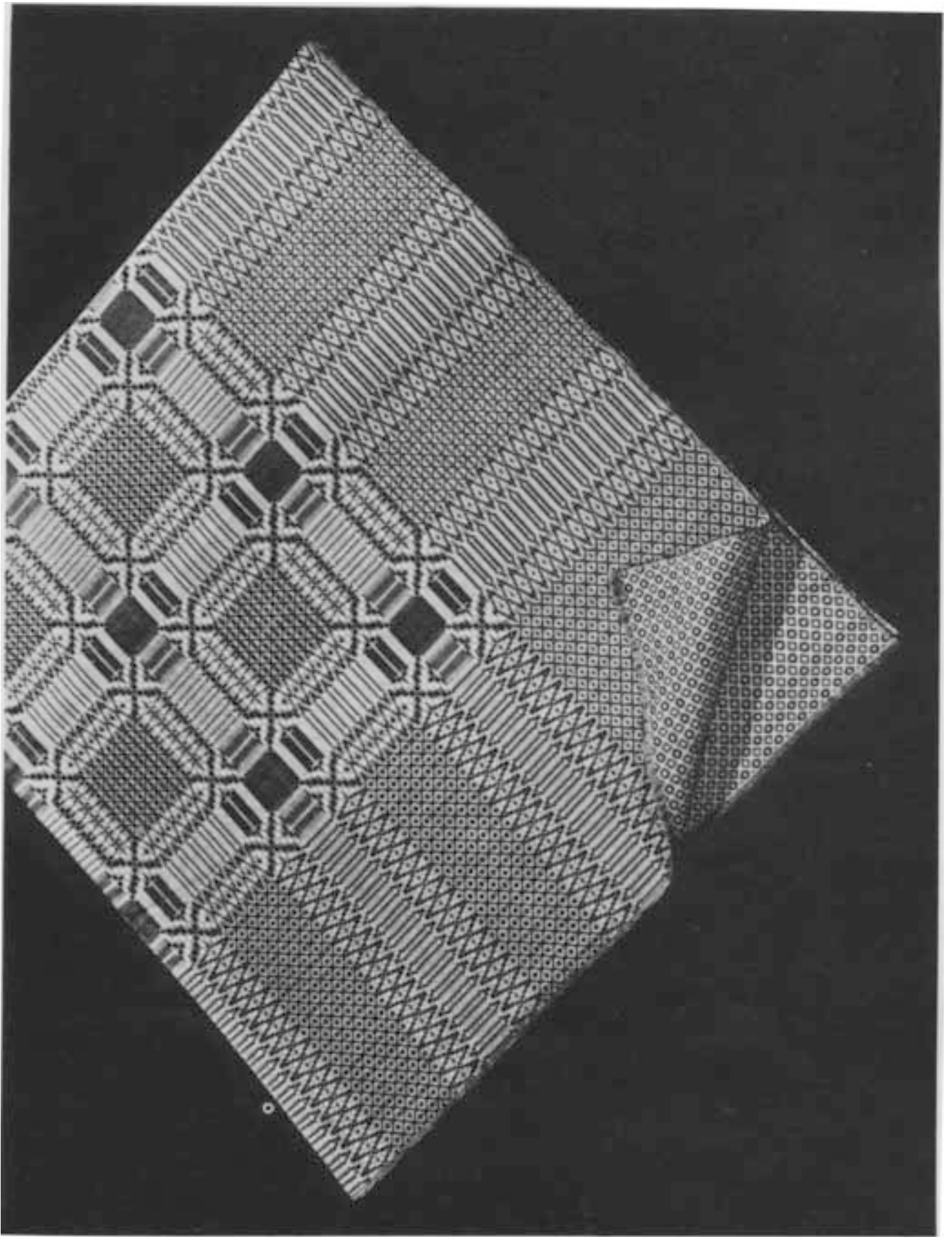
Women's shawls (Illustration No. 5) were woven with fine Afghan for warp with two-fold Saxony and Miro together with the Afgan for weft.

Weavings for church use included altar frontals, a chasuble, a veil and several stoles, some of which are seen in Illustration No. 6 and all of which were in significant colors.

