

# The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • November 2014 • Vol. 60 No. 3

---

## November Guild Meeting

**What:** Shadow Weave by Deanna Baugh

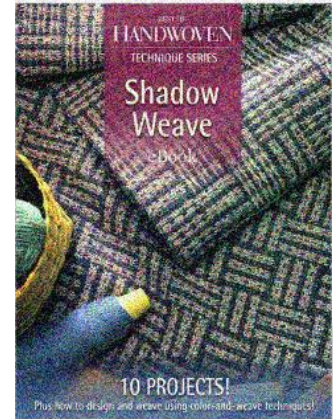
**When:** Thursday, November 13, 2014, 6:30 pm

**Where:** South Valley Unitarian Church, 6876 South Highland Drive

Shadow weave is a weave structure that can be used to create incredibly beautiful fabrics. At our November Guild meeting, Deanna Baugh will teach us about this interesting and useful structure. Please bring your items for show and tell, including anything woven in shadow weave.

In the introduction to Interweave's ebook *Shadow Weave*, Madelyn van der Hoogt said: "Shadow weave was introduced to weavers by Mary Meigs Atwater in 1942. It seems amazing that she 'invented' this incredibly versatile method of creating woven pattern. Shadow weave had perhaps occurred somewhere, sometime before, but never had it been identified in a way that allows its application to be so vast. Shadow weave is a subset of the category 'color-and-weave.' This is the name given to fabrics in which the same alternating colors or groups of colors are used in both the warp and the weft. When you look at these fabrics, your eyes do not distinguish the difference between warp threads and weft threads (as they do with weaves such as twill, for example). Instead, you notice the difference between both warp and weft threads of one color vs. warp and weft threads of the other color. Generally speaking, shadow weave is the term reserved for fabrics in which the color alternation is one-and-one. "

Jeanette Tregagle provided a great little biography to help us get to know our friend Deanna Baugh: Deanna has been weaving since college, about 40 years. Her first loom was a Leclerc table loom. Her favorite weave structure is plain weave and least favorite structure is tapestry. Her favorite fiber is linen and favorite weight of fiber is 16/2 to 20/2. Her dream loom is a Jacquard. Her favorite part of weaving is the process—the planning, threading, and the rhythm of a long project. The most frustrating part of weaving is when a project does not turn out as planned. And, yes, she has had a "dog on the loom." Deanna is currently teaching at the Needlepoint Joint and the Pioneer Craft House. She also teaches private lessons. She has never regretted selling a loom as she was buying a better loom.



## President's Message



*Bonnie Tarses's workshop was a delight of color and creative ideas. Not only did we learn a way to assign colors to letters of the alphabet and wrap the word "peace," but we also learned an appreciation for each individual horoscope weave colorway. With all the different colors at play in each warp, it was hard to believe the weave structure was only plain weave! Bonnie encouraged us to experiment with different weft colors. Some would unite the varied colored warp, where others just didn't work.*

*It being November and the Thankful Season, I am thankful for all Bonnie shared while she was here. This includes a whole new appreciation for Indian Food! Sonya Campana &*

## Summary of September Guild Meeting

### Bonnie Tarses “54 years and counting: An overview of my weaving journey beginning in 1960”

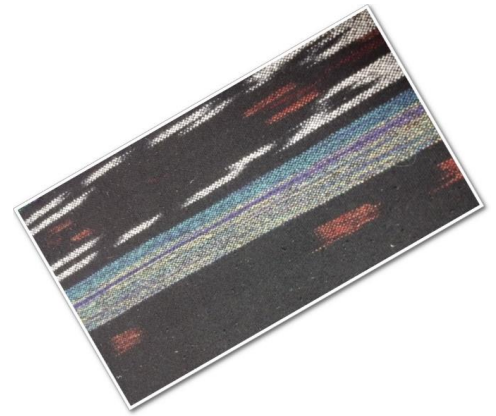
On October 16, 2014, Our October meeting was a special one presented by Bonnie Tarses. I have read Bonnie’s blog for years and watched her work. At the meeting I got the privilege of seeing her work in person.

Bonnie presented a “slide show” of her weaving journey, starting with studies at the Rhode Island School of Design and continuing through her production weaving and the start of the horoscope design weavings. I have long been interested in how these horoscope weavings are done and how she started them. Her workshop covered these and how she uses words to get color stripes in her work.

We got to see the blanket that she wove using Mary M. Atwater's horoscope, which she generously offered to let us display at our show in January. After her presentation, we all got to see and feel the fabrics and also see the fantastic way she seams her pieces – the seam almost disappears!

