

# THRUMS

## President's Message

Hello weavers,

My husband and I recently watched an episode of *The Crown*, the historical television series about the reign of Queen Elizabeth II, in which the Queen is encouraged to cut expenses by eliminating some of the obscure, outdated positions in the Royal Household. These have colorful names: the Queen's Herb Strewer, the Warden of the Swans, the Rouge Dragon Pursuivant, and the Maltravers Herald Extraordinary. In the mind of the Queen, each of these people carry out an important task that makes the Crown what it is. They provide some mystery and set the royal way of life apart from that of everyone else in England.

While our guild is not royal, we also have special roles filled by members that keep the guild functioning. The latest examples, with names that rival those of the Royal Household, describe the members organizing the upcoming exhibit at TIAC: Label Lady, Delivery Diva, Articulators, and Handback Handmaidens. Although the titles of our more permanent rotating roles (President, 1<sup>st</sup> and 2<sup>nd</sup> VP, Secretary, Treasurer, committee chairs) are less colorful, the positions are invaluable to the running of our guild.

As the title of the TIAC exhibit, "Better Together", affirms, our guild wouldn't function and stay vibrant and exciting, without the contribution of everyone, titled or not. Come to our meetings, show what you're weaving in show and tell, volunteer for a short-term or long-term position, ask for help with a project, share your knowledge. In every interaction, there's an opportunity to "inspire, motivate, and support our members as a group to excel individually." Sue Szczotka said it well at our last meeting, "Ask not what the guild can do for you, ask what you can do for the guild!"

Happy weaving!  
Rachel

## Guild Officers 2022-2024

### **President**

Rachel Abbott

### **1st Vice President**

Nancy Gaus

### **2nd Vice President**

Sue Szczotka

### **Secretary**

Donna Connery

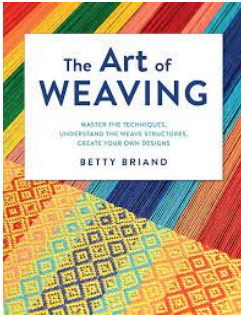
### **Treasurer**

Donna Johnson-Brown

## Mission

The mission of the Syracuse Weavers Guild is to stimulate an interest in the art and craft of weaving, achieve a high standard of excellence and help encourage all persons interested in weaving.

## Book Review | Nancy Smothergill



On a recent trip to the public library, a weaving book jumped off the shelf to me. The book is *The Art of Weaving* by Betty Briand. The author is a weaving teacher in Chinon, France, and her book was originally published in French in 2021 as *L'Art du Tissage*. The book is now available in English from Stackpole Books, 2023.

What a delightful weaving book! First of all, it is one of the easiest-to-read weaving books I have met. The author has an easygoing, almost playful style of writing with musical, theatrical, and dance analogies to what many weaving teachers approach in a dry, didactic manner.

But this is not to say she sacrifices solid information, directions, and advice about weaving. There are three parts to the book. In the first section, "Setting the Scene to Weave", the author very clearly discusses equipment, yarns and suitability to different uses, density and calculations for a project, reading and understanding drafts and tie-ups, plus more. Included is an invaluable explanation of Ashenhurst's Formula for calculating sett.

There are very precise directions with excellent illustrations on winding a warp and dressing the loom. I was especially appreciative of her clear instruction since almost all she describes is the way I dress a loom. Ms. Briand also inserts humor and calmness into the process. For example, in describing getting ready to beam on a warp, she states: "The main idea is to remain calm and confident and to not make unnecessary movements." Interspersed are highlighted keys to what are the most important things to pay attention to in the process. And she includes advice for how to deal with mistakes. There is a very informative discussion of beating, selvages, and warp tension. She even warns about inner tensions reflected in our weaving. "It is almost certain that ... the work will be more taut when we are harboring inner turmoil."

The second section deals with weaving structures. There is a comprehensive discussion of plain weave and all sorts of variations, with many color photos and drafts for possibilities. It is refreshing to see some non-English names for plain weave derivatives: canelé, cannetillé, faille, ottoman, and lousine for the structures we know as basketweave and its variations.

The author goes on to explain twills and satin and then what she calls "a proliferation of structures". This is not an all-inclusive section but a taste of things like Summer and Winter, Overshot, lace weaves and deflected weaves. For these examples, she includes drafts and in some cases a whole sample project, with a planning record sheet. Although this section is not exhaustive, I found it much more readable than the explanations by Madelyn van der Hoogt in *The Complete Book of Drafting for Handweavers*.

