



The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • May 2021 • Vol. 69, No. 5

May Guild Meeting

What: Weaving Lace, by Deanna Baugh

When: Thursday, May 13, 7:00 p.m.

Where: Zoom Meeting



For our May Guild meeting, we will have privilege of learning about handwoven lace – huck lace, Atwater-Bronson lace, and Swedish lace. Our wonderful Guild member Charlene Lind wove a number of beautiful samples of these laces, but she is unable to present this meeting. So another wonderful Guild member Deanna Baugh will make the presentation using Charlene's samples, as well as some of her own.

We will learn basic principles for weaving lace, which Deanna calls “programming floats to make a cool design”! We will learn how Mary Atwater devised her version of Bronson lace, called Atwater-Bronson lace, and how her version is similar to and different from Bronson lace. We will see various laces in woven samples, and we will receive a number of handouts (these will be emailed to us).

Deanna Baugh is known to almost all of us, whether we are new or experienced weavers. She seems to know everything there is to know

about any textile form—from weaving to spinning to bobbin lace to tapestry, etc., etc. Deanna runs the textile program at the Pioneer Craft House, has taught weaving classes for years, and has taught many, many people to weave. We are so grateful for all she contributes and look forward to hearing from her.

President's Message

Greetings, Weavers!

How is everyone's Spring going? It surely has been beautiful out. The weather makes me want to work in my garden and not inside. Never fear that I am neglecting my artistic projects: weaving, spinning, knitting, dyeing, beading, etc., etc. . . . I am finding ways to sley that reed, spin that fiber, and everything else – outside, or by some very open window.

We have an outside meeting coming up next month. Our June meeting will be held in Susan Hainsworth's family farm meadow area. We have picnicked there in the past, and I am looking forward to visiting Susan and her backyard picnic area again. We will be holding our Challenge Reveal (remember to finish off your self-expressive kitchen towels by the meeting date!), Show and Tell (all your beautiful feats of artistry), a potluck lunch, laughter, and lots of fabric fondling! We will be meeting on Saturday, June 12, from 11:00 a.m. to 2:00 p.m., weather permitting. Susan lives at 91 East 400 North in Centerville, UT, and we will provide directions to her home in the next newsletter.

At this month's meeting on Thursday, May 13, at 7:00 p.m. (on Zoom), we will be voting on Atwater Board nominees and bylaws updates. You will find more information in this newsletter. At our meeting, there will be a Show and Tell slide show, and Deanna Baugh is going to give a presentation on Huck, Swedish, and Atwater-Bronson lace weaving, which should be informative and fun. I am looking forward to seeing everyone at the meeting.

I also want to thank Charlene Lind for the generous donation of her Personal Library to the Guild's Library. Thank you, Charlene, for your excellent collection of textbooks, magazines, and samples. You have added to an important resource for our members.

Best wishes for Happy Weaving,

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). Our Guild president, Sonya Campana, will present this slate of officers 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.

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

Getting to Know Beth Myrer

by Rosemarie Deppe



Beth in a handwoven shirt made of overdyed cotton. The stripe is turned overshot in tencel.

When Mary Poppins measured herself in the wonderful Disney classic, she found out that she was “Practically Perfect in Every Way.” When I had the chance to visit with Beth Myrer, our future MMAWG president, I found that if we were to measure her, she would be “Perfectly Practical in Every Way.” Beth is a “no-nonsense, figure things out as you go” kind of person. And with that attitude she has developed a wide range of skills. She said, “If there is something I want to do, I figure out what I need and then I get it done.”

Beth has always been interested in textiles. She sewed clothes as a child and over a lifetime she has added crocheting, knitting, embroidery, tatting, weaving, spinning, felting, and more. She doesn’t claim to be an expert at any particular skill, but she can call upon those skills as she needs them. If she isn’t working with yarn and thread, you might find her out in her garden. She is just as happy weeding the garden as she is picking the vegetables. She also enjoys reading mysteries.

