

# The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • December 2015 • Vol. 62 No. 1

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## January Guild Meeting

**What:** Classification of Weaves (Explanation of Weave Structures), by Deanna Baugh

**When:** Thursday, January 14, 2016, 6:30 p.m.

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



Deanna Baugh has been weaving for over 40 years, since she discovered it in college. She has also enjoyed reading and collecting old weaving magazines and notebooks. This summer she got some sample books from a weaver's sale, and in these she discovered two collections of samples based on Harriet Tidball's classification of weaves. These collections have examples of many different weave structures, and Deanna will be sharing them with us at our January Guild meeting.

If you have any questions about what a weave structure looks like, this meeting is for you. We will be looking at basic structures like plain weave and twill and also some of the more unusual structures like Bergman. We will also have samples of overshot and summer and winter for you to see. This is the perfect meeting to learn more about the structures you like and about the ones you want to discover. ☀Deanna Baugh

## President's Message



Happy New Year to All!! Hope everyone enjoyed the holidays! Did anyone have time to weave?

We had a wonderful time at the Christmas party. I am always amazed at the creative and beautiful gifts – and how they just seem to go to the right person! Dian and Jo – the gloves you two made were both amazing! Lucky me, I received one of Maureen's beautiful dishtowels and delicious smelling soap! There were so many wonderful and thoughtful gifts – how fun it is to pass them around and become inspired! All that good cheer and happy conversation is just THE BEST!!

As I look at our Guild Calendar, it is clear that we have an exciting New Year coming our way! Deanna and Margareth have organized a wonderful array of programs for our meetings. This month Deanna will be talking to us about structural weaves; in February, Jo and Juliette will focus on inkle and card weaving; in

March, ReNee and Susan will focus on designing rag rug;s and then comes the Robyn Spady workshop and the Fiber Festival! Wow!! We have a lot going on!

Since it is New Years, a time for taking stock and making “New Year’s Resolutions,” I would like to remind everyone that it “Takes a Village” to keep such an active and wonderful resource going. Sonya is doing a great job of organizing the Fiber Festival, but she will need additional volunteers as the event gets closer. We will also be looking for someone to volunteer to chair next year’s Fiber Show. I know that is more than a year away, but early planning allows us to apply for a grant from the Arts Council and hopefully get on the Utah Cultural Celebration Center gallery calendar.

Happy New Year! ☀️ Mimi Rhodes

## 2015–2016 Weaving Exchange: Christmas Ornaments



One of your New Year’s resolutions can be to continue the Christmas spirit into the new year. Our Guild’s weaving exchange this year will focus on Christmas ornaments. The exchange will be during the last meeting of the year—in June—so we will have Christmas in June! If you make five ornaments, you can exchange for five. If you make three ornaments, then you will get three back. The goal is to see how creative you can be and how much fun we can have. Please start thinking

now about any type of fun fiber-y Christmas ornament you can make. It can be made with weaving, knitting, basketry, etc. We look forward to seeing all the inspiring ornaments that you create. They will inspire all of us for the Christmas season of 2016.

✧ Jeanette Tregeagle

## DVD Review: The Efficient Weaver, by Laura Fry



The DVD *The Efficient Weaver, Techniques for Fast and Happy Weaving* presents Laura Weaver (of the blog, “A Weaving Life,” <http://laurasloom.blogspot.com/>) who resides in Prince George, British Columbia, and her recommendations—based on an almost 40-year weaving career—for weaving efficiently. She defines efficient weaving as getting a maximum output for a minimum input. The DVD is approximately an hour and a half, and contains 6 segments. These range from weaving and warping efficiently, beaming with a valet, winding a warp, winding bobbins and shuttles and finishing touches.

Laura advises that weaving efficiently should result in a better woven cloth with improved consistency. Her mantra seems to be: “If you can’t be perfect, be consistent.” She reviews and demonstrates good position for weaving, winding a warp, and beaming. She covers what it takes to get consistent selvages, advising that there is no definitive answer to getting a perfect selvedge, but there are many small

adjustments one can make that add up. In fact, that is her approach in general to weaving efficiently, make small adjustments to save nanoseconds and these will add up to save hours and result in consistent work. She ends with the advice that working efficiently is a mindset—work at your craft repeatedly.

I recommend watching this DVD all the way through (it is in the Guild library) and then going back to the sections in which you are particularly interested. It is a great reference to improving your weaving, even if you are not a production weaver. She also has several blog entries and YouTube videos on the topic of efficiency.