Part three is called "Taking a Giant Leap", a short section aimed at freeing up the weaver to designing on their own and tips for moving on from recipes to individualized projects.

Besides enjoying the French connection in this book (her example of hemstitching is called The Paris Stitch), I found this book most informative. For the beginner, one might need to take it slowly but the combination of great illustrations, inspiring photos, and a systematic explanation of how to approach weaving provide a very comprehensive treatment of weaving. The depth and clarity of information make for a reference book appropriate for all levels of expertise.

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## Looming Questions - Collaborative Advice by SWG Members | Rachel Abbott

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Dear Tabby,

What is your favorite piece of weaving you've ever done and why? What was your greatest disaster? What did you learn from it?

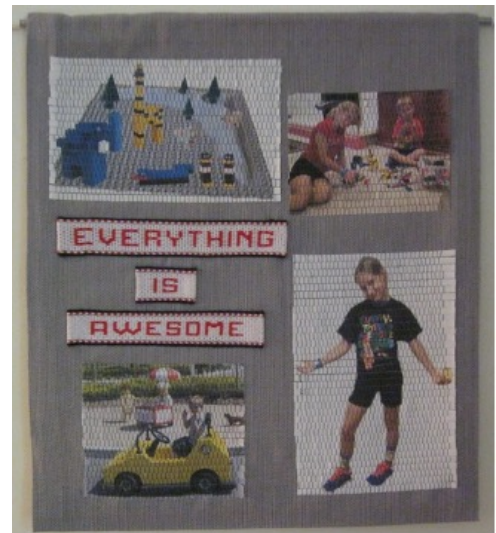
—The Good, the Bad, and the Ugly

Dear Good, Bad, and Ugly,

As the following responses demonstrate, we all have plenty to say about our failures! But at least, we can learn from them and maybe laugh at them.

—Tabby

Nancy S: My biggest weaving disappointment was a wall hanging made in 2014. I had seen the Lego Movie with my grandchildren and could not get the "Everything is Awesome" song out of my head. Turning it into a wall hanging with tablet woven calligraphy was to be the solution. I naïvely thought I could use the Theo Moorman technique to weave little Lego structures but found the 3-D aspect to be beyond my skills. So, I instead used photos of the grandchildren building Lego structures. I even created what looked to me to be a Lego font for the calligraphy. The disappointment was in the photos, which did not do justice to the Lego theme, despite lots of Photoshopping by a friend. The piece went to the State Fair and ended up displayed in the farthest back corner of the area, which I felt was a good place to hang it. The upside is that I learned how to incorporate photos into a Theo Moorman warp, thanks to a monograph by Daryl Lancaster.



I used the same technique, also featuring tablet woven calligraphy, to weave the piece of which I am most proud: a local heron standing on the dock post at our cottage. It has been displayed in various exhibits.

Laureen: My favorite piece so far is the heart scarf from *Twill Thrills*. It was the first time I used more than 4 shafts and my first use of bamboo yarn. I love the drape, color, and pattern.

My biggest disaster was a towel challenge we did. I got the epi wrong, so instead of a thirsty towel I had a gauze towel! I learned to sample and understand the nature of epi.

Donna C: My favorite weaving is a profile view of my husband I wove on my tried-and-true HD floor loom using the very playful clasped weft technique. It's my favorite, because it looks so much like him and makes me smile every time I see it. My worst weaving is my first tablet woven band. While vacationing on Seneca Lake, Chris H. and I decided to teach ourselves how to weave with tablets, so we each warped a narrow band and cluelessly pushed our way through the process. "Worst" because the pattern is wonky from mistakes, and it's all crinkly with the most scraggly selvages you can imagine. But I am especially fond of my ugly duckling, since it got me hooked on tablet weaving forever.

Sue S.: Both my favorite piece and my worst disaster involve my latest passion, rep weave. My favorite piece is the first large wall piece that I made after trying out the technique on potholders, since I was so reluctant to try this type of weaving. Everything went well during the warping and the weaving, and I really enjoyed designing the pattern as I wove. Perhaps the nicest surprise was when I finished the piece and turned it over to find that the back side was even nicer than the front! It has been in several exhibits and now resides in my bedroom.

My worst disaster to date stems from trying to take a short-cut. I had a commissioned rep piece that had already taken way too long to get to. My warping board was taken up with another project, so I decided to use a warping board that I borrowed from my other guild. I normally use a warping board that mounts to the back of my Glimakra loom, because I have no wall space on which to hang a board. However, I decided to lay this board across the arms of one of my dining room chairs to wind the warp. I was several hundred threads into the complicated warp when the board slid off the chair and crashed to the floor, breaking off the main peg holding the warp. Imagine the mess! This happened months ago, and the board is still leaning against the wall while I slowly try to reclaim the warp. Even though my frugal self can't bear to throw out all of that yarn, I just bought some more of the colors that I need in case I give up!