Beth began to weave back in 1997. She took a weaving class at BYU, with Judie Eatough as her teacher. Judie invited her to a Guild meeting, and she has been a weaver ever since. Beth was fortunate to buy two looms from BYU when they closed the weaving program there. Beth currently has an 8-shaft, 30-inch loom; a 4-shaft, 45-inch loom; and a table loom. She doesn’t have a favorite. She uses the loom she needs for that particular project.

Beth has enjoyed the support she has received from MMAWG over the years. She says that she is an introvert, which goes along well with weaving, as it is mostly solitary. But she is trying to expand her interests, and becoming more involved in the Guild is one way to do that. She is looking forward to the opportunity to lend support to



Beth does beautiful felting work, as well as beautiful textile work of every kind!



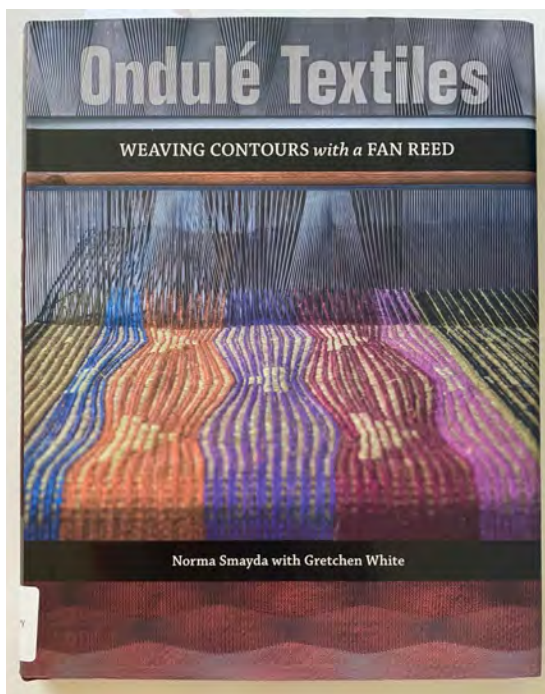
others. I asked her what advice she would give to anyone who is new to weaving. She said, "Figure out what you want to create. Learn it step by step. It's a process. If you break it down, it becomes manageable and easy to do. Just put one foot in front of the other and go forward."

If you want to know what makes Beth smile, just ask her about her husband, Bill. He has been a wonderful support to her and she describes their marriage as "idyllic." They have figured out life together, and they have made it work. They raised five children, who have all grown up and moved away. They have thirteen grandchildren. I asked her if she had any pets. She replied, "No pets. I had children, I didn't need a pet." I asked her if there was anything on her bucket list and she said, "No bucket list. I have what I need."

I'm glad that Beth is willing to open her circle to all of us in the Guild. We will find a new friend in her!