It was a great meeting, and Bonnie Tarses was a wonderful person to meet and talk to.

-- Deanna Baugh &



## Looking Toward the Christmas Party, December 18

The Guild’s annual and wonderful Christmas party will be held on Thursday, December 18, at Mimi Rodes’s home. More information will be in the next newsletter, but we want to give you a heads-up about the gift exchange that is such a fun part of our party. Please plan to bring a wrapped gift that another fiber artist would enjoy and keep the price of the gifts reasonable. We love when the gift is fiber related but I will never give up the honey that I got from Kathleen McMaster.



The Party will be potluck. This works well as it gives us a chance to taste the great food that many of the Guild members create. Thank you, Mimi, for inviting us again for the party.

Jeanette Tregeagle &

## New Guild Study Group

The Guild is forming a new study group. As you know, for the last year, Maureen Wilson has been submitting reviews of Mary Atwater's Shuttle-Craft Bulletin in numeric order, starting with the very first. I propose that we form a group of Guild members who are interested in studying Mary Atwater and her Shuttle-Craft Bulletins.

This can be a weaving study group like Judie Eatough proposed: we can warp a loom and weave samples of the weaving described in the Shuttle-Craft Bulletins. A sample can be put into a binder for our archive. This can also be like a book group, where we read the bulletins and discuss what we learned. In this way Mary can be amongst us again, and we can learn from her. I find anytime I get together with my weaving friends, my brain lights up with inspiration, and that is a good thing.

Bonnie Tarses inspired me. Her admiration for Mary had me asking myself, "Self, how can we honor Mary and our group?" I looked over at Maureen and thought about her efforts to review the bulletin each month, and the idea popped into my head.

I have had a good response to the idea of starting up this group, and I propose that we begin meeting in the new year—January 2015. Call me superstitious, but it seems more auspicious to start at the beginning of the year. I would like to meet in the evenings so people who work can come. Also, I don't want to conflict with any other Guild meeting night. With that said, look to the December newsletter for the January meeting date, location, and any other information.

I am excited to start up something new for our Guild! The members of the group will determine what we will study and how often we will meet. I want to keep the premise simple and the goal of learning about weaving above all. Enjoy the last few months of 2014, and keep weaving for the upcoming show in January!!



-- Sonya Campana &

## Fiber Arts Roundup

### SILVER CITY FIBER ARTS FESTIVAL

November 15-16

Grant County Conference Center, Silver City, NM

<http://www.fiberartscollective.org/festival.html>

### TNNA WINTER TRADE SHOW

The National Needlearts Association

January 10-12, 2015, Phoenix Convention Center, Phoenix AZ;

[www.tnna.org](http://www.tnna.org)

### INTERWEAVE YARN FEST

April 16 to April 19, 2015

Embassy Suites Loveland—Hotel, Spa & Conference Center

4705 Clydesdale Pkwy

Loveland, CO

<http://www.interweaveyarnfest.com/>

### INTERMOUNTAIN WEAVER'S CONFERENCE

Try Something New

July 23-26, 2015,

Fort Lewis College, Durango, CO

Registration begins February 1, 2015 for IWC members

[www.intermountainweavers.org](http://www.intermountainweavers.org)

-- Jill Dahle &

(To contribute to the "Fiber Arts Roundup," send information to Jill Dahle at [pjdahle@msn.com](mailto:pjdahle@msn.com).)

**Swedish Art Weaves Workshop**  
**With Joanne Hall**  
**January 22–24, 2015**  
**Utah Cultural Celebration Center**

From Joanne Hall:

“I am looking forward to the workshop. I have had fun teaching the Swedish Art Weaves workshop and I am sure that everyone will learn something that they will want to use.

I will wind the warps and send them in advance of the workshop. I will supply the warp and weft materials and there will be a supply fee of \$28 for each participant. I will send all the materials in advance by FedEx, and the shipping cost is included in the \$28. I will send a list of items to bring such as 3 or 4 flat (stick) shuttles, scissors, tape measure, a few pages graph paper, pencil. The stick shuttles actually work very well for this weave compared to boat shuttles. I can supply stick shuttles if anyone needs to purchase them. They are \$9.00 each.

There are 112 warp ends, 10 ends per inch, 11.2 inches wide, so a narrow loom can be used. However, since the warp is linen, the loom should have a weaving depth from breast beam to back beam of at least 25 inches, and a little more is helpful to get a good result. You need at least four shafts.

