

The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • February 2015 • Vol. 60 No. 6

February 2015, It is Time for the Shuttlecraft Bulletin Study Group

The new study group on Mary Atwater and her Shuttle-Craft Bulletins will hold its first meeting on February 12, Thursday, 7 pm at Sonya Campana's house.

Please come with your ideas as to how we will proceed in our studies. There are definitely the bulletins to review, we'll start with Bulletin #1 if there is time, and there is the possibility to incorporate weaving for those interested. 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. And/or we could have a weave-along if enough of us are interested in a specific project from one of the Bulletins.

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. We find anytime we get together with my weaving friends, our brains light up with inspiration, and that is a good thing. We want to keep the premise simple and the goal of learning about weaving above all.



Sonya's address is: 8407 Dynasty Way, Cottonwood Heights. Directions: from North or South: Head toward Big Cottonwood Canyon and get on Wasatch Blvd headed south.

Go past Big Cottonwood, and drive through 2 more lights, turning left onto Kingshill Dr. after 2nd light. You are heading East now.

Take the first right, Dynasty Way and my home is the 4th on the left. Call if you need help finding her house: 801-733-5888.

♥ *Sonya Campana, Susan Hainsworth and Maureen Wilson*

Inspired Fiber Art: Contemporary Fiber Art Inspired by Traditional Textiles

The Mary Atwater Weaver's Guild fiber arts show opened on the evening of January 15, 2015, at the Utah Cultural Celebration Center. The show features contemporary fiber art pieces from artists throughout Utah, as well as pieces of traditional handmade textiles from the collections of Guild members and other fiber artist. The traditional pieces show the inspirations that contemporary fiber artists use in their work, and many of the modern pieces describe the actual inspirations of the artists.

The show was beautifully hung by Michael Christensen and Susan Klinker. Many people attended the opening, which included harp and violin music, refreshments, and the presentation of awards. The show will hang until March 4, 2015. ♥ *Susan Hainsworth*



Inspired Fiber Art
Guild Show, January 2015



Swedish Art Weaving with Joanne Hall: An Adventure for the Senses

The Guild's spring 2015 workshop, held on January 22, 23, and 24, 2015, was presented by Joanne Hall, owner of Glimakra USA. It promised its 20 participants an introduction to Swedish Weaving, but it gave so much more. The adventure began with participants arriving with warps that had been threaded, but not tied to the beam. As we struggled to produce even tension in slippery linen using a different sort of tie-on method, we also were introduced to some alternative loom dressing approaches. In place of a raddle, Joanne demonstrated that one's warp could instead be spread by a casual threading of the reed. The reed held the ends in their approximate position when winding on to the warp beam. Another cute trick she described allows tensioning of one's warp while beaming on—without having to find someone to help. She described sewing fabric wraps over heavy (8 lb) bricks, stretching the warp in the longest linear path available, and weighting it down with the bricks. These and other little tricks are very likely to take up residence in the warping habits of many attendees.



Now on to the weaving! The general strategy was to produce a weft-faced fabric using a Swedish single-ply wool to cover the heavy linen warp. Attendees wove a header, and then practiced horizontal and vertical stripes. This was simple and straightforward, but next came a range of different pickup patterns. Krabbe (yes, it looks like a crab to me), halvkrabba, monk's belt, and tapestry were all demonstrated. As a participant who had never done pickup, I was delighted to find it easier than I had expected, and to find that the lovely patterns produced were very satisfying. What might be different from other pickup is that the upper face of the fabric was the back of the finished design, and so use of a mirror helped us to catch our mistakes early.

Enriching our weaving experience were the many stories of trips to Sweden, and I think few of us will forget the story of coffee made with 16 tablespoons of coffee. The location, the Utah Cultural Celebration Center, was a great venue, especially with the Guild's impressive show. Joanne Hall's many stories were as colorful as her wool, and I think it put a little bit of Sweden into the hearts of all the participants.

♥ *Submitted by Leslie Sieburth, Workshop Participant*

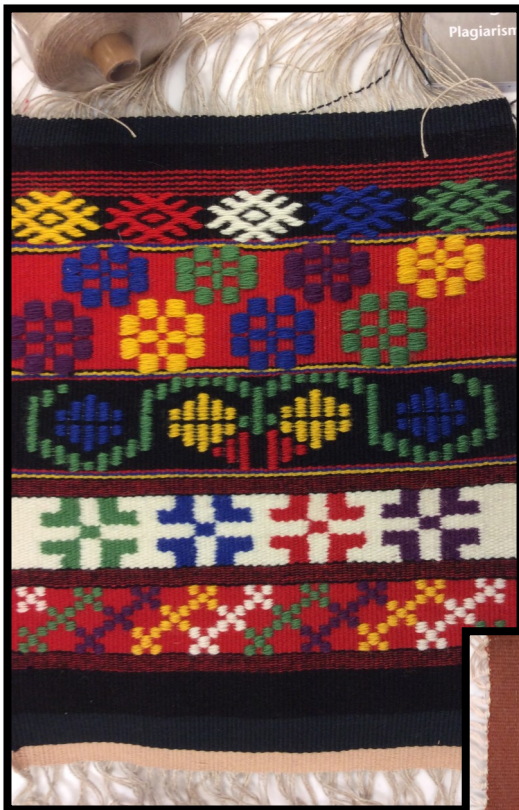


Warping demonstration

Swedish Art Weave Workshop



Upside down weaving



Inspiring Samplers



The Southwest Branch of the Mary Meigs Atwater Weavers Guild

The Guild is very pleased to have a branch in the St. George area. Nancy Crowley has been instrumental in getting the branch operating and is the Guild's representative to the Southwest Utah Branch. Nancy and Sandra Sandberg, both members of the branch, attended the Swedish Art Weaves workshop, so we had the chance to get to know them.