☀Maureen Wilson

## Fiber Fair 2016

Our Guild's Fiber Fair is coming up in April 2016! For those not familiar with the Fiber Fair, it is a two-day event. On Friday night, Robyn Spady will give an inspirational and no-doubt entertaining speech! This talk will be accompanied by a catered dinner. Saturday will be a full day of morning and afternoon workshops. There will be one main workshop in the morning taught by Robyn and a catered lunch, followed by several small group seminars. Other teachers in addition to Robyn will be announced in the near future.

*Save the dates:* The Fiber Fair will be held on Friday, April 1, and Saturday, April 2, at the Utah Cultural Celebration Center! We are very excited to have our fair there. It is a lovely place.



Sample of Robyn's weaving

The sign-up information for the Fiber Fair will be available on the MMAWG yahoo groups list and the website very soon. There are still some details to be ironed out. The price of the Fiber Fair will be discounted through the February meeting, then it will return to the full price.

To get to know Robyn, check out her website and her blog. Both are very much worth reading, and Robyn is funny as well as a wonderful weaver!

<http://spadystudios.com/>

<https://spadystudios.wordpress.com/> ☀Sonya Campana, Fiber Festival Chair

## Spring Workshop with Robyn Spady

From March 30 to April 1, at the Utah Cultural Celebration Center, our Guild will be sponsoring Robyn Spady to teach a workshop titled "Pictures, Piles, and Perplexing Curiosities."

This is a workshop designed for intermediate-to-advanced weavers (and adventure-seeking beginners) who want to learn new weave structures. In this round-robin workshop, participants will expand their knowledge and experience in weave structures they may have heard of but, may not have woven—a surefire weaving adventure and challenging journey of warp and weft. Structures covered include multi-block swivel and bead leno, corduroy, velvet, samitum, corkscrew twills, lampas and Beiderwand. This workshop is a combination of four-to-eight shaft looms.

At this time, a deposit of \$50.00 will secure your space for this amazing workshop. There is a sign up form for this workshop on the Guild's website.

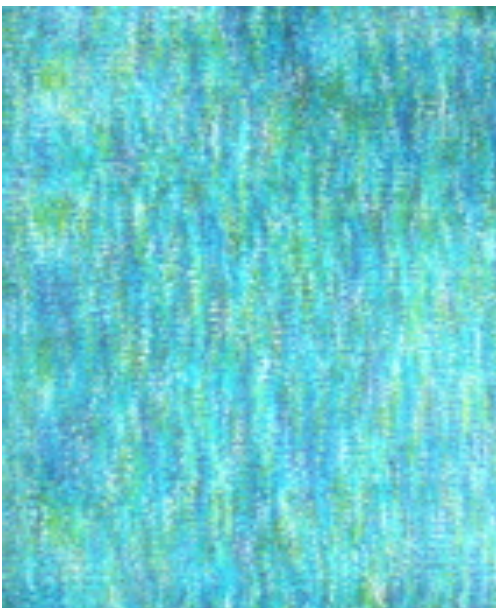


*A little more information about Robyn:* Weaving has always been a part of my life. It started with my baby blanket handwoven by my great-grandmother. While growing up, it helped instill in me a sense of creativity and confidence at a time when my self-esteem was developing. During my years while working, in what I like to call “Corporate America,” weaving helped give me sanity and feel a sense of productivity, which was very important while working on long-term projects when day-to-day progress was not evident.

In 2001, changes in my life provided me the opportunity to dedicate myself to weaving full time. One of the earliest undertakings, which has had a huge impact on my life and my weaving, was tackling the Handweavers Guild of America's (HGA) Certificate of Excellence in Handweaving (COE-W). In October 2002, I successfully completed Level II: Master in Handweaving with the specialized study Loom-controlled Stitched Double Cloth.

I am fascinated by the infinite possibilities of crossing threads and love coming up with new ideas to create fabric and transform it into something that has never existed before. My intrigue with stitched double cloth encouraged me to explore the many ways to weave double-faced fabrics as a way to create versatile fabrics that are reversible, self-lined, etc. In addition to double-faced fabrics, I love to discover uncommon and unusual weave structures, especially if they can be woven on only four-shafts. Recently, I've also been studying how elaborate trims can be woven on narrow warp weaves.