Rachel: My greatest disaster happened just before Christmas when I was winding a warp for some turned taqueté towels. I was winding two colors at once, so I knew I had to go around half as many times to get the right number of threads in a section. However, my brain misfired, and I ended up halving that number again. So I had to wind some extra bits to add threads to some of the sections. I usually put the warp on back-to-front, but I really didn't want to have the extra sections hanging off the back with weights. I decided to try front-to-back warping so everything would get tied on at both the front and the back. This would have been fine, except I also realized I had used the wrong color—red instead of dark orange—in some of the sections. I thought about leaving it, but decided I really didn't like the way it would look with the other colors (I had even done color wraps to test out colors, so you'd think I would have picked the right color!). So, in addition to adding extra sections of threads, I had to replace some sections with the correct colors! It was not fun, but I got the warp on, wove the towels, and gave them to my brother who was pleased. I learned to warp front-to-back and check my numbers extra carefully!

My favorite piece is the seven-foot rag rug I wove for my mother. I chose a rosepath design with several different stripe patterns. She didn't want it to be symmetric end-to-end, so I had to carefully record what treadling patterns and colors I used as I went along so it would end up looking balanced. When I finally took it off the loom, I held my breath as I spread it out on the floor. It was a wonderful surprise (and relief!) to see that all the colors and stripes blended into a lovely rug!

Andie: I am most proud of the recycled table cover made from jean side hems that I created for the Guild challenge last year. It was fun to do and something I had been thinking about for a while. My oldest son helped me get the sectional warp wound, and it makes me smile! No one will ever have one like it! It's not complicated, not everyone would find it attractive, but it's interesting and gives me confidence when I look at it.

Next issue's looming question: *What are your best tips and tricks for weaving ergonomics? How can I thread and tie-up my floor loom without destroying my back?*

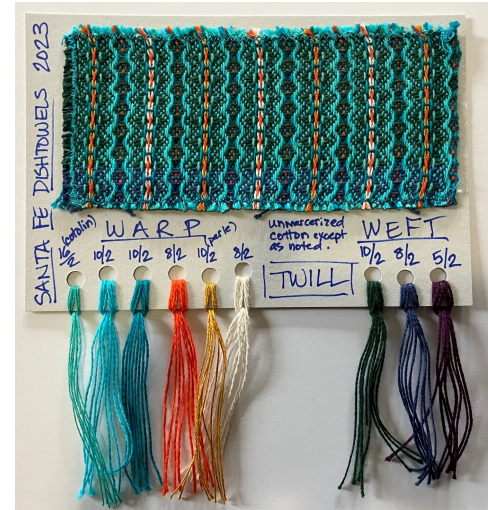
**Please** send your response and other looming questions for future columns to Tabby.

## A Quick Way to Make Project Notes | Donna Connery



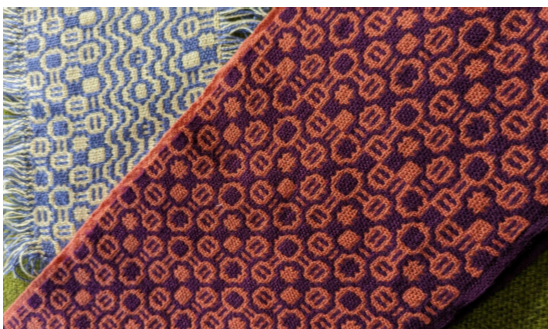
Everyone thinks it's a good idea to document key information about the pieces we weave, but it just doesn't always happen. How each weaver keeps project notes depends on the purpose of the documentation and what is important to remember about your handwoven piece. Sometimes I just want to remind myself how the final yarn size and color selection worked together to bring a pattern to life or, alternatively, created a total mess! So here's a recent attempt at that kind of record. In a dish towel project inspired by a fall trip to Santa Fe, I was trying to memorialize the blues of the sky, the greens of the pignion trees, and the shine of the jewelry. I felt pretty good

about the end result, so to capture the yarn selection success I had, I created this 4"x6" card as documentation. What I specifically wanted to remember was to sometimes choose thicker, bolder, brighter accent yarn (white and orange warp) and use it sparingly for maximum effect.



