



The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • November 2017 • Vol. 63 No. 9

November Guild Meeting

What: Introduction of Guild Challenge, Sheila Hicks, and Rail Reed

When: Thursday, November 9, 6:30 p.m.

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

November Meeting Part 1: Guild Challenge

Our November meeting will have two parts. The first part will be the introduction of our Guild Challenge for this year. Guild members will present samples of their own handwoven lace, with the source material. Sonya Campana will display books relevant to the subject of lace that are available to borrow from the library. By the end of the evening, you will learned about many beautiful lace weaves and hopefully have some ideas for your own piece for the Guild Challenge.

For this year's challenge, we will be exploring lace. You are invited to make a woven article incorporating a lace structure. This could be a scarf, shawl, blanket or any item you would like to create. Any lace weave can be used. In addition to the woven item, you are asked to weave an additional sample of the lace weave to donate to the Guild.



At the April Guild meeting, each participant will display the article and discuss their experience with their chosen weave structure. We will create handouts describing the drafts and fibers used, as well as photocopies of the lace articles or samples to be kept in the Guild archive. If you are interested in being part of this Challenge, contact Michelle Pahl (michelle.pahl@gmail.com).



November Meeting Part 2: Sheila Hicks and a Rail Reed

In the second part of the November Guild meeting, Juliette Lanvers will show and narrate a series of photographs of the fiber exhibit “Glossolalia” by Sheila Hicks. Juliette visited this show last summer in France. (There is a great article about the weaving of Sheila Hicks on page 13 of the most recent *Handwoven* – the November/December issue.) Juliette will conclude the evening with a short introduction to the rail reed, a tool now available through the library for our members.

The images below show a rail reed and a scarf made using such a reed. The lower image is from the Sheila Hicks exhibit. *Juliette Lanvers*



President's Message: Weaving Giants in Our Guild

The most recent issue of *Handwoven* (the November/December issue) focuses on the contributions of “weaving giants” – men and women who made possible the wealth of knowledge and expertise we have today. One of these, of course, is Mary Atwater, whose name we honor in the name of our Guild. I read almost every word of this issue because I find the lives and contributions of these weaving giants to be fascinating.

My weaving life has been immensely blessed by the influence of weaving giants within our own Guild. There are so many weavers I could honor, but these women have particularly influenced me – sharing their knowledge and skills so freely and helping us all to learn about weaving much faster than we could have otherwise.



The very bad photo to the left shows the bathroom rug currently on my Schacht loom, completely influenced by ReNee Page. She taught me to use strips of an old chenille bedspread instead of rag strips to create a rug! The white stripes are created by strips of Levi selvedge that ReNee gave me. This is just one way in which ReNee has shared technique and design expertise with me.

This other very bad photo shows the cottolin dishtowel that I am now weaving on my antique Finnish loom. This loom was given to me by a Finnish friend, and without Deanna Baugh, it would not have ever existed as something more than a bunch of sticks! Deanna has generously helped with so many aspects of my weaving – she seems to know everything there is to know about weaving patterns, techniques, and equipment!



I don't have other pictures, but I want to honor the contributions of Charlene Lind and Judie Eatough, who both taught weaving at BYU for years and have willingly shared their knowledge year after year with our Guild – teaching at Guild meetings, teaching workshops, and being our resident experts.

There are others who have helped me so much, but these four weavers – ReNee, Deanna, Charlene, and Judie – have been particularly influential in my weaving life and have, year after year, helped to make it possible for our Guild members to develop our skills and artistry. I am so grateful for each of them, as I am for all of you, and I honor these wonderful “weaving giants” of the Mary Atwater Weaver's Guild! *Susan Hainsworth*

Guild Dues: The Best Deal in Town!

If you haven't paid your Guild dues, please bring your \$30 (\$35 if you want the newsletter mailed) to the November Guild meeting. If you cannot attend the meeting, please mail your dues, along with your name, phone number, and email to Catherine Marchant, 554 Lakeview Drive, Alpine UT 84004.

