



# The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • April 2021 • Vol. 69, No. 4

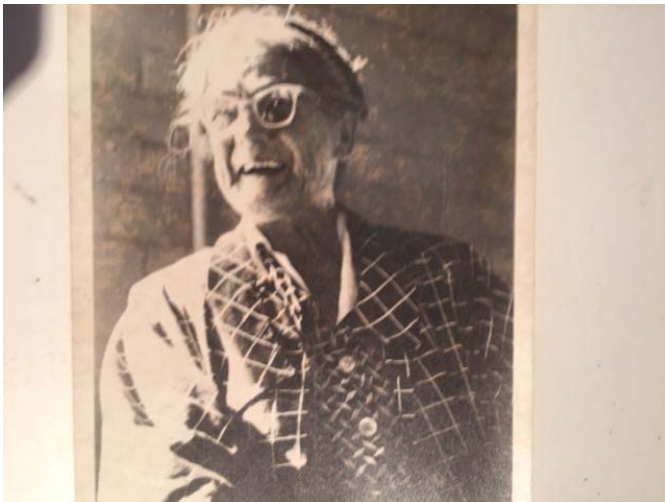
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## April Guild Meeting

**What:** Mary Atwater and the Shuttle-Craft Bulletins, by ReNee Page and Maureen Wilson

**When:** Thursday, April 8, 7:00 p.m.

**Where:** Zoom Meeting

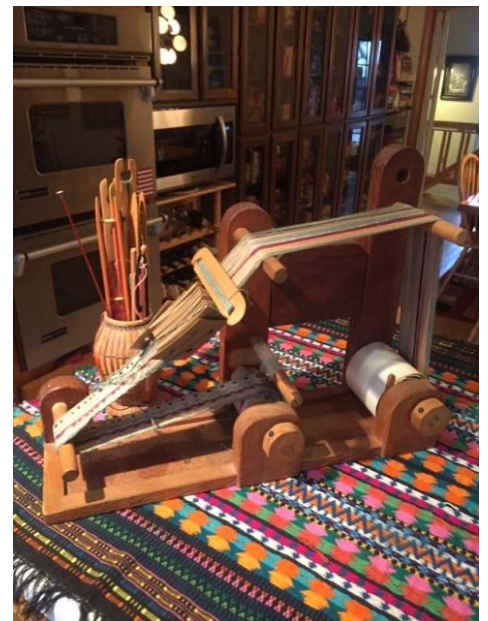


Our Guild has the remarkable honor of having been established by Mary Atwater, one of the most important names in American handweaving.

At our April meeting, we are going to learn about some of the inspiring things that Mary did and wrote. ReNee Page, who owns pieces of Mary's weaving equipment and many of her samples, will talk about her connection with both Mary and Mary's good friend Flossie Goodwin, who was one of the founding members of our Guild. We will see pictures of Mary's looms and samples during our meeting. (For example, the inkle loom below was owned and used by Mary.)

Then Maureen Wilson will talk about an exciting new project happening in our Guild. For several decades, Mary Atwater taught people all over America to weave by sending them copies of the Shuttle-Craft Bulletin. These Bulletins were published each month, containing drafts, instructions for weaving certain types of fabrics, and Mary's beautiful writing about the craft of weaving.

While these bulletins are available online, our Guild website now offers an important service: The Shuttle-Craft Bulletins are well organized and easy to access, there is an index to the topics in the Bulletins, and Maureen Wilson's articles – which interpret the Bulletins and bring them up to date – are organized with the Bulletins themselves. (To see all of this, go to the Bulletins tab on [mmawg.org](http://mmawg.org).) The national weaving magazine *Shuttle, Spindle, & Dyepot* will soon publish an article about this effort by our Guild. Please join us to learn more about Mary and her wonderful work!