## Weaving Competition | Joyce Lock

Attention all weavers! Here is a great chance to strut your stuff and maybe win a prize in the process! On June 8th and 9th, 2024, the CNY Fiber Arts Festival will be held in Bouckville, NY. It is a fun, two-day festival with lots of vendors, classes, demonstrations, and more. The annual Viv Fulton Memorial Weaving Competition is open to weavers of any experience level, both adults and teens. There are three categories - Home Decor, Wearables, and Novice. Cash prizes for first, second, and third places will be awarded in all categories. Entries will be judged on originality and execution and may be made from any natural fiber, including bamboo, rayon and Tencel™. See <https://cnyfiberarts.org/weaving-competition/> for more details and to register online. Up to four weavings can be entered; the entry form must be completed by June 1st. So, get your creative weaving juices flowing and plan to enter the competition!



Impressive deflected doubleweave by Rachel



Beautiful baby blanket by Andie

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## January Meeting Recap: The Handicrafts of Gujarat | Joyce Lock

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To start the new year, the guild viewed *The Handicrafts of Gujarat*, a video travelog of Marilyn Romatka's four-month journey in the Indian state of Gujarat. Marilyn has a passion for folk art; she teaches weaving and classes in ethnic crafts. With such a background, Gujarat was the perfect location for introducing viewers to traditional and ornate fiber techniques that use simple tools with no need for electricity. In the hour-long video, she visited different regions to experience ancient techniques in weaving, embroidery, dyeing, block printing, bell making, and decorating wood with [lac](#). Many of these crafts were unique to Gujarat.

While the women of India prepare the silk and cotton for the loom, men do the weaving. A weaver using a simple pit loom with a Jacquard head creates intricate silk fabric for saris. While Marilyn used a translator for much of her journey, when "conversing" with the weavers she didn't need a translator, since both spoke the common language of weaving. She drew a very intrigued crowd of her own when she brought out her card weaving.

Embroidery arts include [Rabari embroidery](#). Miniscule stitches of colorful threads create symbols representing the Rabari people's nomadic life; often small mirrors are incorporated. In [Ari embroidery](#), a fine crochet hook is used to create chain stitches on fine cloth.

[Bandhani](#) is a resist dyeing method. After marking the fabric with dots using a stencil and charcoal, minute nipples of cloth are wrapped in a continuous thread prior to dyeing. Once dry, the knotting is removed to reveal detailed lines of fine dots. In [Patola](#), a double ikat technique, all our heads spun as she described the multiple times the silk warp and weft threads are resist wrapped and dyed to create solid-colored intricate woven designs.

[Ajrakh](#) is a block printing technique where resists and natural dyes are used to create symmetrical complex geometrical designs on both sides of the cloth.

[Rogan painting](#) is a surface embellish technique where the "paint" is simply boiled and dyed castor seed oil. The paint is pulled onto the surface of the cloth with just a metal stick.

[Ply split braiding](#) is used to make bands. Some very fancy ones were used on camels, a particular thrill for Marilyn due to her passion for these animals. The spinners in the group were amazed to see wool singles handspun with simply a stick, no whorl required.

Similar to the detailed fabrics of Gujarat, palaces were decorated with intricate carvings. Simpler homes might also include decoration such as "dung storage art" where dung patties, a fuel source, were stacked creatively into sculptures outside homes.

Viewers were left in awe of the fine handiwork created by these experts in the traditional crafts of Gujarat with the most minimal of tools.



Valerie's yarn play for amazing texture

## February Meeting Recap: Block Party | Joyce Lock

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At the February meeting we were invited to a Block Party hosted by Rachel Abbott and Susan Mehringer where we learned about weaving from profile drafts and explored the almost infinite design possibilities using blocks. This was a good program for those wanting to expand from “recipe weaving” to creating their own designs using blocks. Using a very methodical approach, Rachel showed us how to start with a four-block design and end up with a weaving draft complete with threading, tie-up, treadling, and drawdown. In her example, she substituted Summer and Winter units into the block design; a good exercise to try on our own would be to substitute Bronson Lace or Turned Twill units.

Referencing Rosalie Neilson’s book and toolkit, *An Exaltation of Blocks*, Susan explained Rosalie’s approach to creating symmetric block designs. Two blocks provide 16 symmetric motifs, three blocks provide 64 block motifs with four-part symmetry, and four blocks provide 1024 unique motifs. We will stop here! Similar to Rachel’s previous Summer and Winter four block example, Susan briefly described doing the same with a different four-block design. Susan also showed how the cardstock templates and overlays in the Tool Kit let you create an almost infinite number of motif designs. While Rosalie’s approach is not for the faint of heart, it is an interesting and thorough approach to designing motifs for weaving, quilting, and other arts.