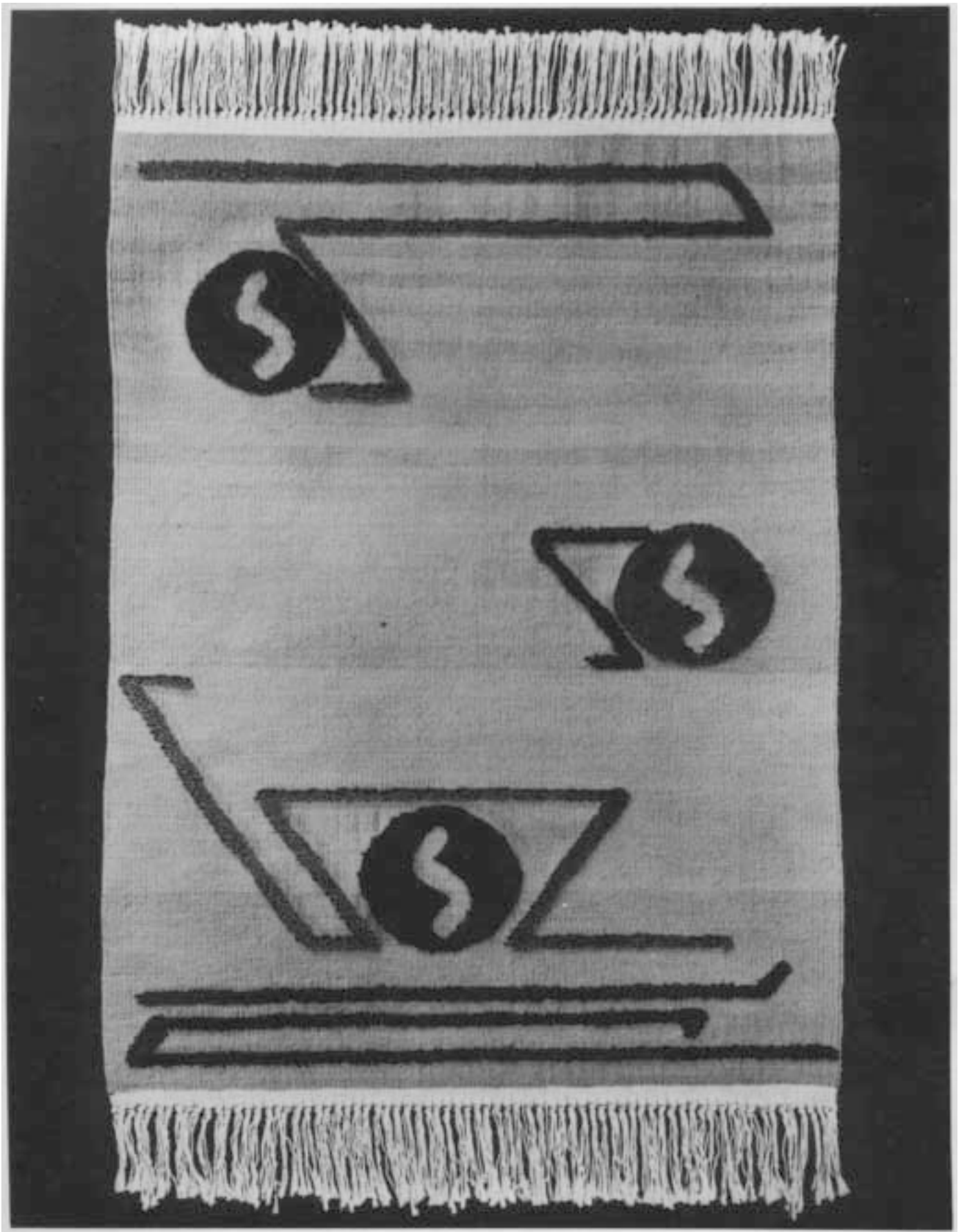
Many weavers will be interested in the types of technique that were displayed. Pieces in overshot included work on three, four, six and eight harnesses. Brentwood, a technique which can be applied to any overshot weave. Summer and Winter was well represented both in linens and mercerized cottons. Crackle weave was used for many articles and shown to be a very adaptable technique. Twill weave was best shown in the clothing materials. There was the solid Bronson weave in a material for bag or upholstery, and the Bronson lace weave was used both in fine wools (Illustration No. 5) and in linen (Illustration No. 7). The Spanish type of lace weave appeared on some of the linen pieces. Laid-in work embraced the simple finger weaving and the Swedish embroidery weaving. Tapestry technique showed both solid and transparent effects in pictorial designs. The variety in size of articles stretched all the way from a small bookmark to the portieres and coverlets. Textures varied from soft, loose weaves to the very compact linen twill weave and the heavy tapestry work.