## President's Message

### Greetings, Weavers!

The focus of this month's Zoom meeting will be Mary Atwater and the Shuttlecraft Guild and the Bulletins she wrote. Mary sent out newsletters throughout the year starting in 1924 and continuing through 1951. In them she shared her views on weaving, creativity, and workmanship. She also shared information on many weave structures that were popular in her time. She included drafts and hand-drawn illustrations, as well as yarn and ordering information. She had a thriving Guild membership and was regarded as the "Dean of Weaving" for her role in promoting weaving in our country. We will share her words and wisdom with you this Thursday night. I think you will learn many interesting things.

See you there! *Sonya Campana, President and Librarian*

## 2021–2022 Guild Board

As established by our Guild bylaws, we vote on elected Guild officers before the end of our regular Guild year (September–June). And the bylaws instruct that the slate of officers be published for 30 days before the time of the vote. Our Guild president, Sonya Campana, will present this slate of officers for a vote at our May Guild meeting. The new officers will begin their service about the end of June.

Only certain Guild positions are elected, as instructed by the bylaws. Many Guild positions are appointed by the board – including hospitality coordinator, newsletter editor, IWC representative, librarian, etc. The list below includes only the elected officers. We are very grateful to those who are currently serving the Guild and to those who are willing to serve for the next term.

*Note:* At our May meeting, Sonya will present a minor change to our Guild bylaws for a vote. We would like to change the bylaws to say that the position of grants officer can be either elected or appointed. The grants officer is required to stay up to date with complex state guidelines, and it is often advantageous for the state to have one person to contact. Mimi Rodes has become expert as our grants officer, and we feel that as long as she is willing to serve, she can be of great help to the Guild if her term of service can extend beyond the limit of the two years required of elected officers. This position can be changed back to elected if a future board decides to do that. So this slate of officers does not include grants officer.

**President: Beth Myrer**

**Vice President: Catherine Marchant**

**Membership Secretary: Ping Chang**

**Recording Secretary: Margaret Hopkins**

**Treasurer: Sam Kievit**



# *Huck Lace Weaving Patterns with Color and Weave Effects* by Tom Knisely

Review by Leslie Sieburth

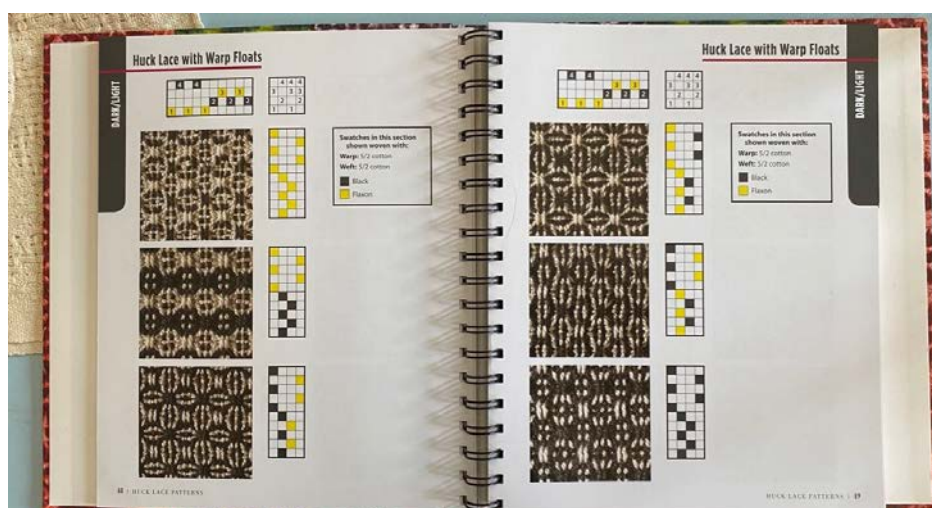
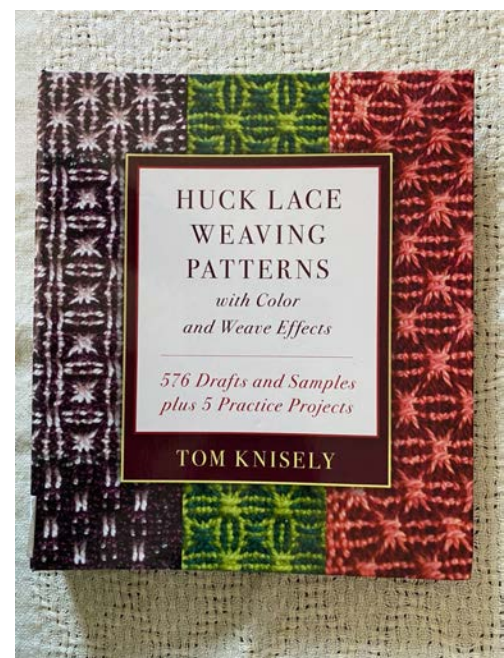


