



The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • October 2017 • Vol. 63 No. 8

October Guild Meeting

What: Reports on workshops at Intermountain Weaver's Conference (IWC)

When: Thursday, October 12, 6:30 p.m.

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



Doubleweave samples from Jennifer Moore's workshop. This weave is loom controlled and can be done on an eight-shaft loom.

At our October meeting, the Guild members who attended the Intermountain Weaver's Conference will share all the wonderful things they learned. At this meeting, you will have the chance to learn about a number of weaving techniques – all in one evening! You will see pictures and samples and hear about techniques and experiences. From tapestry to sprang (an ancient knotting technique) to double weave and basketry, there will be something for everyone at this meeting.

Another wonderful part of this meeting will be a slide show put together by Mimi. She took pictures of some of the pieces in the shows that were on display at IWC. There were some remarkable pieces, so watching the show will inspire your weaving as well. Deanna Baugh will discuss the slides so that you can understand structures and fibers.

As always, we encourage you to bring your items for show and tell at 6:30 – anything you might have made this summer, your samples from the September meeting, and your IWC projects. See you soon!

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 October 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.

President's Message: My Talent of Unweaving!

On September 13, I received a blog post from Interweave Press, written by Susan Horton. She said, "One of my greatest talents is unweaving. You know, practice makes perfect and all that. I greeted my husband one night with the words 'Guess what I did today? I unwove everything I wove yesterday!' His response: 'Oh, so it must have been a good day.' I contend that if you love to weave, you must also like – or at least not hate – unweaving. Mistakes happen. Unweaving happens. I learned to weave from teachers, friends, and books, but I learned to unweave on my own."

You see the lovely green cables in the very amateur photo here? They really are lovely cables, made from a lovely American-made yarn. Well, I designed this cable pattern, made a gauge sample, and



knitted about eight inches of the back – then realized that in spite of all my efforts, the sweater back was just a little bit too small, and I would not feel comfortable in it at that size. So I pulled out all eight inches of my sweater, rolled up the crinkly yarn, and started over again. Guess what? I now have eleven inches of my sweater knitted. It just kind of happened, and now I will have a sweater that fits right.

The moral of this story is – when you are a fiber artist who makes works of arts one thread, one shot, or one stitch at a time, you must be able to fix your mistakes if you are going

to create works that you love. When you have finished, you really will remember just how beautiful your artwork is, not how long it took to redo that pesky part that went wrong!

So here's to me and all of you – to our unstitching, unspinning, and unknitting, and unweaving. Enjoy it all! *Susan*

Reader's Corner: Dyeing

Putting Color in Your Weaving

Dyeing is a liberating, exciting, and freeing experience, as those of us lucky enough to attend the gradient dyeing from Catherine Marchant can attest. Color is one of the first things most of us notice; it can appear energetic or tranquil, and evoke deep emotions. As weavers, all of us make color decisions when planning our projects. But what do you do if your stash doesn't have yarn of quite the right color? Few of us have a yarn-store deep stash, and so typically we decide between making do, or buying more. This month's library review tries to extend our new knowledge from the September Guild get-together by reviewing some of our library's offerings on dyeing.

Our Guild's library has more than 20 books on dyeing. It is an amazing collection. Here I focus on three of our holdings:

Let's Try Mushrooms for Color. By Miriam C. Rice, 1974
Vegetable Dyeing. By Alma Lesch. 1970
The Dyer's Art: Ikat, Batik, Plangi. By Jack Lenor Larsen, 1976

Let's Try Mushrooms for Color

This is a lovely little book, and quintessential 1970s. It is a small format paperback, and filled with line drawings. It describes how to identify mushrooms, including how to analyze their spores, as spore color is an important taxonomic character. The book describes the author's experiments dyeing wool yarn using – 50 different types of mushrooms. It also described the effects of different mordants – compounds added to assist in fixing the dye to the fiber. The book has a few color photos showing the lovely colors that result – mostly yellows and browns – and describes how to achieve them. The book also encourages the reader to take careful records, and even includes sample cards with holes for tying the dyed yarn to the card, and includes suggestions of important data to record. This cute little book put a smile on my face, and has me looking at the mushrooms I encounter in a different way.