Ondulé: On Becoming a Fan of the Fan Reed

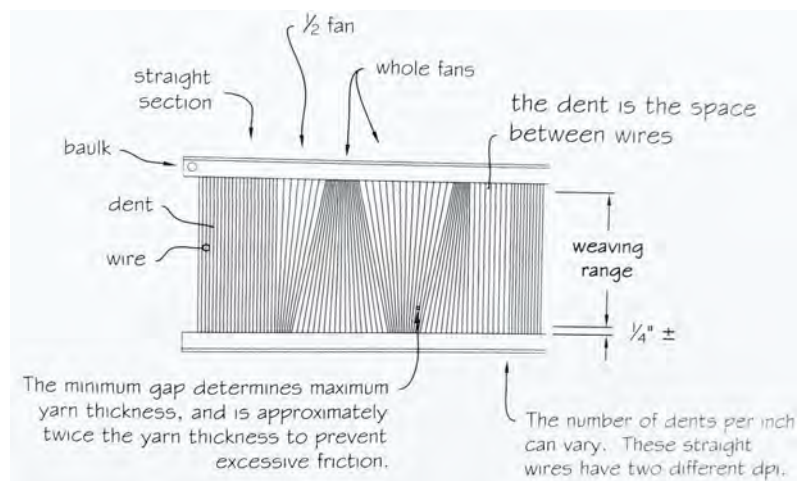
by Leslie Sieburth



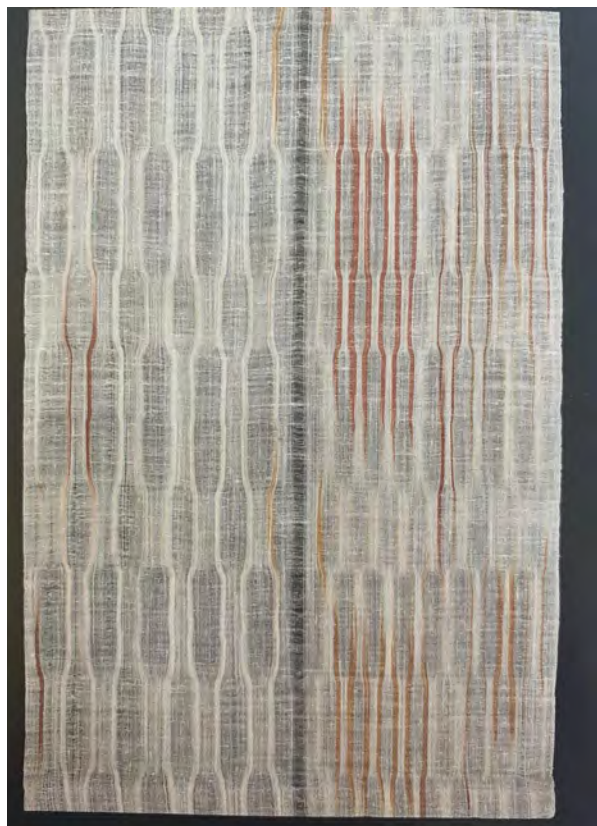
As weavers, we accept that our warp and weft intersect at a 90° angle, and that the typical woven objects are rectilinear. However, I think that many weavers like to break the rules. I, for one, love the undulations that are generated by woven structures such as lace weaves, M's and O's, honeycomb, and others. But there are also other ways to break the grid, and the book that is the object of this review shows amazing fabrics that are achieved by forcing select warp threads to positions outside their rectilinear positions. Here, I review the book *Ondulé Textiles: Weaving Contours with a Fan Reed*, by Norma Smayda, with help from Gretchen White.

But first, what is a fan reed and how is it used?

Fan reeds are specialized reeds that replace the evenly-spaced wires of a normal reed with wires that are on the diagonal. They have the appearance of fans that alternate in the upward direction and downward direction as seen in the adjacent photo. This means that the dent



size varies, being wider or narrower along the vertical axis. To impose undulations, the fan reed is moved to higher or lower positions while weaving.



I have wondered whether fan-reed undulations would wash out in wet finishing. Like most questions in weaving, the answer is *it depends*, and this book shows that many fibers, when used with an appropriate sett, produce undulations that are stable through multiple rounds of machine washing.

This remarkable book is organized into two major sections. Section 1 provides context for today's contemporary fan-reed weavers. It describes the history of this device, including older Japanese fabrics and the influence of Theo Moorman and Peter Collingwood. It also showcases five contemporary fan-weavers. This section was remarkable not only for its varied woven products, but also for the diverse approaches these weavers took to make movement of the reed easy to control and reproducible. Most strategies involve moving the reed position, e.g., by raising and lowering the beater itself. This is easily achieved using a Swedish loom with a hanging beater whose height is adjusted by pegs. Specialized mechanisms for reed adjustments

have been developed for Oxäbäck looms, and other artists have taken innovative approaches, e.g. making the breast beam height adjustable. The work of these artists is inspiring!

Section 2 describes Norma Smayda's sampling using fan reeds, and the lessons she learned. I loved this section— nearly 60 pages describe the inspiration, design logic, and then the lessons learned for 21 different warps. It also has wonderful photographs that beg for close examination and left my fingers wanting to stroke the cloth. Among the explorations were weave structures (plain weave, twills, crepe), color (including placement of warp color changes relative to the fans in the reed) and hybrid reeds that include some plain weave.