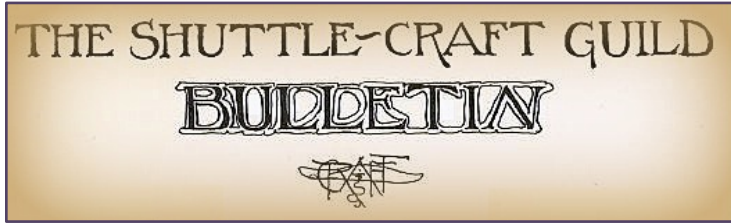
For many of us, weaving is a type of circle of life. The loom my great-grandmother used to weave my baby blanket on over 45 years ago is in use on a daily basis helping me transfer my inspirations into new fabrics and inspiring new generations of weavers. ♡ *Sonya Campana and Karan Swanger, 2016 Spring Workshop and Fiber Festival Chairwomen*



Velvet cloth woven by Robyn Spady



## The Shuttle-Craft Bulletins Study Group, January 2016



The Shuttle-Craft Bulletins study group meets to discuss Mary Atwater's work as described in the Shuttle-Craft Bulletins. We meet every other month at one of the study group member's homes, discuss the topic, and share samples and experiences. The meetings start with a section from Mary Meigs Atwater's biography. The topics,

Bulletins, and meeting dates for the next year are as follows:

Topic	Bulletins	Meeting Date
Baby Blankets	March 1925, May 1949	January 2016
Bronson Weave	April and May 1925	March 2016
Twill	June 1925, April 1929	May 2016
Philippine Bag	July 1925, September 1936	July 2016
Dress Fabric	August 1925, June 1944	September 2016



The next meeting is scheduled for January 21, 2016 at Susan Hainsworth's home. The topic of discussion will be weaving baby blankets, from the March 1925 and May 1949 issues. These will be emailed out well in advance of the meeting. If you are interested in joining the group, please let Maureen Wilson ([maureenmwilson@yahoo.com](mailto:maureenmwilson@yahoo.com)) know.

The meeting will begin at 7:00. Susan's address is 91 East 400 North, Centerville, UT. Just drive north on I-15 until you reach the only Centerville exit (about 10 minutes past downtown). Then drive east to Main Street, about one mile. Susan's home is on the left, one block east of Main Street.

The next meeting will be in March 2016. ☀Maureen Wilson

## Shuttlecraft Bulletins: Coverlet Weaving

Mary Meigs Atwater established January as “coverlet” month in her January 1928 and 1929 Bulletins. She wrote, now that the busy holidays are over, what better time to weave something big. And what better than a coverlet – a *magnum opus* as she calls it – a big work. A coverlet is a bedcover, bedspread if you like, woven out of a linen or cotton warp with the same as a background weft, and wool typically, as the pattern weft in overshot, a traditional Colonial pattern or in Summer and Winter. Then there is patterned doubleweave and other options, such as twill. For a good summary, with color photographs, see the *Coverlet Book*, a two-volume set by Helene Bress (it’s in the Guild Library) or the coverlet weaver website:

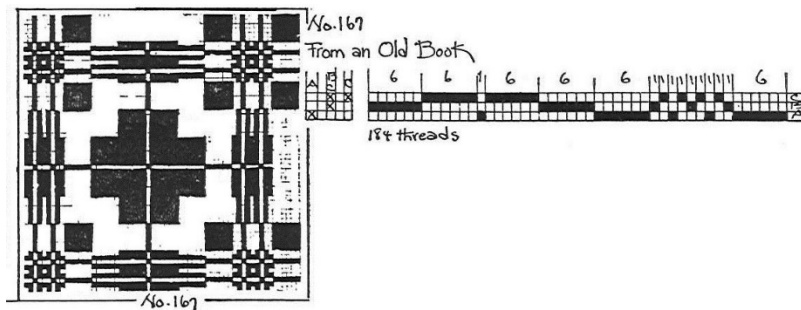
[www.coverletweaver.com/](http://www.coverletweaver.com/).

Mary says that completing a coverlet is a fair week’s work for an average weaver, or full-time weaver, it appears, with 44 hours of actual weaving (not to include the planning). For weavers with a day job, weaving an hour a day will take a full two months to complete a coverlet. They are typically woven in two pieces with a center seam or in three sections, with two off-center seams.

Mary covers the planning for such a project, considering pattern, color and, materials, just as you might for any weaving. For the pattern, she recommends considering the room in which the coverlet will be used, whether it is a traditional colonial design, for a girls bedroom, guest room or otherwise and the size bed it will be used on.

For what she calls a traditional room, or a guest room, she recommends using a pattern of the colonial tradition: large, serious and elaborate – such as the sunrise overshot pattern (see the article from last month’s bulletin). Consider what to use in the border of the coverlet, such as a diamond pattern. The width of the border depends on the height of the bed, but should not be

more than 8 inches or it will be too monotonous.



She recommends the Summer and Winter pattern No. 167 from the Book – a geometric pattern. Many overshot pattern recommendations are listed.

For colors, it depends, there are traditional colors typically used for the Colonial style overshot, such as dark blue and reds, given the materials were probably dyed with indigo or woad and madder during that period. Softer colors are typically used for more modernistic patterns. In a colonial design, one could use a nut brown and golden tan pattern yarn color combination with an oyster gray or cream warp.



