



The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • December 2021 • Vol. 69, No. 10

December Guild Meeting

What: Guild Christmas Party, Potluck Meal, and Gift Exchange

When: Thursday, December 12, 2019, 6:30 p.m.

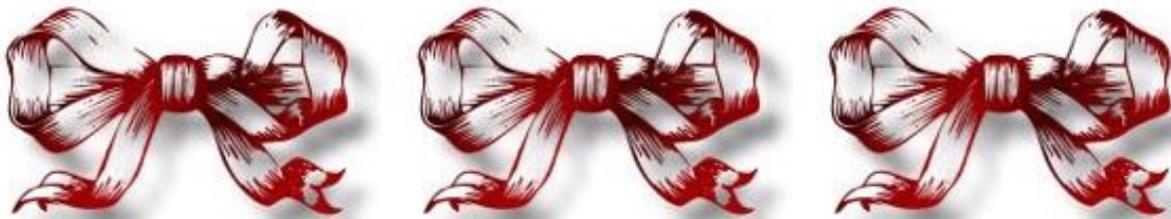
Where: Mimi Rodes's home

Be sure to plan on our annual Guild Christmas party. On Thursday, December 9, we will meet at Mimi Rodes's home for a potluck dinner, fiber gift exchange, and the chance to enjoy the spirit of the season with our friends. Mimi's home is beautiful and inspiring, and this evening is always a treasured evening for those who attend.



Plan to bring a potluck dish. Ping and her husband have generously given us a turkey, and Mimi will be making cranberry sauce and gravy. The Guild will provide drinks. Bring a dish to share!

Please also bring a wrapped fiber-related gift that can be exchanged with another Guild member. Mimi has sent directions to her home to the Guild email list and has asked that those attending let her know by email or phone call. Because we will not be able to social-distance or wear masks, you must be fully vaccinated to attend.



President's Message

Dear Friends: To start off, I would like to thank Catherine Marchant for all her work on the Guild sale, which was a great success. There was talk on how to improve the process, and we look forward to that discussion. I hope everyone is planning on attending the Christmas party. It is always a pleasant evening, with good food, friends, and interesting gifts. We will be meeting at Mimi's, and I hope to see you there.

I want to wish you a Merry Christmas and a Happy New Year. Be safe if you are traveling.

Beth Myrer, Guild President

Guild Holiday Sale

The Guild Holiday Sale was a great success. We brought in over \$11,000. After payments to the artists, taxes, and expenses, we were over \$1,100 in the black. Thanks to all who helped with the sale, made things to sell, and spent money!!

Getting to Know Ivy DeHart



“A smile across the miles” is how I would describe my visit with my new friend Ivy DeHart. Growing up in Payson, Utah, Ivy enjoyed a lot of family connections living on her great-grandfather’s homestead. From there, Ivy went to the University of Utah and graduated with a Bachelor’s Degree in Geography with a minor in History. Ivy earned her way through school by working as a draftsman for a surveying company. Ivy loves maps! You might need a map to see all the places she has travelled to with her family – China, India, Europe, South America, and the western US. After being a “snowbird” for a few years, Ivy and her husband found a

“nest” in St. George and decided to stay. She knew how to find new friends and joined the MMAWG about two years ago. The St. George sun must agree with her, as you could feel her warmth and kindness over the phone.

When Ivy lived in Loveland, Colorado, with her husband and their first son, her husband encouraged her to look up some adult education classes and he offered to babysit while she attended the class. Ivy chose “Learning to Weave,” and that was how it all began. After her move to Boise, Idaho, she joined the Handweaver’s Guild there and found it to be a place of

encouragement and excellence. The group is academically inclined, and several members have achieved their HGA Certificates of Excellence in Weaving, Spinning, and Dyeing. Ivy loved having them as mentors and friends.



Fancy twill scarf on Ivy's loom

Ivy enjoys the intellectual challenge weaving brings. While there are weavers who love to weave for the sense of touch and feel, Ivy is all about the structure. She put her mind to work trying to dissect G. H. Oelsner's book *A Handbook of Weaves*. It took several years, but she finally "cracked the code." This study led to even more discoveries. We talked about the invaluable resource found at Handweaving.net. There you will find a treasure trove of weaving drafts and document archives. She invites everyone to take a look at this amazing site.

Books have a place in Ivy's heart. She was a middle school librarian for part of her career. The library is a safe place for kids to be. She enjoyed this work as it allowed her to do "a lot of mothering." After raising four boys, Ivy has a lot of experience in mothering. With a huge smile in her voice, Ivy shared that her boys like to tease her. Whenever she would share her excitement about a weaving project, they would playfully respond, "You know, Mom, in the wide world of weaving. . . ." If they only knew how true that is!