This book is also outstanding for its attention to detail. In addition to a Table of Contents, this book also includes incredibly useful appendices. These include an appendix titled *Hints and Helps*, which will be invaluable for any newcomer to this method. Another appendix, *Fan Reed Design designs*, reviews the considerations when selecting a fan reed, for example,



some fan segments can have such high dent-per-inch density that they are not practical (wires bend, or the density limits use to very fine threads). These appendices also include the drafts used by Smayda (and yarns, sett, and the specific reed), and reed designs. An additional Endnotes section provides further readings associated with the topics in each chapter. There is a glossary that defines the terms used, making this book's content accessible to the novice weaver. And finally, there is a bibliography and list of online sources for more information. I also wish to note the importance of Sara and Hans von Tresckow — Sara has introduced ondulé weaving to the US handweaving community, and Hans has worked with a German reed manufacturer to produce fan reeds, which are available from Woolgatherers.



Exploration of Ondulé fabrics using fan reeds is still in its infancy. It appears to be extremely captivating and offers the possibility of making truly novel discoveries. This book offers a fascinating peek into this world, and Smayda's shared inspirations for her projects will likely inform my own future weavings, even if I never rationalize purchase of a fan reed.

Finally, even if a fan reed is not in your future, there are other ways to access this weaving strategy. For example, undulations in the weft can be achieved by a *wavy beater*. These supplemental beaters are a simple approach to force weft undulations in, e.g., plain weave. The rail reed is another device that fits into a beater and allows the weaver to adjust dent size on the fly, and our own Karen Elrod donated one of these devices to our guild, and it is available to borrow.
Leslie Sieburth

Dishtowels for Guild Challenge Due Next Month!

For our Guild Challenge for the 2020–2021 year, we have been weaving dishtowels — one of our favorite handwoven projects! Each person who is interested in participating has been weaving one dishtowel to give to someone else in the Guild. For information about the Challenge, go to our website, mmawg.org, and click on the “[Events](#)” tab. You will find a slideshow with ideas and other good information.

We will be showing our dishtowels and exchanging them at our June Guild meeting, which will be held on Saturday, June 12, from 11:00 a.m. to 2:00 p.m. at Susan Hainsworth's home, 91 East 400 North, Centerville. We will have a potluck lunch.

For questions, please contact Juliette Lanvers at juliettelanvers@yahoo.com.

MMAWG 26th Biannual Fiber Exhibit

COVID allowing, we will be celebrating the Guild's 26th Biannual Fiber Exhibit from September 2 through October 13, 2021, so we hope that everyone will have lots of wonderful things to enter!!!

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!!!!

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 26th 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) 385-347-9976

Shuttle-Craft Bulletins on Rug Weaving

In the [August 1934](#) and [May 1935](#) Shuttle-Craft Bulletin issues, Mary Meigs Atwater wrote on rug weaving, calling it “a whole art in itself.” Her focus was on rugs woven on a multi-shaft floor loom, and she wrote that the first consideration is the materials. She suggested cotton carpet warp in white or natural for rugs woven in light colors, and tan or ecru for darker rich colors. Perle cotton 3 or 5 was also recommended if the warp is to play an important part of the effect. Most durable, according to Mary, is linen or hemp, especially for wool rugs. Wool yarns may be used for warp, but cotton or linen gives a firmer fabric. The warp sett depended on the weave used.

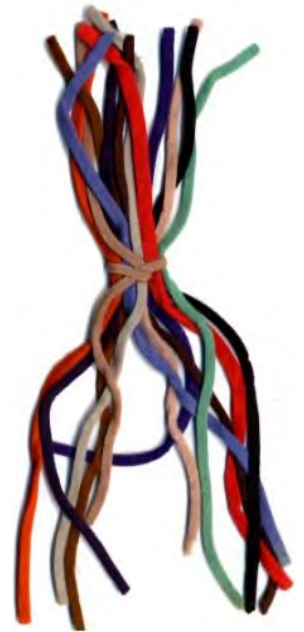


For weft, she liked wool yarns or cotton chenille. She was also into wool felt strips – information on this material may be found in the May 1935 issue, with a photo included here. It looks like suede leather to me. It would make an interesting looking rug.