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## Can You Help? Most Certainly! | Nancy Smothergill

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Earlier this year, the guild decided that it would be a nice idea to put a synopsis of the monthly program in *Thrums*. *Thrums* is our outreach to all members, especially those unable to attend a meeting. It also is an outreach to the public, through the website. Having a synopsis of the program of the month is a good way to follow-through on the earlier blurb advertising the program to come.

When I joined the Weavers’ Guild of Rochester, I wanted to contribute in some way but the distance to travel made it difficult to consider joining a committee or a position requiring a guaranteed physical presence (especially before we began using the internet for more communication). One fairly easy way I found to contribute was to offer to write-up the program for a meeting I knew I was going to attend.

We do need more members to volunteer to do a write-up of a particular program. You may have noticed that Joyce did both of the write-ups in this issue! Doing this synopsis need not be a daunting task. We just need a description of the presentation, not a full-fledged recap. Even if you don’t feel you completely understand the meat of the talk, like profile drafts, you can describe briefly the process the presenter went through in the talk. A paragraph or two would suffice. And since the programs are usually recorded, the details of a talk would be found in the recording.

So please consider volunteering. It would be best if the volunteering came before the meeting, so you could take notes. It also would eliminate that very tense moment when the whole group is asked if someone will volunteer and all in attendance try not to make eye contact. Perhaps, we could even have a sign-up sheet in advance of several meetings.

However it is structured, please consider contributing to the guild in this way. Not a huge time or work commitment. Thanks for listening.

## Syracuse Weavers Guild 2023-2024 Programs | Nancy Gaus

All programs will be in the Community Room at the church with the exception of the October field trip and May luncheon.

3/2

### Wrap Your Head Around the Jacquard Head

The invention by Joseph Marie Jacquard was a revolution in the weaving world since it provides a mechanized way to control individual warp threads on a loom. Rabbit Goody has a loom with a Jacquard set-up, but it was not in working order when we were at her mill. Want to know how this fascinating system works? We will go step-by step through the parts of the Jacquard head and show how the famous punch cards, a precursor to the computer industry, work together with other parts to control the loom. We will visit looms in various countries and have a chance to appreciate how various components work together to produce amazing fabrics.

Presenter: Nancy Smothergill

4/6

### Presentation of the Guild Challenge

Bring the pieces you created for the guild challenge and tell us what inspired you. What challenges did you face and what new techniques did you explore?

Facilitator: Rachel Abbott

5/4

### Annual Potluck Luncheon and Towel Exchange

Details TBA



Sue's study in differential shrinkage



Clever use of bands by Lois

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## SWG Study Groups | Sue Szczotka

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For those of you not familiar with the study groups, they are small groups with a specific weaving interest that they would like to explore in more depth with other like-minded guild members. Participants gather either in person or via Zoom, at times and intervals that the group decides on outside of regular guild meetings. If there are any topics in which you would like to make a deep dive with other interested parties, please contact Sue S., and we will see about arranging a new study group.

### Small Bands: Nancy Smothergill

The Small Bands study group continues to work on tablet woven Andean Pebble Weave. At the January meeting we discussed tensioning the warp and using three colors in the weaving. At the February meeting we played around with a computer design program for tablet weaving, TDD. Try it out, it is fun. <https://jamespbarrett.github.io/tabletweave/>

### Tapestry: Donna Movsovich

It was great to get together again after a month off. This group has informative discussions with free-flowing ideas bouncing around. The topics can vary, but somehow it all works!

At the last meeting, we talked about sampling and shared resources on purchasing frames and discussed upcoming lectures and workshops/classes. Marie shared her next project. I love the photo and story that has inspired her. Nancy asked us, what was the smallest loom we wove on. We shared Hokett looms (no longer available) and those who are making similar looms based on the Hokett loom. Mirrix makes several small looms: Saffron loom, Little Guy and their newest, Chloe Pocket Loom. (Carolyn bought one!) These small looms are great "grab and go" looms!

AND we also talked about Tommye Scanlin's book, *Tapestry Design Basics and Beyond*. We liked how she shows a particular tapestry artist's work when explaining each of the principles. How one approaches designing is unique and personal. There is no wrong way on this journey! "Try and practice, pick and choose". I believe that is how we will proceed as we continue to read.