The more harnesses she has on her loom, the more exciting the projects are for Ivy. She remembers how going from a 4-harness loom to an 8-harness loom opened the door to so many more projects. It was an especially happy day when she was finally able to purchase her 32-harness loom. The pattern and structure possibilities are endless.

If Ivy is not sitting at her 32-harness loom working up one of her designs into a fancy twill, you might find her dyeing her own yarns. In Boise, she was part of a group called the Delightful Dyers. She loves to play with color, and it is a real accomplishment to be able to "control it." She learned of a great-great-great grandfather who was a dyer in Germany. She wonders if she might have a "wild chemist" side to her as she is fascinated by the process that produces just the right color to be woven into her next project.

The MMAWG is fortunate to have someone like Ivy. She adds experience, understanding, and quiet passion to the weaving world. You don't need a map to find out where Ivy spends most of her time. You will find her at her loom. "Weaving has been an identity, a wonderful part of me for a number of years." *Rosemarie Deppe*

Guild Challenge



For two weeks my mother, Michele, visited us from France. She was interested in giving weaving a go, and our Guild Challenge appealed to her. We recreated the Burberry scarf that I showed as an example during the meeting on plaids. I am very proud of her – she worked with patience and precision and took her time whenever she encountered issues.

The scarf was threaded on four shafts for plain weave, and we used two pedals – enough for a beginner! Here is our “recipe”:

Yarn is 6/34 cotton-cashmere 50/50 from Colourmart, and the sett is 24 epi, a bit tight for plain weave in my opinion. There were 268 ends, 11 1/8” in the reed and 10 3/8” when finished (she was very careful not to draw in too much). The finished length is 66 inches.

Warp: grey 42 ends, orange 4 ends, grey 90 ends, blue 18, white 18, blue 18, white 18, blue 18, grey 42. Weft: 13 picks of orange hemstitched 4 ends over 3 picks. Then 2.5” of grey, then 5 plaid repeats in the amount that will square with the design. We ended with 2.5” of grey and the 13 picks of orange.

My mother is proud of the result, and the cashmere-cotton is very soft. I will weave the rest of the warp in a similar fashion but as a twill this time.

I hope you are having fun with this challenge! I can already tell that I will weave many plaids this year. They are addictive! *Juliette Lanvers*



Shuttle-Craft Bulletins on Weaving Draperies

The topic of the March 1935 and June 1940 Shuttle-Craft Bulletins was weaving draperies (you can find these bulletins on mmawg.org under the “Bulletins” tab). In 1940, Mary Meigs Atwater called it “over drapery.” This is defined as one of a pair of draperies, especially of heavy fabric, that are usually hung over sheer curtains and are primarily for decoration.

Drapery fabrics, Mary wrote, “should have the desired ‘hanging’ qualities,” that is, they should be fabrics that “fall in pleasant folds.” Considerations when designing drapes include texture, materials (silk, linen, cotton, or wool), and effect (coarse or fine, light or heavy, etc.).

The design for drapes should give what Mary called an “up and down” effect. She suggested using the heaviest ornamentation and darkest color near the bottom of the drape to achieve this. The draft for the Bronson weave gives a good example of this (bulletin March 1935, page 3, draft (a), treadling included).

In both issues Mary considered overshot as useful, but it may have a heavy effect. She recommended that the pattern be altered, such as using bands of different colors to differentiate it from a coverlet, otherwise, it would look like one was “using the bedspread to keep out the weather.”

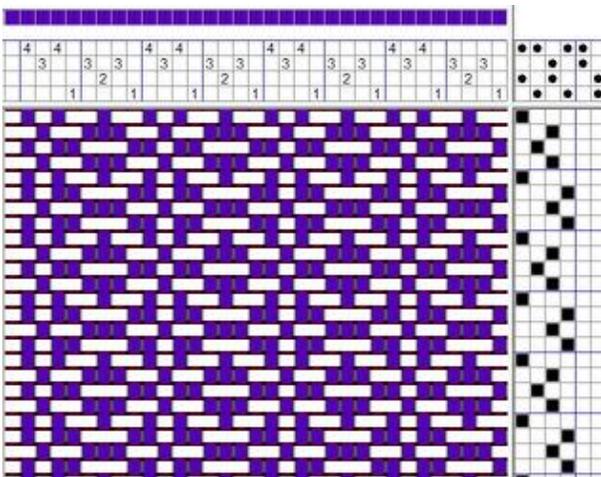


Figure 1 Spanish Weave, March 1935, p. 3.