Mary liked the Summer and Winter or Crackle weaves for rugs – unusual these days – and included drafts for both in the 1934 issue. She also had a 2-shaft warp-faced draft in the 1934 Bulletin for a stair carpet. The drafts in both Bulletin issues have large geometric patterns.



I found a rag rug done in Crackle by a Swedish weaver. Her blog was called Middle Greys, no longer online, but a photo of it on the loom is shown here.

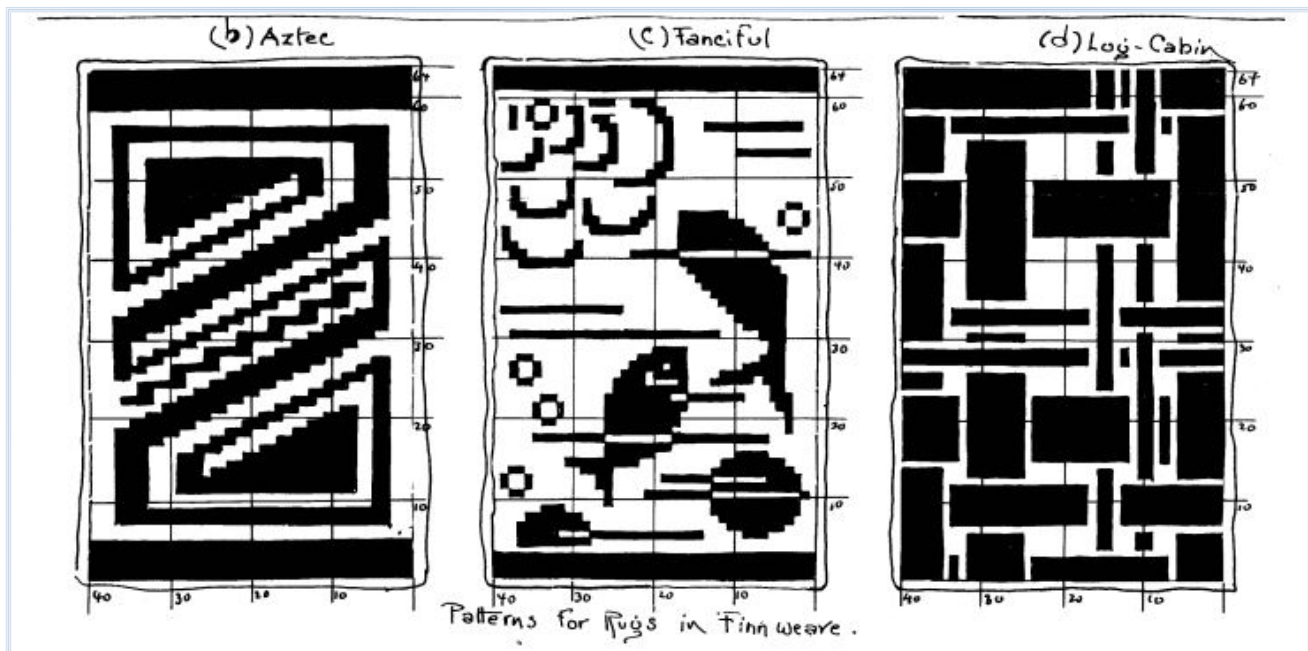


In May 1935, Mary called for weavers to make summertime rugs for cottages, camps, and well-lit spaces, like a screened-in porch. She defined a summertime rug as one that would stand

up to sunlight and frequent washings. As in 1934, she did not recommend cotton roving as a rug weft material. I do not think that it is available anymore. It does not sound like it would stand up to the wear one would hope to get from a handwoven rug. She also did not recommend rag rugs in a hit and miss pattern. She preferred that well-woven rag rugs be done in carefully thought-out orderly stripes in plain weave. If a weaver wanted to use old rags that were in too many colors, she recommended that they be overdyed to get a harmonious color scheme.