Summary of the October Guild Meeting

October's meeting focused on workshops attended at the Intermountain Weaver's Conference, or IWC. It is held in Durango, Colorado, on the odd years, while the national conference, Convergence, is held on the even years. After a show and tell, which featured many woven pieces done in Colourmart yarns (link: https://colourmart.com/yarns/view/in_stock.*.rank.*.show_all) and fabric printing samples by Juliette, Deanna Baugh narrated a slide show, provided by Mimi Rodes, from the conference. The conference was started in the early 80s and offers three-day workshops or one-day options, a vendor market, fashion show basket raffle, and many exhibits of weavers' works. Deanna Baugh won an award for her Scandinavian art weave pillows, and Mimi Rodes won an award for her tapestry of the Wave. In addition to the members and teachers shows, the New Mexico tapestry group displayed a show titled "Indian Summer at Ghost Ranch," based on a 360-degree view and horizon line at Ghost Ranch, with each weaver providing a small piece on his or her section of the horizon.

Following the slide show, Guild members who took classes gave their reviews. Connie Denton talked about her basket class with Linda Lugenbill, weaving a stick-handled and then antler-handled baskets, using naturally dyed reed in some. Juliette Lanvers talked about the Soumac tapestry class by David Johnson that Mimi Rodes and Ping Chang took, showing their beautiful samples and looms provided with the class. The tapestry shown here is David Johnson's, included in the teacher show at IWC. Susan Hainsworth and I talked about the doubleweave class taught by Jennifer Moore, and showed samples. Deanna Baugh presented on Carol James's Sprang class on the ancient twisted warp technique, showing many samples and sources.



IWC is a weaving conference located in our region and a good way to meet teachers that we may wish to bring to Utah for Guild workshops. *Maureen Wilson*

Save These Dates!

We have some wonderful programs planned for the new year. You won't want to miss a single meeting! Here is a preview of some things you should have on your calendar, including this year's **Fiber Festival**. Karen Elrod is chairing this event and I will be working with her on the **Tom Knisley** workshop. Yes! Tom is coming to town!!!!

January 11 – Gladys Webb will share her collection of **Guatemalan Huipils**. While living in Guatemala, she fell in love with the colors and designs of the handwoven fabrics created by the indigenous women who live in the Highlands of Guatemala. During the three years she lived there, Gladys took the opportunity to meet and know the women who weave and wear their clothing and now finds great pleasure in sharing their culture and talents through her textile collection. Jo Stolhand heard her presentation earlier this year and said it is wonderful!

May 2-4 – Krokbragd workshop with **Tom Knisley!** (details to be announced)

May 4-5 – Bi-Annual Fiber Festival with **Tom Knisley** as our keynote speaker for both Friday night and Saturday morning. During this time, he will give two presentations, one on his antique collection of American textiles and another on recycled antique Japanese textiles. Both presentations sound fascinating! *Mimi Rodes*

The Christmas Party Is Coming!

On **Thursday, December 14**, we are having our wonderful annual **Christmas party**, so please put this date on your calendar. The party will be at Mimi Rodes's home. Please plan to bring a **potluck item** and also a **wrapped gift** that can be exchanged with another Guild member. Gifts can be anything that a fiber fanatic might enjoy. Gifts can be simple – the most important thing is to come and share in the fun! This evening is always a treasured event for those who attend.



Reader's Corner: Lace

The Art of Designed Space: Making Lace

The key attribute to handwoven lace is a movement of threads that produces openings in the fabric, from small to large. As an enthusiastic endorsement of this year's Guild Challenge, this month's column is dedicated to highlighting our Guild library's lace resources.

Handwoven Laces, by Donna Muller

Our Guild library includes my favorite lace book, *Handwoven Laces* by Donna Muller. This classic provides in-depth instruction on the theory and execution of the major types of woven laces, from the simple basket and canvas weaves to huck, spot, and lace Bronson, and Swedish lace. Exquisite drawings of the yarn interlacement of different woven laces is but one of the standout features of this book. Discussions of nuances of lace weaves – including suggestions on how organize warp threads into the dents of your reed to maximize the resulting lace effects – have led me to read and re-read this book. Both four- and eight-harness versions of the lace structures are included, and examples show not just the core draft, but also how to design larger lace patterns. This book has lots of project inspiration, but is not a project book per se. Nevertheless, it provides the sort of detail that makes for a great jumping-off point for designing your own project. This small unassuming paperback is a treasure!