We meet on the 4th Tuesday of the month at 2:00 pm on Zoom. Feel free to join us anytime!

### Shoddy Book Club: Nancy Smothergill

The Shoddy Book Club met at the end of January to discuss *A Golden Thread* by Clarissa St. Clair. The book details the effects that different fibers and fiber uses had on history. Our next book is *The Dress Diary* by Kate Strasdin.

### Handweaving Museum Helping Hands: Donna Connery

Our volunteer efforts at the [Handweaving Museum](#) in Clayton, NY are on hiatus until Spring.



Sue's colorful turned taquete towels



Sue's beautiful January towels

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SWG Exhibit at the Handweaving Museum of TIAC | Donna Connery

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## Better Together: Woven Expressions from the Syracuse Weavers Guild

April 24 – May 17, 2024

Reception and Gallery Talk  
Thursday May 9, 4:30-6:30 pm

*Weaving can be a solitary endeavor. Being human is not. This exhibition demonstrates how the Guild inspires, motivates and supports its members as a group to excel individually.*

Calling all Members! Please consider sharing your love of weaving with the world by including one of your handwoven treasures in our guild exhibit at the TIAC Handweaving Museum in Clayton, NY. Questions? Talk to one of our exhibit committee members (Donna Connery, Elaine DuBois, Nancy Gaus, Joyce Lock). If exhibiting isn't possible, we hope you'll be able to join in on the fun and cheer everyone on at the Reception and Gallery Talk on May 9.

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### Upcoming Fiber Events

April 20, 2024 Saturday, 10am-4pm	<u>Fiber Frolic</u>	Beaver Lake Nature Center 8477 East Mud Lake Road Baldwinsville, NY
April 27, 2024 Saturday, 9am-4pm	<u>2023 CT Sheep, Wool &amp; Fiber Festival</u>	North Haven Fairgrounds 290 Washington Ave, North Haven, CT 06473

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### Library | Donna Connery

Look what just landed in the guild library! Thanks to a donation by Susan Mehringer, we now have an updated version of Handwoven's "Weavers' Companion." This is a handy reference guide to all those things weavers need to know, from denting reeds to match your sett to selecting finishing techniques. This book and more can be accessed using our catalog on LibraryThing <https://syracuseweaversguild.org/guild-library/>



## What does it mean to be a guild officer?

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Serving the guild as an officer is the most powerful way to help contribute to the guild and a great way to connect with your fellow weavers. As an officer you have the opportunity to learn and grow, as well as create lasting friendships with people with the same interests. I have never met an officer who regretted taking a position; in fact, most stay on for a second term!

Following are brief descriptions of the positions from the current officers to give you a better idea of what is involved. Keep in mind, the position is only for two years with an option of serving a second term.

### What does the President do? Rachel Abbott

Although the President may get top billing, this role does not come with the most work. The SWG officers work as a team and frequently seek and receive input from other guild members.

Each month, as the meeting approaches, I review the minutes from the last meeting to prepare the agenda and consult with the other officers about topics to discuss at the meeting. I preside at the meeting, assigning action items to volunteers as they come up. After the meeting, the Secretary sends me a draft of the minutes for proofreading before distribution to the guild membership.

A traditional, although not mandatory, task is to write the bimonthly President's message for *Thrums*. It can be a challenge to think of something to write that I hope will be interesting to read.

Each year, I contact the officers and committee leads to ask if they want to continue in their positions. I appoint replacements for committee leads as needed. I have also been updating the list of programs, challenges, study groups, and traveling looms, so we have a record of what we've done. This document lives in the guild Google Drive. Every two years, the President names a nominating committee to present a slate of officers at the March meeting.

Being the President doesn't require you to be an extrovert! You just need to be organized, diplomatic and tactful, willing to listen and encourage people to volunteer, and occasionally smooth ruffled feathers. For me, a relatively new guild member, being President has been a wonderful way to get to know many of the members, which comes in very handy when I have weaving questions. Working with the other officers has been a lot of fun—tossing around ideas and ways to keep the guild vibrant and pursue its mission.

### What does the First VP do? Nancy Gaus

Just two tasks are listed in the by-laws: 1) run the meetings when the president is out of town and 2) be the chair of the Program Committee. Running the meetings is easy, since the president gives you the agenda and talking points. As Program Committee Chair, I schedule and run the June planning meeting where we decide on the slate of programs for the upcoming year that starts in September. There is usually a good turnout and lots of ideas, and it's even more interesting when we come up with a theme and a challenge for the year. I then keep an eye on the programs during the year, make meeting arrangements, and make sure the presenters have everything they need to be successful. By tradition, I also run the towel exchange during our yearly luncheon. June, July, and August are the busiest times as we solidify the program choices and publish the final list. The rest of the year is very light work.