Weave structures recommended include Bronson, Krokbragd, Crackle, Summer and Winter, a Scandinavian draft, Spanish Weave, as well as twills and plain weave. See a drawdown of the Spanish Weave here, with a tromp as writ treadling as none was given. It should be woven with an open sett. Mary suggested that the Krokbragd be woven with a carpet warp set at 12 epi and a coarse wool weft; a draft was provided (see (c) on page 3). For rich and elaborate hangings, Mary offered the Finnweave as the best option. Many references to drafts in the Recipe Book were also given – see Series III as well as the others listed. Note that the drafts in the June 1940 issue on pages 2 and 3 would have been the

centerfold of the Bulletin and should be read from page 3 to 2 (left to right).

Doorway draperies, or portieres should be woven in a structure that looks good on both sides. For this, Mary recommended Crackle, Summer and Winter, and Ms and Os. These should also be woven in heavier material so they don't, as Mary wrote, “blow in and out in a disconcerting manner.”

I've included a figure here, done in macramé from an Etsy site to illustrate a doorway drapery. For more information, see the Better Homes and Gardens post about them at this link: <https://www.bhg.com/decorating/window-treatments/basics/doorway-drapes/>



Maureen Wilson



Figure 2 Portiere or door drapery from Vivian's Market, Etsy

Meetings of the Southwest Utah Weaving Branch

The December meeting has been cancelled due to member holiday conflicts. The next meeting will be in January.

Monday, 10 Jan 2022, 5:30 pm, St George Library

TBD

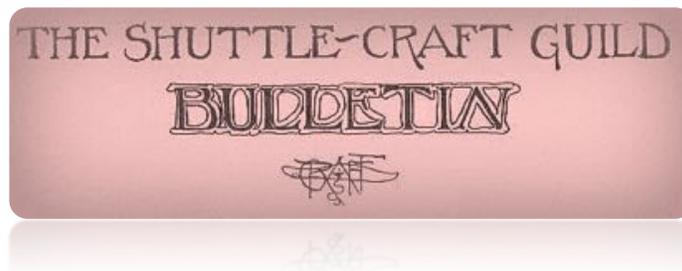
Monday, 14 Feb 2022, 5:30 pm, St George Library

Theo Moorman technique, Linda Murie. We are looking at designing a cartoon for tapestry, Theo Moorman technique, a program on spinning, and one or more dyeing mini-workshops.

Guild Dues—Don't Forget!

You can pay dues at the Guild meeting, on the Guild website, or by sending the dues to Ping Chang. It's a bargain at \$30 a year!

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 will be on Zoom in February, date to be determined. The topic of discussion will be selling our handwovens and the Crackle Weave from the November 1928, May 1929, and June 1930 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>
Selling handwovens Crackle weave	Nov 1928 June 1930 May 1929	Feb 2022*
Twill	April 1929 Oct 1936	Apr 2022
Camp weaving Portable Weaving	June 1929 June 1936	June 2022
Modern art & weaving Design	July 1929 August 1946	Aug 2022

*Zoom meeting planned

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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,
7 Courtside Lane, Sandy, UT 84092

To join the Guild e-mail list, contact Susan
Hainsworth, susanhainsworth@gmail.com

Guild website: mmawg.org

2021–2022 MMAWG Board

President: Beth Myrer, 801-602-8612,
betsyboo100@hotmail.com

Vice President: Catherine Marchant,
801-216-4722, fibernbeads@gmail.com

Membership Secretary: Ping Chang, 801-
891-5137, membership@mmawg.org

Recording Secretary: Margaret Hopkin,
801-624-8060, gmasfgel@msn.com

Treasurer: Sam Kievit, 801-661-1376,
treasurer@mmawg.org

Librarian: Sonya Campana, 801-733-5888,
sonyacampana@gmail.com

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

Grants Officer: Mimi Rodes, 801-619-6888,
grants@mmawg.org

Newsletter: Susan Hainsworth, 801-860-6483,
susanhainsworth@gmail.com; Maureen Wilson,
801-485-5241, maureenmwilson@yahoo.com;
Rosemarie Deppe, 801-209-9330,
kevinrosemarie@aol.com

Webmaster: Nancy Crowley, 1-505-480-8079,
ludmillalily@outlook.com

IWC Representative: Nancy Crowley, 1-505-
480-8079, ludmillalily@outlook.com

Guild Challenge Coordinator: Juliette Lanvers,
801-860-5481, juliettelanvers@icloud.com

Guild Calendar 2021–2022

December 9

Christmas Party
Mimi Rodes's Home

January 13, 2022 (Zoom)

Anni Albers: Life and Legacy
by Cameron Taylor-Brown

February 10, 2022 (Zoom)

Suzie Ballenger, HGA President

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