Lace and Lacey Weaves, by Mary E. Snyder

Another lace book in our Guild library is an autographed copy of *Lace and Lacey Weaves*, by Mary E. Snyder. Sonya Campana reports that this book (monograph) is formatted as a workshop, with five separate lessons, each packed with advice and encouragement to experiment. Sonya was especially impressed that the instructions included examples of changing the lace being woven simply by altering the tie-up. Each lesson includes drafts, tie-ups, draw-downs, and treadling instructions. This sounds like a great resource.

A Handweaver's Pattern Book, by Marguerite Davison

The hand-weaving standard, of which there are two copies in our Guild library, is Marguerite Davison's *A Handweaver's Pattern Book*. This book includes drafts for lace weaves, but you have to hunt for some of them. Some chapters are obvious – Swedish Lace and Huck in chapters XI and IX,

respectively. Some of these drafts come from fabrics in museums, and I find myself particularly intrigued by the *Princess Ingrid Table Cloth* draft (page 80). The Swedish Lace chapter includes drafts called *Netting* and *Very Open Lace Weave*, which could undoubtedly be turned into elegant scarves. Chapter VII, *Canvas Weaves*, includes diverse drafts, including *Mock Leno* and *Ribbed Monk's Cloth*, which I can imagine as curtains or scarves. To find the spot Bronson drafts, one has to look into the chapter called *Barley Corn Weaves* (chapter X). Davison points out that it was Mary Meigs Atwater who conferred the name Bronson on a class of lace weaves, but that it was already named in the earlier (German) literature as Gerstenkorn. This chapter confuses me a bit, as it includes a draft called Huckaback (why isn't it in the huckaback chapter?), but indeed many drafts look like spot Bronson. In summary, this book has many of interesting lace drafts, enough for years of lace exploration.

Handwoven Magazine

If project instructions are more to your liking, our Guild library's deep collection of *Handwoven Magazine* might be your best bet. A good place to start is the Jan/Feb 2016 issue. An article on understanding lace weaves (pp. 16-17) demonstrates how one treadles to obtain single lace blocks or achieves two blocks both producing lace. I liked this article, too, because it explains Mary Meigs Atwater's contribution to developing Atwater-Bronson lace, and proposes that this structure simply be called Atwater lace (though Davison's suggestion of Gerstenkorn has historic precedent). This same issue also has projects for a huck lace dishtowel (pp. 26-27), basket weave curtains (pp. 40-42), a shirt with spaced warp lace stripes (pp. 52-54), and huck napkins.

The cover for the May/June 2016 issue features an amazing scarf with the catchy name *Who Knew It's Huck?* Similarly, the Jan/Feb 2015 issue's cover features lovely huck baby blankets, and the Nov/Dec 2014 cover has huck napkins, and two other lace projects detailed inside. Atwater-Bronson lace is featured on the cover of the Sept/Oct 2013 issue in an elegant blue shawl. The May/June 2011 issue is a particular good choice, as it features 14 different lace projects. The diverse projects in this issue probably have something for everyone. Are you a fan of plain weave? If so, the spaced warp with leno (pp. 46-47) might be for you. A slightly more patterned choice is the linen canvas weave table runner (pp. 32-33). Other projects use Atwater-Bronson (in lace, spot weave, and even woven as butterflies), Swedish lace, and hand-controlled Spanish Lace.

Handwoven Design Collections

Our Guild also has a comprehensive set of *Handwoven Design Collections*. Although no design collection is devoted to lace, lace projects are sprinkled throughout. Design Collection 12, *Great Cover-Ups* includes blankets woven with Bronson and with Swedish Lace. Design Collection 11 also contains lace projects: a Bronson lace table mat, huck napkins, and linen huck placemats. If you attend the November Guild meeting, you will be able to see an example of the linen placemat I wove back in the early days of my weaving (early 90s), before I knew that linen had the reputation for being difficult.

Guild Library's Bobbin Lace Collection

Finally, no article on the Guild's library lace collection would be complete without mentioning our holdings on Bobbin Lace, of which our Guild library has at least seven titles. Do you know what this means? If you to think you get a pass on this year's lace challenge because your looms are currently occupied by large projects, think again! And as usual, contact Sonya Campana by email or phone, and she will bring the books that interest you to the November Guild library. *Leslie Sieburth*

Shuttle-Craft Bulletin: Lace Weaves

This year's Guild challenge is on weaving lace. So, this month's Shuttle-Craft Bulletin article is about two 1932 Bulletins – February and June – which discussed a lace weave, or an open-work weave, as Mary Meigs Atwater referred to it.