My fifth project as a weaver was to follow a *Handwoven* publication's project plans for linen placemats woven in Huck lace. I was pleased with the result and came away from the experience believing that a solid color was the best way to show off Huck weave's elegant textures. At the time, I felt as though I had learned all I needed to know about Huck, and to be honest, I've not (yet) revisited this structure.

My first inkling that perhaps I was not giving Huck its due came when visiting my ex-sister-in-law in Pennsylvania. She was eager to show me samples from the many weaving classes she has taken with Tom Knisely at Red Stone Glen. I was astounded when she showed me a large

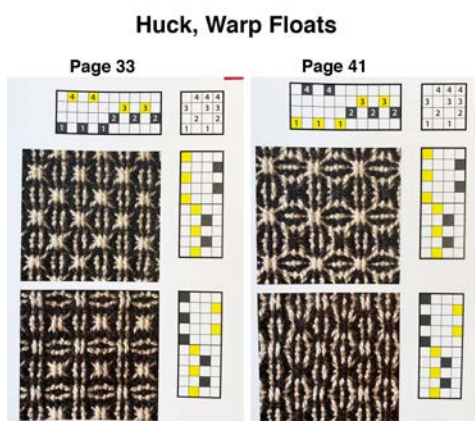
colorful sampler that turned out to be Huck! That introduction was the perfect thing to whet my appetite for this lovely book!

Physically, this is a great book. It has a hard cover and a spiral binding that allows it to lay flat. Its content also makes it a real winner. The introductory chapter is a captivating tale describing how Tom started to consider Huck as a promising structure for color and weave exploration. The second chapter digs into Huck lace and describes its weaving logic—that it, clearly shows how the threading and tie-up lead to floats in either the warp or the weft, and it provides some design ideas. In the typical style of a Tom Knisely book, it also makes sure each reader is comfortable in selecting yarns and sett and understands the tie-up, but the book does assume that the reader understands how to thread the loom.



Huck is not the only topic here; two other themes developed in this book are color-and-weave and color theory. These topics are woven into the story through the biggest section of the book—illustrations of woven samples. In a comprehensive and methodical manner, Tom brings the reader through an amazing amount of patterning. Remember that flat binding? The open book shows us six Huck samples,

and the six samples are organized in that they show the very same progression of color use – that is, the top left shows treadling using all light-colored weft, and below that is a sample showing alternating five-shot repeats of light-colored yarn and then dark thread, then using dark-colored thread on the tabby wefts, etc., all the way to all-dark thread. Only two things differ between each set of open pages – one is the color patterning of the warp, and the other is whether the tie-up produces warp float, weft floats, warp *and* weft floats, or lacy Huck squares. Finally, these pages are also broken up into sections that demonstrate color theory – black and white warp colors, monochromatic, complementary colors, and then triadic color combinations.



The regimented organization of the book is brilliant. As one flips through these amazing pages, it is easy to compare the impact of tie-up or warp coloration on the resulting design. How could I have ever discounted the potential of Huck? An example of Tom's color-and-weave Huck can be found in last year's May/June (2020) *Handwoven*. With this book, you can explore the potential of different treadling or weft color use. For example, you can see that threadings from two pages could be combined to give you four distinct patterns – this could be amazing for our dishtowel challenge. And if you borrow this book, you will find that there is just so much to explore!