The branch will provide the opportunities of the Guild to fiber artists in southern Utah. These newsletters will provide summaries of some of the activities of the branch. Also, the minutes of the monthly meetings will be posted on the Guild website for those who would like to read them. We are so happy to have the associations that this branch will bring.

From the report of the January meeting, here is a statement of the purpose of the Southwest Utah Branch of the Guild: "The group discussed what they want to get out of being a member of the Branch. Everyone wanted to be able to learn more about weaving and to learn from each other and others. The group decided we would have an educational program for each meeting plus a Show and Tell, where people will bring their weaving or other handcrafts in and discuss what they learned."

From the report of the February meeting, here is a report of the Show and Tell: "We had a great show and tell session. Sandra brought a rug she commissioned from Jason Collingwood. It was amazing! Bev brought a tencel scarf in an undulating weave. Nancy brought a throw pillow woven in overshot." ♥ *Nancy Crowley*

Fiber Arts Roundup

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

SNAKE RIVER FIBER FAIR

May 15 to 17 2015

Eastern Idaho Technical College

Idaho Falls

http://srfiberartists.org/2015_snake_river_fiber_fest

BIG SKY FIBER ARTS FESTIVAL

June 12 to 14 2015

Hamilton Montana

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

♥ *Jill Dahle* (To contribute to the "Fiber Arts Roundup," send information to Jill Dahle pjdahle@msn.com.)

The Shuttlecraft Bulletins on Rug Weaving

Rug weaving is addressed in the March 1926, Aug 1931, Nov 1932 and Nov 1939 Bulletins. Techniques and designs for rugs woven in the simplest weft-faced plain and other weaves, warp faced or as identified by Mary in the “Swedish Fashion”, knotted pile and soumak rugs are covered. In weft-faced (as in photo below of Karen Elrod’s rug now at the Guild show), the weft is densely beaten and the warp is

completely covered. This effect is ensured by setting the warp farther apart than usual.

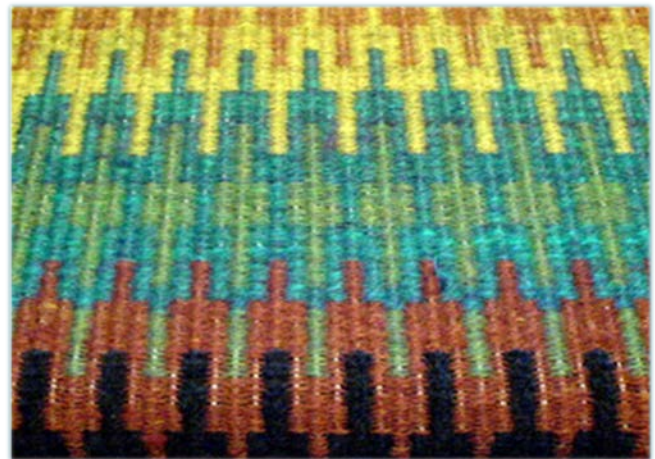
It is recommended that the warp be of coarse material, like heavy linen, or a tripled “ordinary” warp such as carpet warp. Ordinary carpet warp may be threaded with 3 ends/heddle, and a sett of 15 ends per inch. Warp for weft faced wool rugs

may be of carpet warp, perle cotton or coarse linen. Weft materials may be a heavy woolen yarn, cotton chenille, or fabric strips.

Other weave structures discussed include a 3 harness weave from “the course”, that is the Shuttlecraft Course in Handweaving (https://www.cs.arizona.edu/patterns/weaving/monographs/amm_cour.pdf) - like a krokbragd, or a Summer and Winter weave from the course Diagram 22; a two block profile draft. The 3 harness weave in particular, lends itself to the use of a lot of color to achieve beautiful patterns. There are so many examples online. See this one from the Tangleweave blog:

Bold, simple patterns give the best results. Mary recommended against overshot in rugs, she preferred Summer and Winter or crackle. The illustration in the 1932 Bulletin is of Summer and Winter woven on opposites, with wool weft and on carpet warp that is also used for the tabby weft after each pair of pattern shots. It is a long narrow rug, 27” x 60” long and requires 2 lbs of wool weft and 3/4 lbs of perle cotton for warp, plus waste. It may also be woven in cotton chenille. The 1932 Bulletin gives the most rug pattern suggestions, in Summer and Winter or crackle weave. For a great review of weft-face pattern weaves, see the book *Weft-Faced Pattern Weaves, Tabby to Taquete* by Nancy Arthur Hoskins.