Mary wove coverings using the open-work weave for the two lights, or narrow windows, on either side of the door to her house in Cambridge. She used linen and the weave featured in the February issue and available at the link provided last month, opening up the sett for the weave. She recommends a fine wool yarn for clothing, shawls, and scarves in the open-work weave, using the same yarn for both warp and weft. The February issue draft for the alternating open-work squares is seen here. Mary identified this draft as done in the Scandinavian method.

She included a revision of the draft in the June issue, seen below in Mary's original drawing, calling it a special type of Bronson weave that gives a lacy effect.

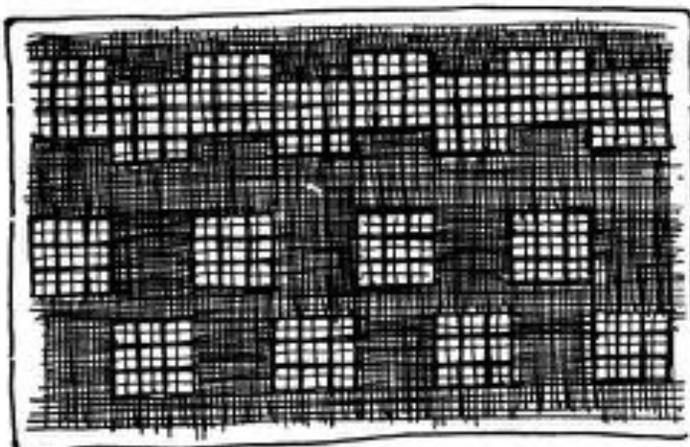
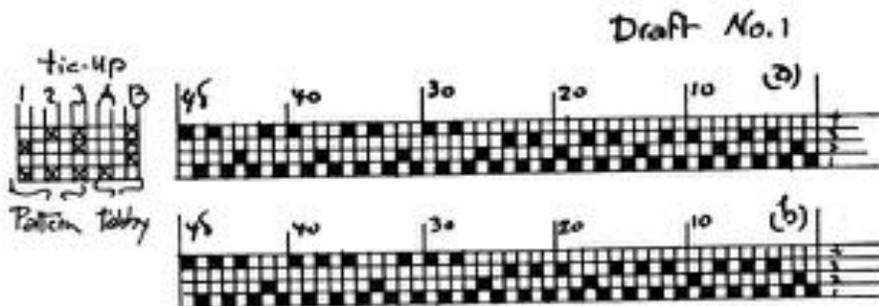
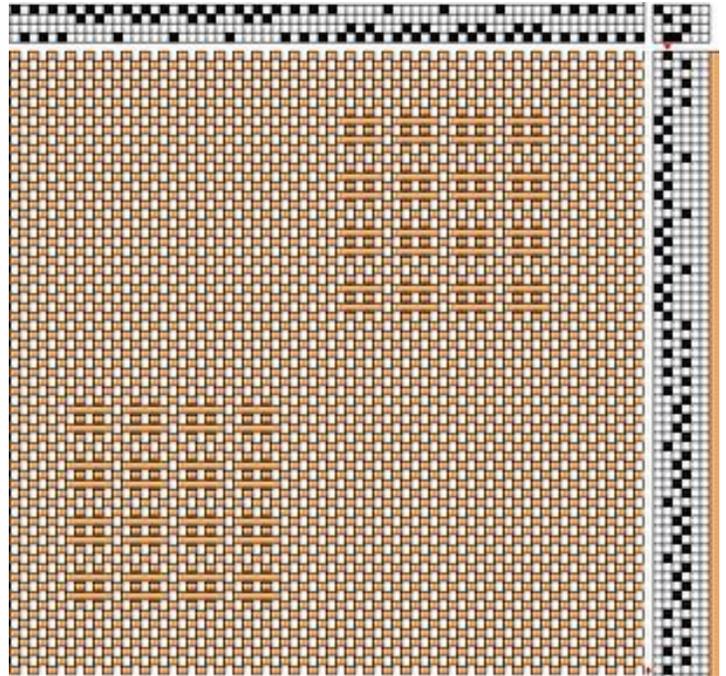
For the alternating squares treadle: A, B, 1, B, 1, B, each one shot, repeated 4 times (don't forget, the tie-up is for a sinking shed) tabby: A, B, A, B, A, B as desired or not, then A, B, 2, B, 2, B repeated 4 times.