A 10-dent reed is necessary and if someone wants to order one, we can send one. We just need to know the height, 4 inches (which is tall enough) or 4 3/4 inches (for those looms that only take one size) and the maximum length to fit into the reed.

I will warp a loom during the class. I like to do this as there are usually many questions about warping. I can use this loom for demonstrating throughout the three days and I can weave on it. Sometimes there are advantages to making it possible for the participants to watch me weaving.”

Here is a brief fiber biography for Joanne:

- Master’s in Textile Design, University of Minnesota
- Assistant Professor, University of Montana, and Cal Poly, CA.
- Chair of HGA’s Certificates of Excellence in Handweaving, 1979–1983
- Instructor of drawloom weaving, tapestry weaving, Swedish weaves, Swedish art weaves, Swedish rag rug weaving, 4 shaft pattern weaves (for example, overshot), band weaving, rigid heddle weaving, warping the loom and beginning weaving.
- I have over 40 years’ experience teaching weaving classes for guilds, art centers, weaving shops, folk schools, universities and in my studio.
- The most recent classes I have taught were at Convergence 2014.

## **Registration for Swedish Art Weaves Workshop**

### **Swedish Art Weaves Workshop**

**With Joanne Hall**

**January 22–24, 2015**

**Utah Cultural Celebration Center**

Registration begins on November 13 (Guild meeting day) and closes on December 13. The cost will be about \$125 for three days depending on how many people register. Joanne can take up to 20 people. A deposit of \$50 is required with the registration, and the remainder is due at the time of the workshop.

The linen warp will be wound and sent by Joanne Hall, with a \$28 materials fee payable to Joanne at the workshop.

Please send this form and a check made out for \$50 to Beth Myrer, 1407 West 1100 North, Provo, UT 84604. You can call Beth with questions: 1-801-602-8612.

Name: \_\_\_\_\_

Email: \_\_\_\_\_

Telephone: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

Table or floor loom and number of shafts: \_\_\_\_\_



# The Swedish Art Weaves Workshop

## Halvkrabba and Krabba

The spring 2013 issue of VAV magazine features the art weaves of Sweden. Along with stories and projects, there are instructions for weaving the most popular art weaves. This sampler is woven as described in VAV magazine, 2/2013 p50.

Beginners will be able to weave the half krabba and the krabba weaves and they can be woven on any four shaft loom. They are easy to weave, laid-in techniques. Tapestry can also be woven on any loom. More experienced weavers may be able to weave more than these three parts of the sampler.



Halvkrabba



Krabba



Tapestry

Looms will be warped prior to the workshop.  
Four shafts, threaded 1,2,3,4.  
Four sheds are required, plain weave and 1&2 and 3&4.  
10 dent reed, 10 ends per inch,  
Weaving width is 11 inches, Warp ends 112.  
10 dent reeds and other supplies can be ordered prior to the workshop.

**Supplies to bring:** scissors, tape measure, a few pages graph paper, pencil, 3 or 4 stick shuttles

**Supplies provided at the workshop and available for purchase:**  
VAV magazine 2/13, Slender boat shuttles, Tenzles, additional warp and weft



### Swedish Warp and Weft materials

Warps using Swedish 16/3 linen will be pre-wound and sent prior to the workshop.

Weft, Faro single ply Swedish wool, will be supplied at the workshop.

Joanne Hall  
joanne@glimakrausa.com  
www.glimakrausa.com  
406 442 0354



## At VÄV the Swedish conference 2014



The colorful Hemslöjd booth representing Skåna in southern Sweden

Gunvor Johansson and me,  
holding a copy of her book,  
VÄV Skånska Allmogevävnader



And here is the bag  
featured in the VAV  
magazine article for  
learning to weave the  
Swedish Art Weaves

The back of a bag, with  
pick and pick stripes and a  
tapestry bird



A bag woven with halv  
krabba patterns



# *Inspired Fiber Art*

## Contemporary Fiber Art Inspired by Traditional Textiles

The Mary Atwater Weaver's Guild is pleased to announce a show of hand-made fiber art to be displayed at the Utah Cultural Celebration Center from January 15 to March 4, 2015. Textile artists of Utah are encouraged to create pieces for this show using any form of textile art.

Artists are encouraged to create contemporary fiber art that is inspired by traditional ethnic textiles—including the textiles' techniques, styles, colors, and designs. The contemporary fiber art can be inspired directly by the ethnic textiles, or the inspiration can be more general. The show will also include examples of traditional handmade textiles from around the world. (The contemporary fiber art does not have to be inspired by traditional textiles to become part of the show.)

