



The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • March 2022 • Vol. 70, No. 3

March Guild Meeting

What: Complementary Plain Weave (Double Weave Overshot), by Ann Edington Adams

When: Thursday, March 10, 2022, 6:30 p.m.

Where: South Valley Unitarian Church, 6876 South Highland Drive (2000 East)



Our March program will be presented by Guild member Ann Edington Adams. Ann recently took a workshop from Tom Knisely on a wonderful weave structure with two names – Complementary Plain Weave and Double Weave Overshot. At our meeting on Thursday, Ann will be teaching us what she learned.

Complementary Plain Weave allows you to take a four-harness overshot pattern and turn it into plain weave with two reversible sides, which display the pattern on opposites. The weave looks like the overshot

pattern, and there are no floats. This is very a useful weave for placemats and many other things. Ann has made a small sample of the weave for everyone who attends!

Ann and her husband live near Eureka, off the grid, in a home that her husband designed. Ann started weaving in 1986 in Richmond, Virginia, and then moved to St. Louis, where she took more classes and was given scholarships to study at Penland School of Crafts near Asheville, North Carolina. Ann has taught weaving in St. Louis and New Mexico and at the Pioneer Craft House. She weaves everything from rag rugs to fabrics for clothing and fine double weave. Her handwoven clothing has been accepted into three Convergence fashion shows, and she had a piece accepted into the juried Convergence art show.

We will be able to hold our meeting at the Unitarian Church, and COVID-19 willing, we will meet there in April and May also. It will be wonderful to spend time together. The church has a policy of wearing masks. Please bring your recent weaving for Show and Tell at 6:30. Ann's presentation will begin at 7:00.

President's Message

Dear Fellow Weavers and Friends:

As I write this, we have just had a couple of days of beautiful weather, but according to the app on my phone, that will be changing to rain and maybe even some snow. (But we live in Utah, so that should be good news for the coming summer – we need to look to the long-range good). I hope to see you at our first in-person meeting for the year – on March 10. I hope to see you there. *Beth Myrer, Guild President*

Getting to Know Deanna Baugh



If I were to visit a cozy cabin in the woods with a warm sun hanging in the sky and a wide, winding stream close by, it would remind me of Deanna Baugh. The cabin would house her family – a husband, and two kids. The sun would reflect all of the trips they have taken together, filled with so many happy memories. And the stream would speak of weaving. I felt like that I was sitting by that stream as I visited with Deanna. She was unrushed, her voice slow and soothing like a spinning wheel, her life story woven together by threads. Weaving isn't something that Deanna does – it is definitely who she is.

The first word that describes Deanna is “mother.” She began her story by talking about the kids – one boy and one girl. But the story would not be complete without Bruce, her wonderful husband, who passed away last November. His passing has left a huge hole in their family. Deanna quietly shared, “I prefer to think about the great times we had, even though his loss affects me a lot at night.”

I feel like I want to add a moon hanging over the cabin in Deanna's story so there could be a little light shining on her through the night.

There are a lot of memories to lift her heart. As a family, they always enjoyed being outdoors. Whether they were camping with young kids or taking trips to France or Italy with their grown children, it was being together that brought them joy.

Deanna is also a “sister.” She has three sisters who all live in Utah. Each sister has a different craft that they enjoy. They get together regularly and challenge each other to try and learn something new. They laugh and talk of doing an art show together someday. Deanna came from parents who took time for art. Her mother would often ask, “How come you can do all these things but you can’t clean your house?” Deanna would answer, “You taught us that there is something more important.”



When she was a student in high school, Deanna went to a friend’s house and saw a loom for the first time. She was enthralled with it. As a student at Utah State, Deanna majored in Home Economics. She took a weaving class through the art department and loved it. She laughed that she could never get an “A” because she wasn’t an art student. But she would like to revisit that grade now! Deanna loves putting threads together. She settled on functional weaving and has no desire to move into computer weaving.

It didn’t take long for Deanna to move from student to teacher. And this is the role that many in the Guild have come to know.

Deanna has an immense amount of patience, a soothing tone, and always a word of encouragement for every student. She loves to teach. In fact, Deanna has a goal to “Make More Weavers.” And over the years, there has been a stream of weavers who have been so fortunate as to have learned this craft from her. Not only did they learn a skill but they also made a lifelong friend.

Deanna has a love of looms. How many looms does she have? Well, there are too many to count, but let’s just say that the only room in her house that doesn’t have a loom in it is the bathroom.

“Weaving has always helped me. It is an important part of me and has kept me busy all of my life. I’m a nicer person after I have done some weaving.” When I asked Deanna what advice she would give to weavers, she said, “Set aside a small amount of time every week to enjoy what you are doing. Life is not going to get easier. Make time to create. Find a little nugget of time and give yourself that gift. Enjoy!” *Rosemarie Deppe*



Shuttle-Craft Bulletins: Linen and Twills

The Shuttle-Craft Bulletins covered in this article are from June 1935, July 1936, and May 1938. These Bulletins are on the Guild website under the Bulletins Tab.

Linen fabrics are beautiful. Mary Meigs Atwater wrote in 1935 that because many weavers enjoy weaving with linen and the pieces enjoy a ready sale, “linen weaving is one of the most important branches of our craft.” In all three of these Bulletin issues, Mary repeats her recommendations for weaving with linen. These involve the difficulties of weaving with linen warps, combining linen with cotton, suitable weave structures with linen, finishing linen handwoven pieces, color in linen, and sources of materials. I’ll review these in order here.