Four more 4-shaft Bronson lace drafts were given.

Mary listed her notes for proper lace weaving in the June Bulletin: the warp and weft should be of the same or similar materials, sett the warp more open than for plain weave, and weave a balanced weave.

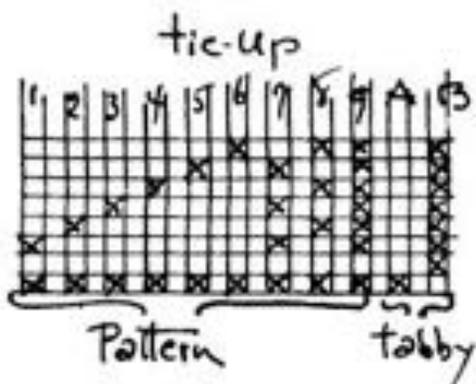
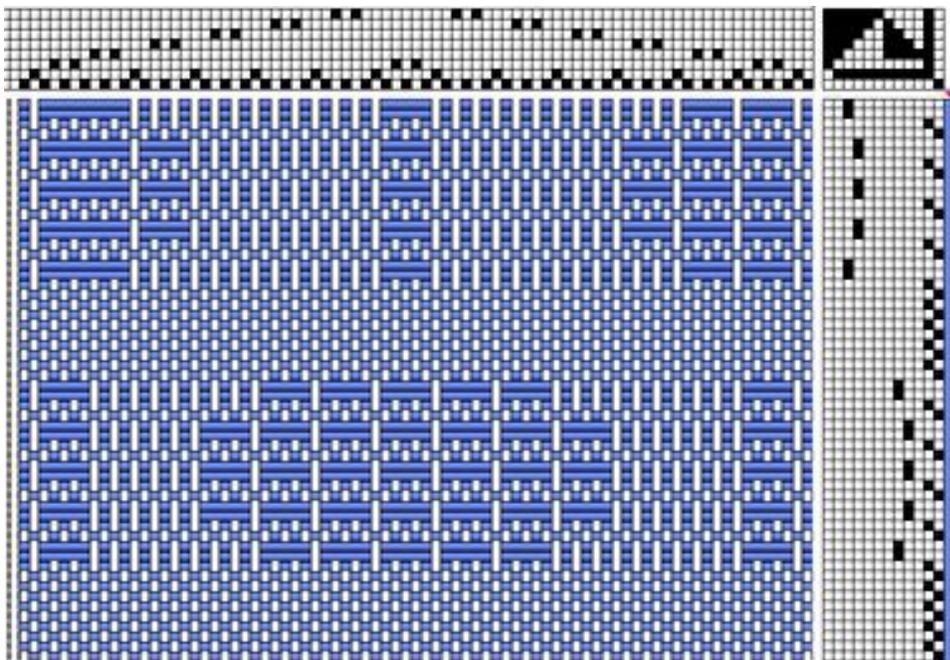
The lace effect will be more pronounced once the fabric is wet-finished, and a generous amount of shrinkage should be allowed for.

Best effects are seen when the warp and weft are in the same color, although she suggests weaving a delicate pastel shade over a white warp.



Mary added an 8-shaft Bronson-weave threading for openwork weaving at the end of the February issue, with 4 different treadlings. She describes this threading as done in 5-thread blocks separated by little 3-thread blocks that are not woven, giving a much greater variety of patterns – see it in blue and white here.

Mary included it again in the June 1932 issue, with a different tie-up, again done for a sinking shed:



Although, as Mary wrote, the fabric is essentially the same on both sides, so the tie-up should work for either a rising or sinking shed. These are examples of what would become to be known as the “Atwater-Bronson” lace, just one of the loom-controlled lace weaves. Other weaves that you might consider are huck and Swedish lace. Melissa Hankens wove a sampler of all three of these and you can find it at this link: <https://schachtspindle.com/weaving-a-lace-sampler/> .