Finally, there is a short section at the back of the book that describes a handful of projects using Huck patterns from the book. And you can also see another of Tom's Huck projects in *Handwoven's* May/June 2020 issue; here he used the classic blue-and-white color combination for a run of Huck napkins that are also featured on the cover. *Leslie Sieburth*

## Guild Challenge



For our Guild Challenge for the 2020–2021 year, we will be weaving dishtowels – one of our favorite handwoven projects! Each person who is interested in participating will weave one dishtowel to give to someone else in the Guild. For information about the Challenge, go to our website, [mmawg.org](http://mmawg.org), and click on the “Events” tab. We hope that many of you will participate.

### *It's Not Too Late to Start! by Leslie Sieburth*

This winter, I wove a run of black-and-white dishtowels, but they seem far too somber for our dishtowel exchange. And then the recent spring weather has made me crave colors! So I've put on another warp for dishtowels, in light-blue 10/2 cotton, and I have pulled out all my bright greens, blues, and purples for wefts in a run of M's and O's towels. I cannot wait for everyone to be vaccinated and to see you all at the exchange.



## **MMAWG 26<sup>th</sup> Biannual Fiber Exhibit**

***When: September 2–October 13, 2021***

***Where: Utah Cultural Celebration Center, Main Gallery***

COVID allowing, we will be celebrating the Guild's 26<sup>th</sup> Biannual Fiber Exhibit from September 2 through October 13, 2021, so we hope that everyone will have lots of wonderful things to enter!!! The Call for Entries is on the next page.

In conjunction with the exhibit, we will also be holding a workshop with Robyn Spady. After our last, highly successful exhibit in 2019, we were invited back by the Utah Cultural Celebration Center for 2021, which, as I know we all realize, is quite an honor.

We invite you all to participate. Entries must have been created within the last two years and not shown at our 2019 exhibit. We know many have been working like mad during the past year at home, so we know it is going to be a FABULOUS EXHIBIT!!!!

**A Call to Action:** As we all know, it takes a team to put our wonderful Biannual Fiber Exhibits together! As Chair of the exhibit, I would love to invite members to work with me on the exhibit. Specific areas where help is needed are:

- Contacting other Guilds to invite them to participate. In the past, we have had a rich variety of entries from other fiber groups such as Utah Surface Design, the Embroidery Guild, tatters, spinners, etc.
- Contacting organizations such as HGA, Handwoven, ATA, etc. to arrange for awards from their organizations
- Publicity and entry forms
- Weaving wonderful awards ribbons
- Organizing and managing intake and takedown

Please contact me if you are willing to help in any of these areas. In the meantime, I hope everyone is working on wonderful things to enter in the show! Thank you!

*Mimi Rodes*

[mimirodes@comcast.net](mailto:mimirodes@comcast.net)

cell: 385-347-9976

# *Fabulous Fibers!*

## A Celebration of Utah Fiber Art!

Sponsored by the Mary Meigs Atwater Weaver's Guild of Utah

September 2–October 13, 2021  
Utah Cultural Celebration Center, 1355 West 3100 South  
Main Gallery

Please join the Mary Meigs Atwater Weavers Guild of Utah in celebrating our 26<sup>th</sup> Bi-Annual Fiber Exhibit.

### About Us

The Mary Meigs Atwater Weaver's Guild (MMAWG) was organized in 1956 and named after one of the most important people in the modern history of U.S. weaving. Mary Meigs Atwater, born in 1878, helped to keep the craft of handweaving alive in America. She settled in Holladay in 1947 and agreed to let the Weaver's Guild be named after her, with the stipulation that the Guild be service oriented and dedicated to sharing the craft of weaving with others. For over 50 years, the Mary Meigs Atwater Weaver's Guild of Utah has thrived, bringing satisfaction and beauty into the lives of many people and keeping the beautiful craft of weaving alive. This show, which is open to all types of fiber artists, is evidence that the legacy of Mary Atwater lives on today!