Artists will write brief labels for their pieces that explain the source of the inspiration. If possible, the textile that was the source of inspiration can be submitted with the contemporary piece, and the two textiles will be hung together.

**Dates:** January 15 to March 4, 2015

**Location:** Utah Cultural Celebration Center, 1355 West 3100 South

**Show Opening:** January 15, 2015, from 6:00 to 8:00 p.m.

**Artwork:** Up to three pieces may be submitted; \$15 entry fee

**Delivery of Artwork:** January 8, 2015, from 11:00 a.m. to 6:00 p.m. at UCCC

**Further Information:** [mmawg.org](http://mmawg.org)

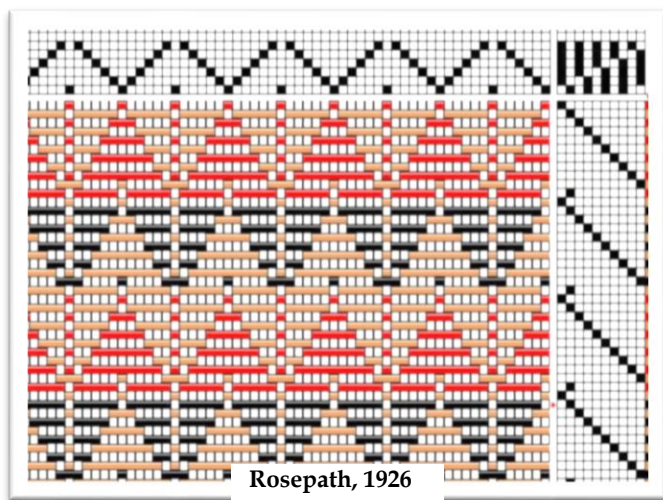


## The Shuttlecraft Bulletin; Weaving Jacket & Coat Fabrics

Mary Meigs Atwater writes about weaving fabrics for jackets and coats in four bulletins in 1926, 1927 and 1929. These bulletins were published in January and June of 1926 (Numbers 16 and 21, August, 1927 (Number 36) and March 1929 (Number 54). Each time Mary wrote in response to Guild members' questions about or interests in the subject.

In the 4 bulletins listed, Mary discusses appropriate weave structures, fabric design considerations, use of color, yarns, sampling, cloth-finishing and garment construction.

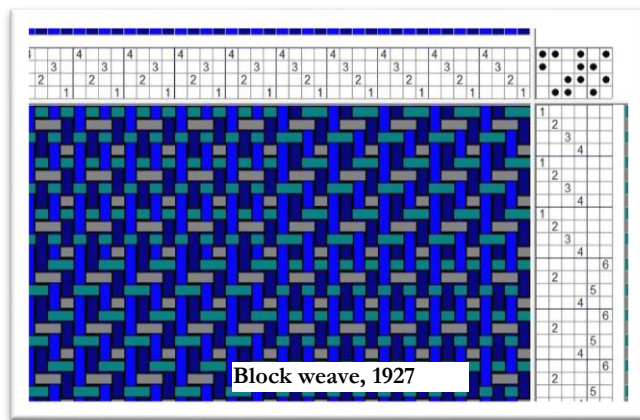
The weave structures are still in use for jackets and coats today. Included are Rosengang or rosepath (listed more often than any other), twills, such as herringbone or twill combinations, double weave -Laura Frye lists this weave on *Weavolution* with the added benefit of not needing to add a lining-; stitched doubleweave with a padding between the 2 layers for added insulation; spot Bronson, Ms and Os, crackle, Summer and Winter, and a block weave using several colors. I've included a couple of the drafts here: a rosepath from 1926 and block weave from 1927.



Rosepath, 1926

Mary discussed fabric design considerations in 1929, with the important considerations being texture and color, with pattern not so much. But, for pattern, she says to avoid extreme styles. Color is a question of fashion and personal taste. Sampling is recommended, using various color combinations before the serious commitment to weaving a suit or coat. A more beautiful effect is achieved if the warp and weft are different colors, sometimes just a difference in shade can make an interesting cloth.

Texture comes from the weave and materials chosen and is directed by fashion. Current fashion preferred fine, smooth yarns. Plain weave with wide stripes, beginning in dark tones and shading to light and repeat are considered to



Block weave, 1927

be handsome. Twill weaves give a heavier, softer fabric and is better for coats.

Wool yarn is recommended most often. The Bernat Fabri yarn seemed to be a favorite, recommended at a sett of 30 epi or more. It is no longer available, but Jagerspun Maine Line laceweight 20/2 wool may be a good substitute.