Mary's recommendations for warp material are unchanged from the earlier Bulletin: cotton carpet warp or perle cotton. She again thought that wool weft was the most suitable, followed by cotton chenille. She was still weaving with the wool felt strips and described a rug she was working on in a bird's eye twill with tabby. She described the color striping she was using on this rug and thought that the simple threading had many interesting possibilities.

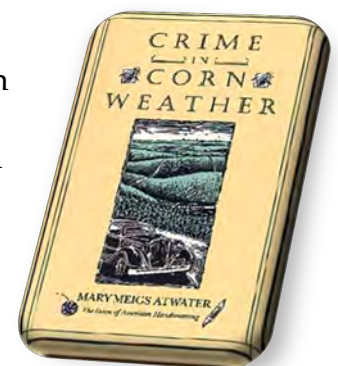
Her recommended weaving drafts were again Summer and Winter and Crackle. A Germanic pattern in Summer and Winter was included in the Bulletin. Mary added Finnweave to the mix and had three figures on the last page illustrating options for Finnweave. Mary wrote that they were included to offer variety. They are shown here:



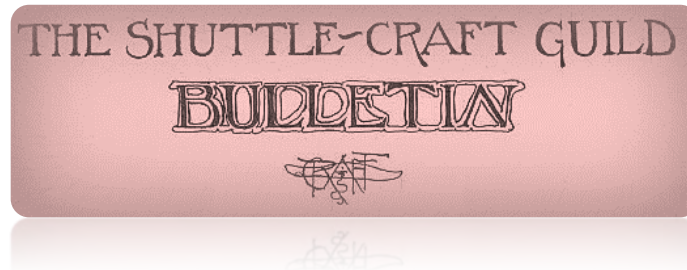
Mary indicated that the Aztec rug pattern would look good in red and black and work in a Spanish style home, or in a modern home with a lighter color combination, while the Fanciful Fish pattern might be "amusing" in a fisherman's bedroom. The log-cabin pattern would work in a modern setting.

The classic Finnweave would require the same materials for the warp and weft, and a balanced weave. But Mary was open to pushing those rules for an "amusing" effect, such as using a coarser weft material. She wrote that using cotton carpet warp sett at 15 to 16 ends per inch with a wool or cotton chenille weft, one could use a light and dark color combination for the warp and weft in any color desired.

Mary ended the Bulletin with a notice of a summer meeting of weavers in Montana that had been requested. That sounds like something the Guild could use after so many long months of online meetings. Perhaps we will see some woven rugs at our June meeting. And note that Mary's mystery novel: *Crime in Corn Weather* had just been published by Houghton-Mifflin! [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 in June, with the date and place to be announced soon. We may be meeting in person! The topic of discussion will be weaving household items, as well as the two overshot patterns: Wheel of Fortune and Mary Simmons, from the July and September 1927 bulletins.

The Shuttle-Craft Bulletin study group meets to discuss Mary Atwater's work from the Shuttle-Craft Bulletins. This is an informal group – if you have not participated, try a meeting. The meetings often start with a reading from Mary Meigs Atwater's biography.

<i>Topic</i>	<i>Bulletins</i>	<i>Meeting Date</i>
Wheel of Fortune, household items Mary Simmons	July 1927 September 1927	June 2021
Modernistic pattern for Summer and Winter and Overshot, block weave treadlings for Summer and Winter and S&W Palm Pattern	April and May 1928 September 1928	August 2021

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

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Newsletter editor: Susan Hainsworth,
susanhainsworth@gmail.com. The newsletter is
published 10 times a year.

To join the Guild send \$30.00 (\$35.00 to
receive the newsletter by mail) to Ping Chang,
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To join the Guild e-mail list, contact Susan
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Guild website: mmawg.org

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Guild Calendar 2020–2021

May 13, 2021

Weaving Lace

by Deanna Baugh

Zoom Meeting, 7:00 p.m.

June 12, 2021

Guild Challenge Reveal!

11:00 a.m.–2:00 p.m.

Susan Hainsworth's Home

91 East 400 North, Centerville

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