### Show Theme: Fabulous Fibers!

This exhibit will celebrate the creativity and strength of Utah Fiber Artists over the past two years. We anticipate that many of the entries (but certainly not all) will have been created during the pandemic as our fibers became our friends and important sources of inspiration during difficult times. It is a celebration of both traditional and non-traditional weaving, surface design, and all types of fiber arts.

### Eligibility

Entry in the exhibit is open to any fiber artist living in Utah. Entries must be handcrafted using any type of fiber art technique. Each participant may submit up to three original entries to be judged. (If more than three items are entered, the additional items must be marked "for display only.") Entries must have been completed after April 2019 and not have been shown in any previous Guild exhibit.

### Important Dates

**Submission of Entries:** August 20, from noon to 6:00 p.m. Works will be accepted at the Utah Cultural Celebration Center, Main Gallery

**Show Open:** September 2–October 13

**Show Takedown/Pickup:** October 14, from noon to 6:00 p.m.

(Note: A signed, written permission from the artist must be presented in order for works to be released to persons other than the artist.)

### **Fees**

There is a nonrefundable entry fee for up to three entries:

MMAWG Members: \$15

Non-Guild members: \$20

Checks should be made payable to Mary Meigs Atwater Weaver's Guild or MMAWG.

### **Sale Price and/or Insurance Value**

The artist assigns the sale price or insurance value of each item. The Utah Cultural Celebration Center will deduct a 30% commission from all sales, so the sale price must include this commission. Items can be marked NFS (not for sale).

### **Preparing Works for Display**

Works should be ready for display. The top and face of each piece should be clearly marked if necessary. If the entry requires a mannequin, rod, armature, etc., the artist must provide it. The artist must attach the identification tag provided with the Entry Form.

### **Awards**

The entries will be juried for entry into the show by a committee of Guild members. Judging criteria will include originality, quality of execution, use of color and materials in the categories listed below. The show will be judged for awards by Robyn Spady.

### **Categories for Judging**

Artists will choose one of the following categories for each entry:

1. Functional (table linens, rugs, garments, etc.)
2. Nonfunctional (two- or multi-dimensional pieces)

Artists will choose one of the following originality categories for each entry:

- A. Original, one-of-a-kind and not executed under supervision
- B. Adapted from a design source (source should be listed)
- C. Student entries (may be executed under supervision or reproduced from a design source; source should be listed)
- D. For display only (not considered for awards)

Questions? Please contact:

Mimi Rodes ([mimirodes@comcast.net](mailto:mimirodes@comcast.net)) 385-347-9976

Registration forms will be available closer to the time of the exhibit.

## Southwest Utah Weavers Warp Dyeing Workshop, April 24, 2021

The Southwest Weavers will be holding a warp painting program on Saturday, 24 Apr 2021, 1 pm to 5 pm, at Ivy's house.

For reasonably priced dye-measuring equipment, check at: [prochemicalanddye.net](http://prochemicalanddye.net). They carry beakers, syringes, brushes, and other equipment as well as dyes and other chemicals. Members do not need to bring dyes and chemicals—Ivy will have those. They just need to have their scarf warp ready. It should be 8 to 12 inches in width and made of a plant-based yarn, approximately 4 yards long. They should have measuring equipment and applicators, bath sponges, old small brushes (sponge or hair), etc. Nothing expensive—check the list below.

As Ivy is planning her demonstration warp, she is looking for color inspiration. Check out fabric with colors and prints that you love. Pictures of nature that are inspiring are great if they are just a few colors. At the supermarket, thumb through fashion magazines—some of them have wonderful ads. It will really help out your creativity if you have some ideas in mind for that scarf. Maybe you have a zig-zag twill that you want to highlight? Poke-a-dots, anyone?

Save them and bring them with you. Ivy will have Tencel color rings—15 to 36 color wheels with formulas for each skein that you can use to mix your colors. Remember that colors that touch will create a third color. It is an imperfect process but lots of fun. Ivy will update as we get closer and I have more of you ask questions.