Vegetable Dyeing

The first thing I noticed upon opening this hardcover book was its end papers – it has color photos of 96 samples of dyed yarn accompanied by brief descriptions of the dye method. The first chapter provides basic information, including how to prepare different fiber types, how to collect and preserve natural dye materials, and information about the importance of mordants and how to use them. The majority of the book is then separated into chapters focusing on specific colors, and includes many recipes for achieving shades of that color. Finally, the end of the book includes sources, tables of colors and dye instructions that provide condensed information on how to achieve each color, and a bibliography. In summary, this book differs from *Let's Try Mushrooms* by providing specific recipes, and probably allows for more reproducible dyeing.

The Dyer's Art: Ikat, Batik, Plangi

This is a gorgeous large-format book that focuses on the rich history of various resist dyeing methods. Ikats, with tied resists on warp and weft, are presented in wonderful color, along with photos and drawing of tied warps ready for dye. Batik, which was one of my first fiber arts activities, uses wax resists, and Plangi, a term I didn't know previously, refers to shibori-like tied and sewn resists. The shown artwork is amazing, and is accompanied by details on where it was made. This is a book of inspiration, though mostly not a book of instruction.

Binder with Lanaset-Dyed Wool Samples

A final dye-related library holding that I want to mention is a three-ring binder with wool samples dyed using Lanaset dyes, and produced by the Ely Sheep Company. Lanaset dyes are synthetic acid dyes, similar to those used at the gradient workshop. The binder shows spectacular colors, and the influence of dye saturation on yarn color.

Who is ready to dye? If you are *dyeing* to see any of these books, or any other library books, contact Sonya Campana in advance of the next Guild meeting. *Leslie Sieburth*

Join the 2017–2018 Guild Challenge!

This year we will be exploring lace in our Guild Challenge. 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 have the opportunity to display the article and discuss their experience with their chosen weave structure. They will create handouts describing the drafts and fibers used, as well as photocopies of the lace articles to be kept in the Guild library. Everyone at the April meeting will receive photocopies of the lace articles and drafts, which will be a treasure of information about lace weaving.

Learn more at the November Guild meeting, which will be completely focused on lace weavings. There will be many inspiring lace weaves and information about lace weaving. If you are interested in being part of this Guild Challenge, contact Michelle Pahl (michelle.pahl@gmail.com). Plan to get started now!



September Meeting—Gradient Dyeing, with Catherine Marchant



Many of our Guild members had a wonderful day on September 9—dyeing with Catherine Marchant at her beautiful home in Alpine, Utah. Catherine taught us how to use one pot of hot water, eight one-gallon plastic bags, and two colors of dye to create 16 skeins of gorgeously colored yarn. The photos on this page show the colors created by some of the dyers. Afterward, we had a delicious lunch and some show and tell in Catherine's living room, surrounded by beautiful views of the mountains. Thanks, Catherine, and everyone who helped to organize this day. It was wonderful!

Upcoming Deflected Double Weave Workshop

The Guild is offering a Deflected Double Weave workshop, to be taught by Deanna Baugh, on October 20-21 at the Utah Cultural Celebration Center. In Deflected Double Weave, the warp and weft threads deflect out of their vertical and horizontal positions during finishing to form waves and circles. In this workshop you will learn about designing and weaving this structure while you weave a scarf for yourself or a gift. Both four-shaft and eight-shaft drafts will be provided to accommodate the loom you will be using.

You can still register for this workshop, but you will need to provide your own yarns. The cost of this workshop will be approximately \$55 to \$75 (dependent on registration). The registration form is included with this newsletter. If you have questions, please call Beth Myrer (801-602-8612).



Registration Form

Deflected Double Weave Workshop

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Both four-shaft and eight-shaft drafts will be provided to accommodate the loom you will be using.