Jagerspun Maine Line 2/20

The material produced will weigh between  $\frac{3}{4}$  to  $1 \frac{1}{4}$  lbs./yard and it is recommended, that extra fabric be allowed for, rather than cut the yardage too close. The recommended finishing is by washing and rubbing the material very thoroughly to full the fabric, and then pressing while still damp. Loosely woven wool fabrics are considered "slimpsey" by Mary, if not fullled.

Samples are crucial to evaluate weaving beat and shrinkage to be sure that you have enough yardage. Mary's practice is to cut the sample in half, finishing one half to check the shrinkage.

Mary recommends finding a dress maker or tailor to construct the garment, unless you are skilled as a professional yourself. Hand-woven material, lightly woven will look dowdy if poorly tailored. Estimate the needed yardage from a pattern or the tailor before weaving the cloth, and make a generous allowance for shrinkage, for example, shrinkage may be 6" shrinkage/yard of fabric woven.

For a modern look at handwoven jackets and coats, see the Designer Weaving Company website:

<http://www.designerweavingco.co.uk/1301.html>

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

November 2014 • Vol. 60 No. 3

**Newsletter editors:**

Susan Hainsworth, [susanhainsworth@gmail.com](mailto:susanhainsworth@gmail.com); Maureen Wilson, [maureenmwilson@yahoo.com](mailto:maureenmwilson@yahoo.com)

The newsletter is published 10 times a year. Any articles or information should be to the editor by the 5th of the month.

To join the Guild send \$30.00 (\$35.00 to receive the newsletter by mail) to Kira Masnica, 1042 Fort Union Blvd. #138, Midvale, UT 84047, [kira.spins@gmail.com](mailto:kira.spins@gmail.com), 801-671-4496

To join the Guild e-mail list: [MMAWG-subscribe@yahooogroups.com](mailto:MMAWG-subscribe@yahooogroups.com)

**Guild web page:** [www.mmawg.org](http://www.mmawg.org)

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

**2014–2015 MMAWG Board**

**President:** Sonya Campana, 801-733-5888, [sonyacampana@yahoo.com](mailto:sonyacampana@yahoo.com)

**Vice President:** Jeanette Tregeagle, [knitweave@yahoo.com](mailto:knitweave@yahoo.com), 801-568-9645

**Secretary:** Deanna Baugh, 801-966-3642, [num1weaver@gmail.com](mailto:num1weaver@gmail.com)

**Treasurer:** Kira Masnica, [kira.spins@gmail.com](mailto:kira.spins@gmail.com), 801-671-4496

**Hospitality:** Ping Chang, 801-545-0512, [wanping801@gmail.com](mailto:wanping801@gmail.com)

**Librarian:** Joanne Spotten, 487-9133, [joanne@thecomputer.com](mailto:joanne@thecomputer.com)

**Equipment Contact:** Jane Roos, 801-572-9997, [gracey1849@yahoo.com](mailto:gracey1849@yahoo.com)

**Grants Officers:** Mimi Rodes, [mimirodes@comcast.net](mailto:mimirodes@comcast.net); Susan Hainsworth (Guild Show 2015 Chair), [susanhainsworth@gmail.com](mailto:susanhainsworth@gmail.com)

**Newsletter:** Susan Hainsworth, 801-292-1169, [susanhainsworth@gmail.com](mailto:susanhainsworth@gmail.com); Maureen Wilson, 801-485-5241, [maureenmwilson@yahoo.com](mailto:maureenmwilson@yahoo.com)

**Website:** Judie Eatough, 801-375-5535, [judie@eatough.net](mailto:judie@eatough.net)

**HGA representative:** Jill Dahle, 801-446-5581, [pjdahle@msn.com](mailto:pjdahle@msn.com)

## Guild Calendar 2014–2015

### November 13, 2014

Shadow Weave, Deanna Baugh

### December 18, 2014

Christmas party and gift exchange, Mimi Rodes's home

\*Note, this is the 3<sup>rd</sup> Thursday

### January 15, 2015

Guild Show Opening: Inspired by Fiber Art

\*Note, this is the 3<sup>rd</sup> Thursday

### January 22, 2015

Swedish Weaving presentation

Joanne Hall

\*Note, this date takes the place of our February meeting, so we can all learn from Joanne Hall

### January 22-24, 2015

Swedish Weaving Workshop  
Joanne Hall

### March 12, 2015

Sources of Inspiration for Tapestry Weaving  
Mimi Rodes

### April 9, 2015

Triangle Weaving (Loom and Process)  
Julie Schwartz

### May 14, 2015

To be announced

### June 2015

Date to be announced