### **Please reply to this email and tell me:**

- If you can bring a 6- or 8-foot table
- If you are planning to bring a warp to the workshop

Two 6-foot tables can hold two warps. Ivy can fit a maximum of 4 sets of tables in her garage (8 tables total). However, Ivy only has one set of tables (two 6-foot tables). Therefore, we need six 6- or 8-foot tables.

If anyone has a 6- or 8-foot table we can use, please email me ASAP. The tables will be covered so they will not be damaged.

The number of warps that can be painted will be limited by the number of tables we get. We can have a maximum of 8 warps. However, we are not limited in the number of people that can come, watch, and learn.

Ivy will need to know how many tables and how many people want to dye a warp by April 16, 2021, but the sooner the better. Ivy will provide the dye and other chemicals, the plastic to cover the tables.



You will need to pay a \$5 materials fee if you will be dying a warp. Everyone that comes needs to bring at least one folding chair.

If dyeing, you will need to bring the following:

- Rubber gloves - you must use rubber gloves, unless you really like fuschia hands. Have a substantial quantity on hand.
- A dust mask – use this when mixing your powdered dyes with water.
- Dye clothes and a rubber apron.
- Empty plastic jars with tight lid – to put your mixed dyes in – at least 3.
- One container – Something to hold the wet warp when you carry it home. Dishwashing tubs and bleach bottles work.
- Measuring cups – suggest you have at least 3 – 250 ml size, and at least 3 – 1000 ml size
- Measuring spoons – at least 2 sets
- Plastic spoons – for mixing in your small dye pots. For larger pots, use more substantial items like wooden spoons.
- Syringes – 60 cc, 20 cc, 6 cc, 3 cc, and 1 ml. I suggest at least 3 of each. You can purchase these anywhere where livestock supplies are sold – Cal Ranch has 1cc, 20cc., etc. The 1-ml size is quite difficult to find, and I suggest you check with other dyers to find suppliers.
- Applicators. Can be sponges, squirt bottles, paint brushes, depending on the look you want.
- Small stirring sticks – I suggest popsicle sticks that you can buy in the crafts store. You can use these to mix your powdered dyes with water. Also gives you a pretty good idea what the color will look like.

The warp will need to be above 70 degrees for a few hours to set the colors. You will bring the warp home to set the dye. Ivy will describe the different ways to set the dye at home during the class.

Warp directions:

- Wind a scarf warp of a cellulosic yarn (cotton, rayon, linen, bamboo, Tencel) 8 to 12 inches wide and 4 yards long. This will get you a 72-inch scarf and some sample area plus fringe.
- Tie a cross on BOTH ends.
- Use a different size and fiber as ties to help in straightening warp out after dyeing and rinsing. Tie a heavier cotton yarn around top and bottom of warp and in the crosses. This is used to keep warp from tangling in dye bath. Tie a stick or popsicle stick in the two ends to help with handling.
- Weigh the dry warp – this becomes your Weight of Goods (WOG) record it – CRITICAL!
- Wet out yarn in hot, soapy (synthrapol or dish soap) water for 30 to 45 minutes.

If you have any questions, contact Ivy:  
208-869-9450 (call or text)  
2704 East 1300 S Circle, St George 84790

There are documents on the website you will want to review:

[Workshop Information](#)  
[Setting up a Dye table](#)  
[Using Fiber reactive dye](#)

## Shuttle-Craft Bulletin: Weaving for Draperies

Once again, Mary Meigs Atwater wrote on weaving fabric for drapes in the July 1934 and May 1940 Shuttle-Craft Bulletins. She wrote: "The function of drapes is to soften the light entering a room. . . . They mask the ugliness of badly shaped windows, tone up a dull room, and harmonize a room's color." These two Bulletins can be found here: [mmawg.org/Bulletin/1934Bulletin.pdf](http://mmawg.org/Bulletin/1934Bulletin.pdf) and [mmawg.org/Bulletin/1940Bulletin.pdf](http://mmawg.org/Bulletin/1940Bulletin.pdf)

In 1934, she wrote about the factors she considered for fabric design (listed in the text box here). These are essentially the same as in previous Bulletins, with the addition of the last one, which she considered to be the most important of all, but often disregarded: "temper and type of people using the room." She wrote that rarely does a weaver design drapery for a room that is well-proportioned, agreeably lit, and used by charming people. Usually, draperies are designed to correct conditions that are not ideal and cannot be changed, including to increase the well-being of a room's occupants.