The best part of my job has been getting to work with a team of highly motivated, smart, creative, and fun weavers. The position has allowed me to connect with guild members and to feel like I really belong to this guild. No experience is required. Can you see yourself in this role?

NOTE: The First VP is not responsible for any of the tech that happens in and around our meetings including setting up the projection equipment, recording the presentations, generating videos of the programs, or kicking off Zoom sessions.

### **What does the Second VP do? Sue Szczotka**

The second VP position is mostly one of coordinating everyone else's structured activities. So what does that mean? It means that you are a sort-of jack-of-all-trades! You assist Nancy Smothergill with planning and preparing the traveling loom (although truth be told, Nancy does most of it!). You gather opinions for traveling loom projects and study group ideas. You don't need to participate in study groups, but you assist the organizers if needed and keep your finger on what is going on to report to the rest of the guild.

You also have the opportunity to mastermind any special projects like workshops or outings. This aspect of the position has not been very active in recent years, but it can be if you are so motivated. In general, the time commitment is minimal depending on your help with the traveling loom and any other special projects you plan.

The best part of the position is getting to know all of the members and helping to make the guild a fun and interesting place to be.

### **What does the Secretary do? Donna Connery**

The Secretary is one part of the guild's leadership team. In serving as an officer or a committee chair, the best part of the job for me is working together with a group of creative people striving to make weaving accessible and meaningful to as many members as possible. And once you volunteer, it's easy to take on something new. I started as the Membership Chair to get to know people. Then when our librarian moved, I offered to take on that role. Secretary was a logical next step.

So, if you have set your sights on the role of Secretary, here's how I'd describe what I do. You can count on seeing me at most guild meetings. I'm the one with a notebook and calendar in hand, and have a penchant for record keeping. I like to listen and can summarize what I hear to record and share the happenings of the guild through monthly meeting minutes. Each month, I email the minutes to the full membership. Each May, I provide copies of the minutes for the guild-year to the library. Guild thank you cards and other special messages usually come from me. I work with the other officers to brainstorm ideas and problem-solve. It's a great way to help the guild function, with very little time commitment. Besides the meeting, this takes me about 2-4 hours per month.

### **What does the Treasurer do? Donna Johnson-Brown**

The Treasurer tracks and documents all income and expenses of the guild. This requires about 2-4 hours per month depending on activity. Tasks include:

- Maintain a banking relationship, including balancing bank statements with SWG records and updating the second signature when a new President is elected.
- Pay memberships, subscriptions, reimbursements, and any other expenses approved by the guild.
- Receive and deposit membership dollars and any other income. Coordinate with Membership chair. Monitor PayPal account and deposit to bank account as appropriate.
- Report income, expenses, and balances at regular guild business meetings.
- Research financial questions related to the guild, if any.
- Make records available for an audit when a new President is elected or more often, if asked by the President.

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## Refreshments | Sally Meyers

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The Refreshments volunteers provide a snack or dessert and hot water. Members should bring their own lunch, utensils, mug, etc. Please bring any questions or concerns to [Sally Meyers](#).

Duties:

- Know your day. Sally will email a reminder about a week before the meeting.
- Arrange for someone to take your place if you cannot make it and notify Sally.
- Communicate with your partner.
- Provide dessert.
- Arrive early to prepare the table and hot water.
- Clean up the food area.
- If you notice that items are needed in the supply baskets, let Sally know.

March 2, 2024

Linda Miller & Maria Aridgides

April 6, 2024

Sally Meyers & Sue Szczotka



Another wonderful krokbragd rug from Eileen

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## Membership | Andie Scamehorn

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Interested in joining us? Our Membership year runs from May-May, but you can join at any time by sending the form below with your dues or via PayPal. To pay online, sign into your PayPal account and send the dues to membershipSWG@gmail.com. *Select "send money to a friend" so the Guild does not pay the transfer fee.* Please include all your contact information in this field. We are excited to welcome you!

Dues: Regular: \$30. Senior (over 62): \$25. Joining after January: \$15.

To pay by check, make checks payable to *Syracuse Weavers Guild* and mail to:

Andie Scamehorn

Name \_\_\_\_\_

Phone \_\_\_\_\_

Email \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

(For new members) What skill level do you consider yourself? \_\_\_\_\_

(For new members) How did you hear about the SWG? \_\_\_\_\_

## Web Sites and Social Media

SWG Website - Joyce Lock - <https://www.syracuseweaversguild.org>

Visit the website to see the guild calendar, newsletters, a description of the annual guild challenge, activities such as study groups, the FAQs webpage, and a list of resources for weavers.