On the topic of the difficulties of weaving with linen, Mary had this to say in May 1938: “Linen seems to me to have a very definite personality – that of an individual of the highest merit, but crochetty (*sic*), who knows his own worth and insists on his rights, and who can be very disagreeable when imposed upon and treated tactlessly, but who is smooth as silk and amiable as a summer breeze when treated according to his wishes.” Mary wrote of line linen, round linen, and linen floss and their best application in weaving. She reviews these in her book, the *Shuttle-Craft Guild Book of American Handweaving*. There she reviewed the main kinds of linen: (1) singles or line linen, (2) plied or round linen, and (3) floss linen that is plied but is not as hard twisted as round linens and is flattened in the finishing. I was able to find some linen floss yarn by Bernat on Etsy a few years ago, pictured here. There are several strands, and the yards per pound are like a 10/2 linen from the *Handwoven Master Yarn Chart* (<https://handwovenmagazine.com/master-yarn-chart/>).



Mary recommended keeping the linen warp damp by keeping a damp towel on it behind the heddles.

Halcyon Yarns also has a list of suggestions on how to help a linen warp behave – a firm sett shows the pattern best; too open a sett will result in a flimsy fabric.

Beat once but beat hard. You want to avoid friction on the warp threads. Ideally, beat and change your treadles/harnesses all in one motion.

Advance your warp often. Advance your warp after every few inches to keep the tension even. The greater the woven cloth in front of the breast beam, the tighter the warp becomes due to take-up.

Use moisture to ease a sticky warp. Humidity is the key, 40 to 50% is best. Use a humidifier, or mist the air above the warp (mist behind the heddles to avoid reed rust). Avoid spraying the warp directly.

For singles linen warps, a dressing is recommended. How to make and use flaxseed sizing for linen warps can be found on the *Vav Magazine* website: http://en.xn--vvmagasinet-l8a.se/wp-content/uploads/2021/09/Sizing-linen-warp_VAV_16_2_Eng.pdf

On combining linen and other fibers: One way to start using linen yarns is as weft with a cotton warp. Mary called these “union” fabrics. While she said that they are handsome, an all-linen weave, both warp and weft, will give a more beautiful fabric. Mary did like to combine a linen warp with rayon or silk.

On recommended linen weave structures: Mary recommended the Bronson spot weave for linen more than any others. Several drafts were provided in the May 1938 issue. Other structures recommended were goose eye, birds’ eye and block twill, Ms and Os, crackle, summer and winter (these last two, Mary wrote were better suited to the coarser linen yarns, like the linen floss), Huck, Spanish lace, and Scandinavian lace (probably Swedish lace). She recommended against using linen for overshot.

On finishing linen fabrics: Mary wrote, “Soak linen pieces in warm water for several hours, rub them well with a mild soap, the more rubbing the better. Rinse well, wring out and iron while wet, passing the iron over and over the fabric until it is thoroughly dry.” Linen improves after repeated washing, and the “initial strenuous treatment” should not be overlooked, Mary advised.

On color in linen: Most of this information comes from the 1938 Bulletin. Mary suggested weaving the hems of towels in color and the body in a white Bronson weave. She also suggested striped warps or plaids but wrote to be careful with some of these as they were done in the cheap commercial products and were all too familiar.

On sources of linen yarns. Presently, there are several. See Gist Yarn (<https://www.gistyarn.com/>), Lofty Fibers (<https://loftyfiber.com/>), Lone Star Loom Room (<https://www.lonestarloomroom.com/>) Vavstuga (<https://www.vavstuga.com/>), Webs (<https://yarn.com>), the Woolery (<https://woolery.com/>), the Yarn Barn (<https://www.yarnbarn-ks.com/>), and probably more.

Mary also gave instructions on how to combine several pieces for a luncheon set on one warp. As with many new things, practice will result in mastering weaving with linen. So, the best thing I think, is to take Mary’s advice and start weaving.

Weaving and Textile Exhibit Near Zion National Park



In case anyone is traveling to Zion National Park during March or visiting Springdale, there is a weaving and textile exhibit currently hanging in the Springdale Community Center (which also houses the library) at 1101 Zion Park Blvd. Some Guild members have entries in this hallway exhibit. There is a nice variety.

This exhibit will be on display through the end of March. M-Th, 10:00-7:00; Friday, 10:00-5:00; and Saturday, noon-5:00. Closed Sunday. Be sure to note the mosaic base on lamp posts along the street.



Meetings of the Southwest Utah Weaving Branch

March 2022 Meeting

The Southwest Utah Weavers will be meeting in person on Monday, 14 March, at 5:30 p.m. in the basement of the St George public library. The topic will be using cartoons in weaving.

Weavers Were the First Cartoonists!

Judy Harlin (retired art teacher and student of weaving) will present easy strategies for developing your own line drawings (cartoons) for weaving shapes and images. We will discuss utilizing cartoons for tapestry, transparency, and soumac techniques. No drawing skills required! *Nancy Crowley*

The Shuttle-Craft Bulletin Study Group



The 2021–2022 Guild year meeting schedule for the Shuttle-Craft Bulletin Study group is presented below. The next meeting is scheduled for April 13 at 7:00 p.m. at Ann McKane's home. The topic of discussion will be twills from the April 1929 and October 1936 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 begin with a reading from Mary Meigs Atwater's biography.

<i>Topic</i>	<i>Bulletins</i>	<i>Meeting Date</i>
Twill	April 1929 Oct 1936	Apr 13, 2022
Camp weaving Portable Weaving	June 1929 June 1936	June 2022
Modern art & weaving Design	July 1929 August 1946	Aug 2022

Guild Calendar 2021-2022

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March 10, 2022

Complementary Plain Weave
by Ann Edington Adams

April 14, 2022

Bow Weaving
by Catherine Marchant

May 12, 2022

Challenge Reveal and ReNee's Rugs
by Juliette Lanvers and ReNee Page

June 11, 2022

Potluck and Dye Vat
by Maureen Wilson and Jill Dahle