There are also many options for hand-manipulated lace weaves such as leno, Brooks Bouquet, and others. I found

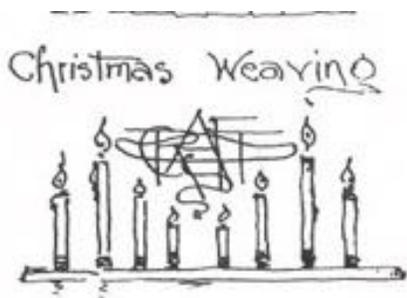
a lovely review online of hand-manipulated laces at this link: <https://www.weavingindiana.org/PDFs/EleanorBest/LaceByHand.pdf> .

There are many options and resources for this year’s Guild lace weave challenge. Check the Guild library and online sites. *Maureen Wilson*

The Shuttle-Craft Bulletin Study Group



The next meeting of the Shuttle-Craft Study group is scheduled for **December 7, 2017**. The meeting will be held at Ping Chang's home, and the topic of discussion will be Christmas weaving, from the October 1928 and 1929 issues. If you are interested in joining the discussion, let Maureen Wilson (maureenmwilson@yahoo.com) know. The meeting location and directions will be announced in the newsletter and on the Yahoo list.



The Shuttle-Craft Bulletins study group meets to discuss Mary Atwater's work, as described in the Shuttle-Craft Bulletins. This is a very informal group, if you have not participated, attend a meeting and see if you want to join. The meetings may start with a reading from Mary Meigs Atwater's biography.

The topics, Bulletins, and tentative schedule for the Guild year are listed below:

<i>Topic</i>	<i>Bulletins</i>	<i>Meeting Dates</i>
Christmas weaving	October 1928 & 1929	December 7, 2017
Linen weaves	Feb 1926, May 1926	February, 2018
Rugs	Mar 1926, Nov 1939	April, 2018
Curtains	April 1926, Mar 1937	June 2018
Clothing/Coat Fabric	June 1926, Aug 1927	August 2018

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

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Newsletter editors:

Susan Hainsworth, susanhainsworth@gmail.com; Maureen Wilson, maureenmwilson@yahoo.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 Catherine Marchant, 554 Lakeview Dr., Alpine, UT 84004

To join the Guild e-mail list:

MMAWG-subscribe@yahoogroups.com

Guild website: www.mmawg.org

Guild meetings are generally held the 2nd Thursday of the month at the Unitarian Church 6876 South Highland Drive (2000 East)

2016–2017 MMAWG Board

President: Susan Hainsworth, 801-860-6483, susanhainsworth@gmail.com

Vice Presidents: Mimi Rodes, 801-619-6888, mimirodes@comcast.net;
Juliette Lanvers, 801-860-5481, juliettelanvers@icloud.com

Secretaries: Catherine Marchant, 801-216-4722, fibernbeads@gmail.com; Maureen Wilson, 801-485-5241, maureenmwilson@yahoo.com

Treasurer: Sara Lee Neill, 801-829-3703, sjneill@xmission.com

Hospitality: Ping Chang, 801-545-0512, wanping801@gmail.com; Alicia Suazo, 801-414-5151, falconssss@aol.com

Librarian and Equipment Contact:

Sonya Campana, 801-733-5888, sonyaccampana@gmail.com

Grants Officer: Jeanette Tregagle, knitweave@yahoo.com, 801-568-9645;
Karen Elrod, 385-414-0310, karen.elrod99@gmail.com

Newsletter: Susan Hainsworth, 801-292-1169, susanhainsworth@gmail.com;
Maureen Wilson, 801-485-5241, maureenmwilson@yahoo.com

Website: Judie Eatough, 801-375-5535, judie@eatough.net

HGA representative: Julie Schwartz, 435-654-0746, jdschwartz@aol.com

IWC representative: Nancy Crowley

Guild Calendar 2017–2018

November 9, 2017

Introduction of Guild Challenge – Lace!

December 14, 2017

Christmas Party, Mimi Rodes's home

January 11, 2018

Guatemalan Huipils, by Gladys Webb

February 8, 2018

Sewing Clothing from Handwovens
Ann Edington Adams

March 14, 2018

Field Trip, Natural History Museum
Native American Rug Collection

April 12, 2018

Guild Challenge Results – Lace!

May 2–4, 2018

Workshop with Tom Knisely
(details to come)

May 4–5, 2018

Fiber Festival

June 2018 (Date TBA)

Basket Weaving, by Connie Denton