### Factors for Drapery Design

- Size and shape of room
- Number, shape, and size of windows
- Quantity and quality of light entering the room
- Room style and color
- Furniture arrangement
- Temper and type of people using the room

Mary wrote of side drapery and glass curtains (also known as "sheers") and their arrangement to improve the shape of a window. She dealt with tall narrow windows then.

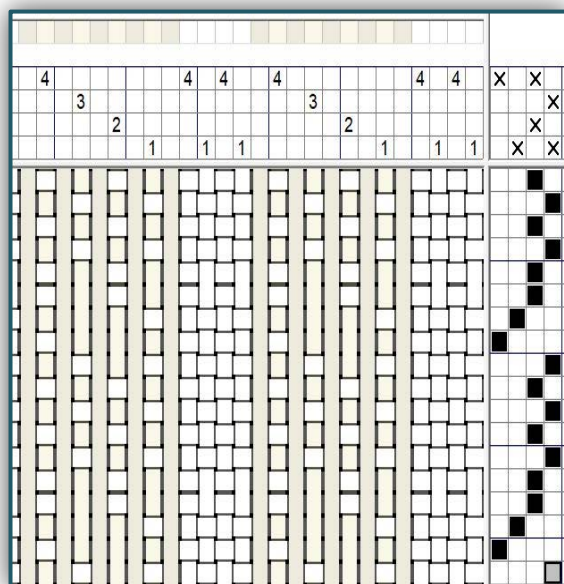
She considered color and texture to more important than pattern. In a room with a neutral color scheme, the drape color cannot be too bold. She recommended avoiding red but preferred using gold, yellow, henna, and black. She thought blue to be another good color choice. She recommended krokbragd or a 10-harness Summer and Winter weave that had been featured in a recent Bulletin. For a room with a "confused" effect due to inharmonious details, plain and simple drapes would be better, woven in M's and O's in a color that would bring the colors of the room together.

For glass curtains, she recommended a lace weave. in linen, with a sett more open than plain weave. A guild member in Paris wrote of a fabric woven like a transparency with figures darned in.

She recommended Finnweave for a figure border on portieres, or doorway drapes, in rich colors. Design examples for this were provided and regarded by Mary as "spirited" and amusing." Apparently, many Guild members were interested in Finnweave, as it had been featured in an earlier Bulletin.

In the May 1940 Bulletin, Mary emphasized weaving technique rather than design. Mary wrote about the importance of having an even beat, especially for an open fabric that will be hung over a window, where the light coming through it will expose any unevenness. Three drafts were provided – see two of them below.

The first draft (a) was provided by a Guild member who spent a summer in Sweden weaving. It was from a fabric sample woven in a coarse white wool, combined with a white rayon. Mary wove up the fabric in a lightweight cotton, 24/3 doubled, and a cotton frill yarn, for a balanced weave. I have not been able to find a “frill” yarn but imagine it to be like the photo below of Queen Anne’s Lace yarn available from Dharma Trading ([dharma trading.com/Clothing/queen-annes-lace-yarn.html?lnav=clothing.html](http://dharma trading.com/Clothing/queen-annes-lace-yarn.html?lnav=clothing.html)).



It made a soft fabric, open enough to allow light to pass through, but close enough to provide privacy.