*Spotlight:* Resources for Weavers:

<https://syracuseweaversguild.files.wordpress.com/2024/01/resources-for-weavers-1-14-2024.pdf>

The website includes the following resources to support you in the guild challenge:

- Sewing support group (request link to session recordings from Nancy G)
- Audio recording of the introduction to the Guild Challenge
- Written summary of the challenge
- SWG resource list of library and online references
- Karen Donde's resource list of library and online references

Instagram - Valerie Kaiser - [syracuse\\_weavers\\_guild](#)

Use Instagram to promote the guild and show off our accomplishments. Valerie shows how to post our photos and announcements in a quick 12-minute talk: <https://youtu.be/zCUWrwG6eBk>

SWG Library catalog - Donna Connery - <https://www.librarything.com/catalog/syracuseweaversguild>

SWG has a library chock full of weaving books, magazines, and DVDs. All you need to do is:

- Access our catalog on LibraryThing using the URL above
- Search our catalog (not all of LibraryThing) on keyword to see what we have
- Let Donna know by the Friday before meetings what you'd like

Ravelry group - Donna Connery - <https://www.ravelry.com/groups/syracuse-weavers-guild>

Post questions, challenge discussion topics, and photos of your projects.

Halcyon Yarn - Joyce Lock - <https://halcyonyarn.com/guild/>

When placing an order with Halcyon Yarn, note that you are a member of SWG (by phone, or in the Comments box for web orders), to net SWG 5% of the sale.

## Syracuse Weavers Guild Looms for Rent | Joyce Lock

Rental fee is \$2 per week. If interested in borrowing one of these looms and it is available, please contact the person listed in the table.

Description	Current Use	Contact	Notes
Kyra 22" 4S table loom	Available	Joyce Lock	
Kyra 22" 4S table loom	Travelling Loom	Sue Szczotka	Krokbragd
Peacock 12" 2S loom #1	Available	Nancy Smothergill	<a href="http://possumjmandelizabeth.com/adjusted_images/loom_table_plaid.jpg">http://possumjmandelizabeth.com/adjusted_images/loom_table_plaid.jpg</a>
Peacock 12" 2S loom #2	Available	Nancy Smothergill	<a href="http://possumjmandelizabeth.com/adjusted_images/loom_table_plaid.jpg">http://possumjmandelizabeth.com/adjusted_images/loom_table_plaid.jpg</a>
Peacock 12" 2S loom #3	Available	Nancy Smothergill	<a href="http://possumjmandelizabeth.com/adjusted_images/loom_table_plaid.jpg">http://possumjmandelizabeth.com/adjusted_images/loom_table_plaid.jpg</a>
Inkle loom	Available	Joyce Lock	
Purrington Norris 14" 12S table loom	Available	Joyce Lock	<a href="http://www.purringtonlooms.com/tablelooms.htm">http://www.purringtonlooms.com/tablelooms.htm</a>
LeClerc Dorothy Green Model 12" 8S table loom	Available	Joyce Lock	<a href="https://www.camillavalleyfarm.com/weave/leclerchistory.htm">https://www.camillavalleyfarm.com/weave/leclerchistory.htm</a> Scroll down to find table looms.
LeClerc Dorothy 15" 8S table loom	Available	Joyce Lock	<a href="http://www.camillavalleyfarm.com/pics/leclerc/ldor007.jpg">http://www.camillavalleyfarm.com/pics/leclerc/ldor007.jpg</a>
LeClerc Jano 22" 4S table loom	Available	Joyce Lock	<a href="https://www.camillavalleyfarm.com/weave/leclerchistory.htm">https://www.camillavalleyfarm.com/weave/leclerchistory.htm</a> Scroll down to find table looms.

## Committees

### Booklets

Nancy Smothergill

### Special Projects

Sue Szczotka

### Website Administrator

Joyce Lock

### Program

Nancy Gaus

### Refreshments

Sally Meyers

### Equipment Coordinator

Joyce Lock

### Library

Donna Connery

### Communications

Carolyn Wolfson

### Newsletter

Susan Mehringer

### Membership

Andie Scamehorn

Meg Welch

### Social Media

Valerie Kaiser

### Meeting Tech Support

Nancy Gaus

### Sample Book Curator

Eileen Kloss