The exhibition was marked by a wide range in the use of color, from pieces in extremely dainty color effect through the various grades of boldness to the typical peasant style of color combination.

Materials used included wools, silks, rayons, linens and cottons.



Coverlet, Governor's Garden pattern. The twenty-fifth coverlet woven by Dr. Mary P. Dole of Shelburne Falls, Massachusetts.



Rug—Design in Pile, background in tapestry weave without design, woven by Emily N. Goodwin of Brooklyn, New York.



Tapestry "El Greco" Material spun, dyed and woven by Mrs. Elsa Bockmann, Newton Center, Massachusetts.



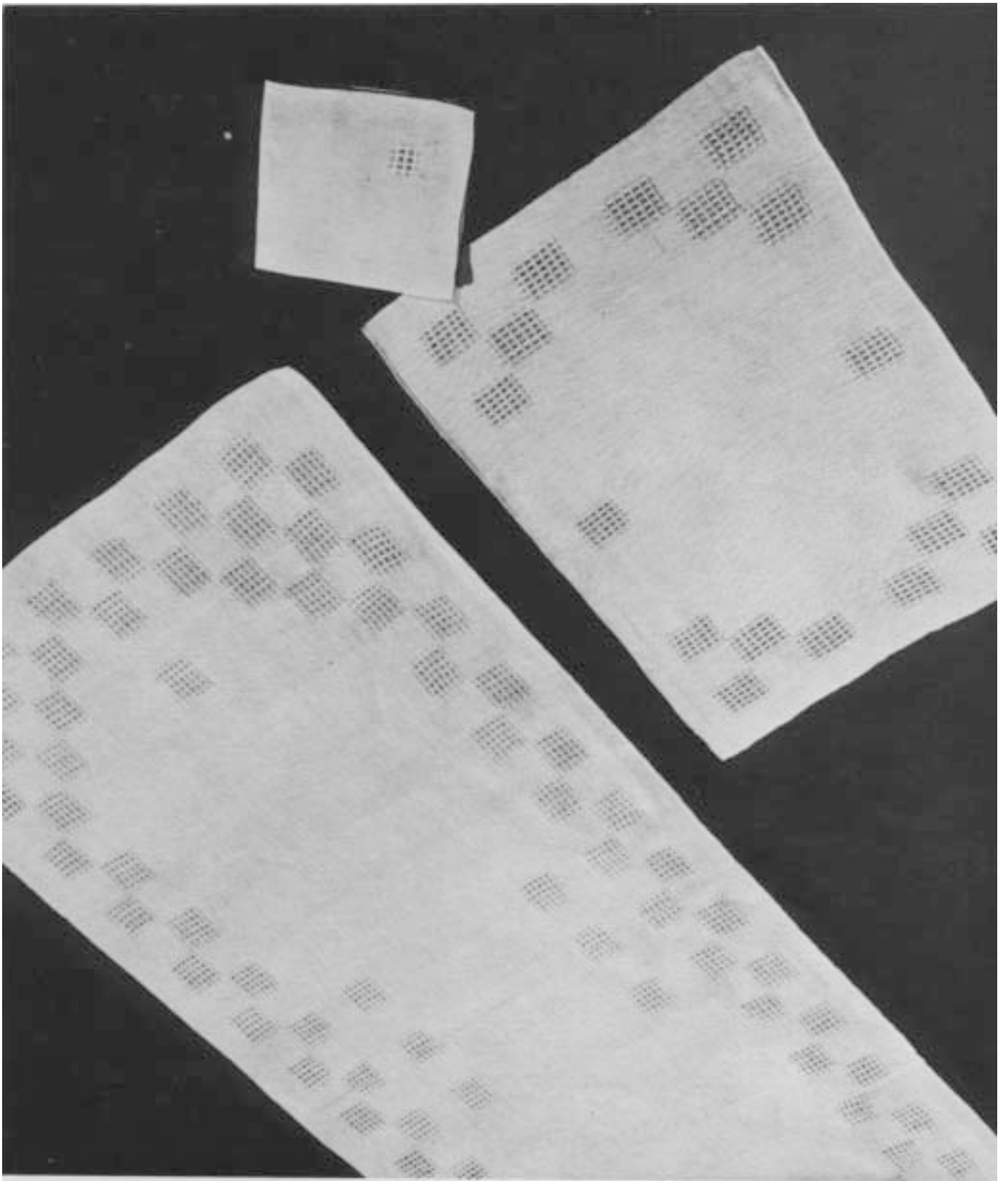
Neckties, Scotch Tartan weaves by Mrs. Grace MacAllister of West Barrington, Rhode Island.