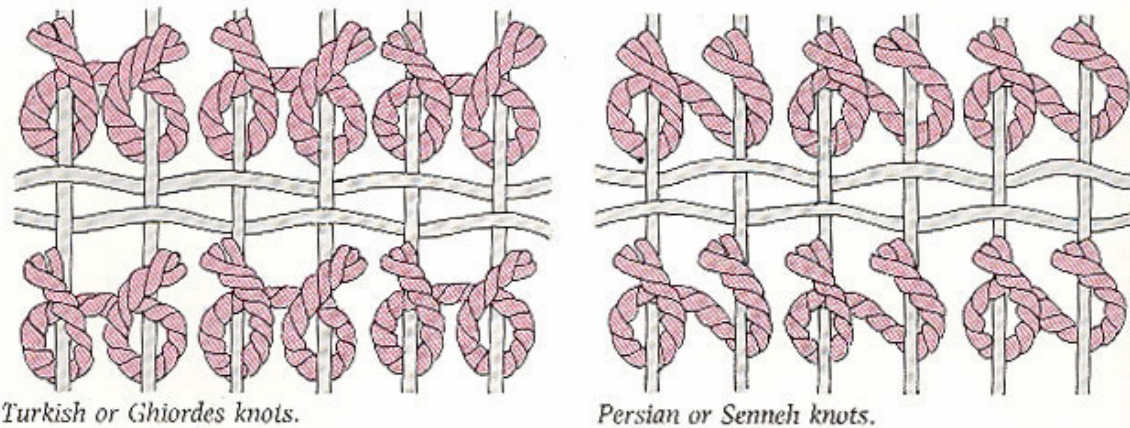
For the crackle weave, Mary suggests using 3/2 perle cotton, set at 10 epi or carpet warp at 12-15 epi, with woolen rug yarn or fabric strips for weft. Cotton chenille yarn is another weft option, doubled for pattern and single for tabby. The threading is given in the August 1931 Bulletin is a variation of a diamond pattern.



For warp faced rugs done in the Swedish fashion, a warp of 3/2 cotton, with a 32 epi sett; and a thick weft of cotton strips or mop cord and thin weft of the warp material, as in a Repp weave is used. See the photo of an example rug from Weaving Today.

An 8 dent reed is preferred when working with the densely sett warp. Care is needed to maintain an even width in the work. A 4 block pattern may be used, any of the crackle weave block patterns may be adapted to this. For some beautiful color photos of repp weave rugs, see the book, *Custom Woven Interiors*, by Kelly Marshall, published in 2012.

In the 1939 Bulletin, Mary discusses knotted pile rugs, including the Swedish Flossa technique, using the Ghiordes or the Sehna knot.



The best warp for knotted pile rugs is coarse, rough linen. A detailed description of the knotting technique is given. Mary recommends the use of a gauge bar to ensure even knots. A heavy loom is recommended as firm beating of the fabric is needed, and as before, simple figures are often best, usually in straight lines or square forms

The soumak weave technique is also described. This technique gives a thicker, firmer rug, and can be used to create single color diagonals or zig zag patterns. See the diagram from:

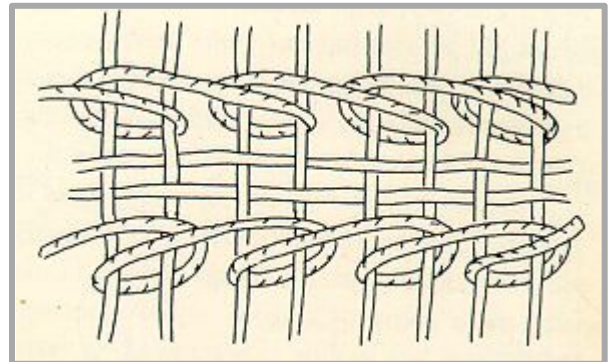
<http://www.ioakeimidis.gr/old/istoria/megethien.htm>

A number of patterns from the Recipe book are suggested to be developed in pile or soumak weaves.

If you are looking for more information on any of the techniques, or materials, the definitive work on rugs was done by Peter Collingwood in his book: *The Techniques of Rug Weaving*, which is available online at this link:

<https://www.cs.arizona.edu/patterns/weaving/books.html>

♥ Maureen Wilson



Mary Meigs Atwater
Weaver's Guild of Utah

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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, 801-671-4496

To join the Guild e-mail list:
MMAWG-subscribe@yahoogroups.com

Guild web page: 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

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Guild Calendar 2014–2015

**January 15–March 4,
2015**

Guild Show: Inspired by Fiber Art
Utah Cultural Celebration Center

March 12, 2015

Sources of Inspiration for Tapestry Weaving
Mimi Rodes

April 9, 2015

Triangle Weaving (Loom and Process)
Julie Schwartz

May 14, 2015

Triaxial Weaving
Judie Eatough

June 2015

Park City Studio Tours
Date to be announced