Figure 1 Draft (a) with skipped dents shown in gray

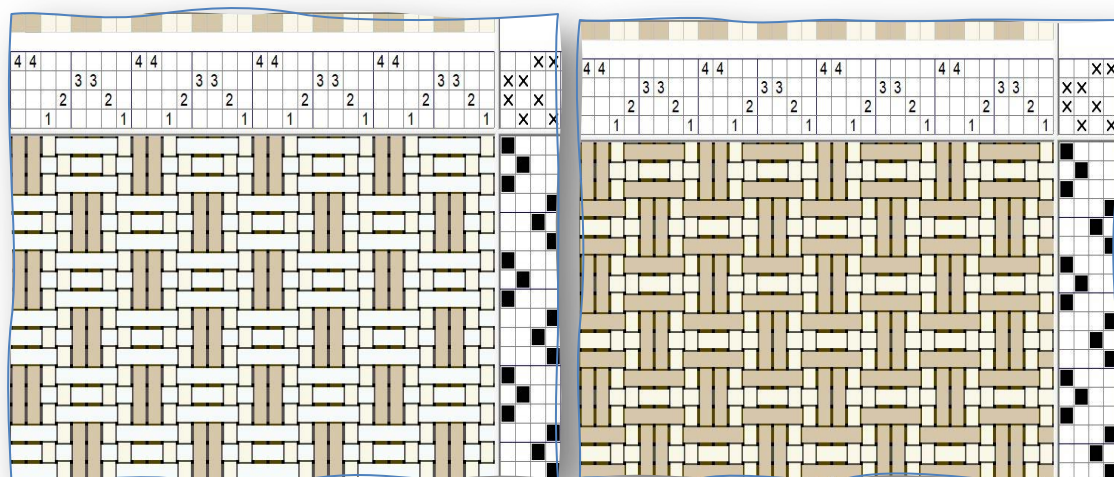


Figure 2 Draft (c), with 2 treadlings: 1 with weft all the same color throughout and 2 with weft in 2 colors.

This fabric is a heavy, more tightly woven fabric that will not let in as much light.

If you are contemplating drapes, consider the windows, the light, the room, and the well-being of the people in it. *Maureen Wilson*



## The Shuttle-Craft Bulletin Study Group



The remainder of the 2020–2021 Guild year meeting schedule for the Shuttle-Craft Bulletin study group is presented below. The next meeting will be held on April 20 on Zoom at 7:00 p.m. The topic of discussion will be lace weaves, blankets and shawls, as well as the overshot pattern Whig Rose, from the May 1927 and February 1932 bulletins.

The Shuttle-Craft Bulletin study group meets on Zoom to discuss Mary Atwater's work from the Shuttle-Craft Bulletins. We invite the whole group to join us! This is a very informal group – if you have not participated, try a meeting. The meetings usually start with a reading from Mary Meigs Atwater's biography.

<i>Topic</i>	<i>Bulletins</i>	<i>Meeting Date</i>
<b>Lace weaves, blanket and shawls, and Whig Rose overshot pattern</b>	May 1927 February 1932	April 20, 2021
<b>Wheel of Fortune, household items Mary Simmons</b>	July 1927 September 1927	June 2021
<b>Modernistic pattern for Summer and Winter and Overshot, block weave treadlings for Summer and Winter and S&amp;W Palm Pattern</b>	April and May 1928 September 1928	August 2021

**Mary Meigs Atwater Weaver's  
Guild of Utah**

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**Newsletter editor:** Susan Hainsworth,  
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published 10 times a year.

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To join the Guild e-mail list, contact Susan  
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**Guild Challenge Coordinator:** Juliette Lanvers,  
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## Guild Calendar 2020–2021

**April 8, 2021**

Mary Atwater and the Shuttle-Craft  
Bulletins

by ReNee Page and Maureen Wilson  
Zoom Meeting, 7:00 p.m.

**May 13, 2021**

Weaving Swedish Lace  
by Charlene Lind  
Zoom Meeting, 7:00 p.m.

**June 12, 2021**

Guild Challenge Reveal!  
10:00 a.m.–2:00 p.m.  
(hopefully outside with a picnic)

**July 8, 2021**

Color as Energy:  
Emotional, Physical, and Spiritual  
by David Johnson  
Zoom Meeting, 7:00 p.m.

**September 2–October 13, 2021**

Guild Biannual Fiber Show  
Intake Day: August 20  
Pickup Day: October 14