For weft in a colonial design, dark navy blue, greyish blue, or a medium shade, a combination of blue and brownish rose, rose alone, reddish brown alone or in combination with golden tan have been used. For a more modern design, a free range among all of the colors is available.

For materials, Mary says that there are no rules, and to get the effect one may have in mind, sampling is needed. But, she did have some suggestions: For a warm fluffy coverlet in overshot: use a fine warp such as Egyptian cotton (24/3, which, I believe is no longer available in large quantities, probably the best available substitute is a 20/2 or 16/2 cotton) with a 30 ends/in sett and a pattern yarn of a 4 ply worsted weight wool. For a more conventional coverlet: use a Shetland yarn for the pattern weft. In Summer and Winter: use a looser set with the fine cotton: 24 epi and a pattern weft of handspun or Shetland yarns.

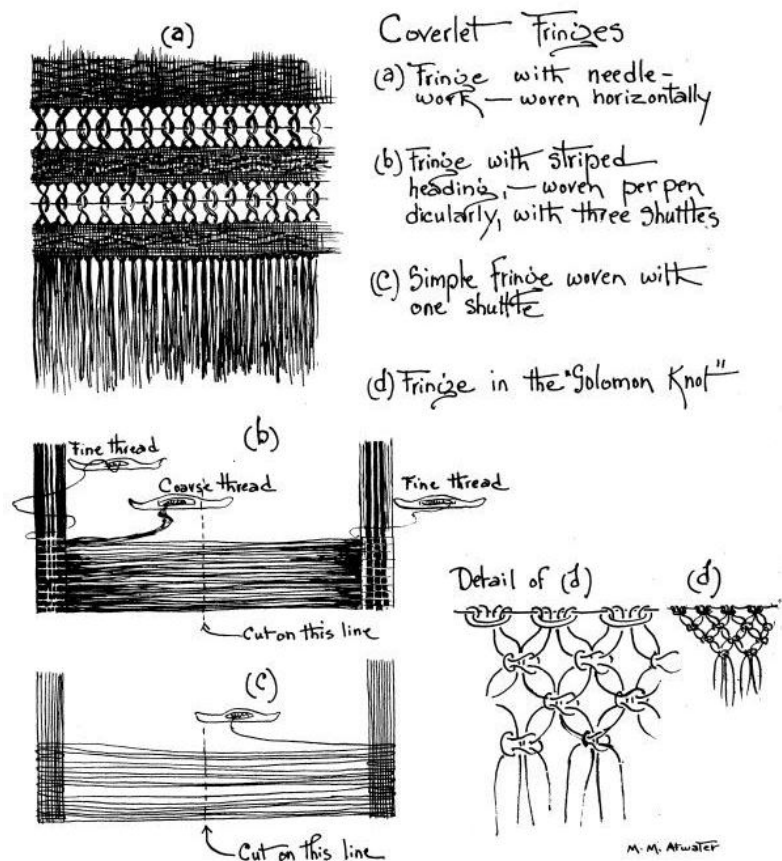
For a modern effect use a silk or rayon pattern yarn with a natural linen tabby yarn and warp set at 32 epi. Here's an unusual modernistic combination that Mary wove up: Purple and turkey red with a tabby in an orange yellow. She called the effect beautiful but dangerous and recommended trying it first.

Planning for quantities of materials presents a challenge. Calculating the warp needed is pretty straightforward, done as one would for most weaving. The amount of weft yarn, especially done with several colors may be tricky. Counting weft threads in a similar fabric may help, but always allow for waste and shrinkage and err on the side of too much rather than too little.

Mary states in 1928 that two pounds of fine cotton is adequate for a coverlet warp and tabby.

She gives detailed on including a fringe as a finish, including a fringe on all edges. The Bulletin includes a figure shown here with a fringe and with leno work and a fringe made up of Solomon's knot.

A coverlet is a large work, an investment that pays off in a great joy of accomplishment, as Mary says. One that I hope to weave . . . someday. 🌻 *Maureen Wilson*



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

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## **Guild Calendar**

### **2015–2016**

#### **January 14, 2016**

Classification of Weaves  
(explanation of weave structures)  
by Deanna Baugh

#### **February 11, 2016**

Band Weaving:  
Pickup on Inkle Weaving and Card Weaving  
by Jo Stolhand and Juliette Lanvers

#### **March 10, 2016**

Designing Rag Rugs  
by ReNee Page and Susan Hainsworth

#### **March 29–April 1, 2016**

Three-Day Workshop with Robyn Spady

#### **April 1–2, 2016**

Guild Fiber Festival, with Robyn Spady

#### **May 12, 2016**

Weaving Families in the Americas,  
by Karen Elrod

#### **June 2016**