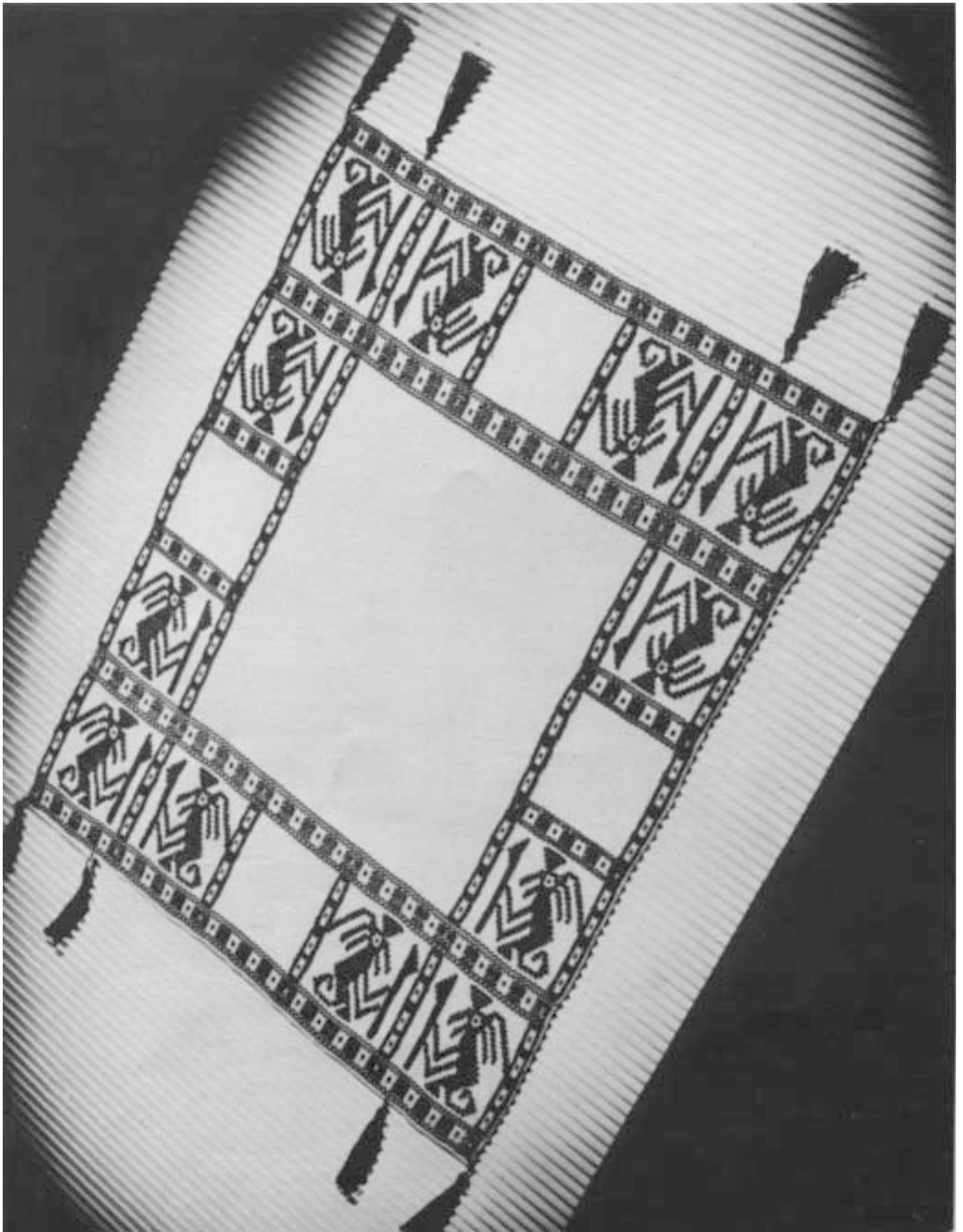
*Shawl of violet and white wool woven by Miss Mary Bradlee of Boston, Massachusetts.
Heavy Scarve in lace weave, woven by Elizabeth Capen of Dedham, Massachusetts.*



Stoles belonging to Altar Sets woven by Mrs. Francis S. Kershaw of Cambridge, Mass.



Lunch set of linen woven by Mrs. Margaret Fisher Carpenter of Columbus, Ohio.



Finnweave woven by Mrs. Gertrude M. Tyler of Providence, Rhode Island.