Name _____

Email _____

Phone _____

of shafts _____

The total cost of the workshop will be between \$55 and \$75, depending on how many people register. Please send a check for the \$25 deposit (made out to MMAWG) with this form to Beth Myrer, 1407 West 1100 North, Provo, Utah 84604. Or bring the form and your check to a Guild meeting.

Please contact Beth Myrer with any questions (801-602-8612).

Shuttle-Craft Bulletin: Light-Weight Wool Fabrics

For this month's article, I'm working with the July 1930 Shuttlecraft Bulletin written on light-weight wool fabrics. Since it is October, the month Mary Meigs Atwater dedicated to Christmas weaving, I've included a bit on that topic.

The light-weight wool fabrics Mary writes about are woven for scarves, sweaters and dresses. Weaving with wool is a different experience if you are accustomed to working with cotton, a less flexible fiber. Wool has more give and one of Mary's Guild members wrote that at least 5 inches per yard shrinkage must be allowed for in the fabric width and care should be taken in the weaving. She even suggested that it would be better to wind bobbins by hand to lessen the shrinkage. She also recommended weaving with as loose a tension as possible.

For scarves, Mary suggested weaving light square scarves and in stripes of brilliant colors, in plainweave with narrow stripes in twill put in at intervals and on the ends. Weave with a light and even beat. She provided an open weave (or lace) draft, she had written about before and gave a reference to her article on it in another publication, the *Handicrafter*. February 1928, which may be seen on the University of Arizona website:

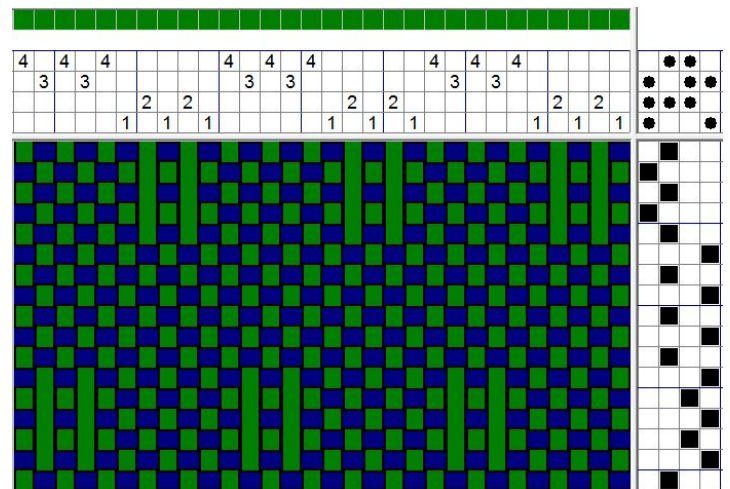
<https://www2.cs.arizona.edu/patterns/weaving/handicrafter.html>

It is handsome woven in two colors, one color in the warp and another in the weft. See the drawdown figure for the blue and green example.

She continues by writing about crepe fabrics, woven in fine soft wool yarns, with the warp yarn having twist in one direction (for example right hand twist, or Z twist) and the weft yarn twist in the opposite direction (that would be left and twist or S twist). These terms are more familiar to a hand spinner; I'm not sure if these type of yarns are available commercially. The twist of the yarns interact with each other when wet finished and provide a crinkly effect.

She finished the section with advice on wet finishing wool fabrics. She recommended washing in luke-warm mild soap suds and a light. The open weave will not show its pattern until it is wet finished. When reading up on weaving with wool, I found more information on the finishing than anything else. Laura Fry, who has written much on finishing, recommends scouring the fabric with soap and soft water and then fulling it, using a combination of moisture and agitation. She wrote in *Handwoven* (Jan/Feb 2009) that fulling the fabric greatly increases the insulating capacity and changes the wool from rough and stiff to soft and fuzzy.

She continued with some words about the Bulletin, stating that it is not a magazine, rather a monthly newsletter for our special group of weavers and considered it to be a very definite contribution to our beautiful craft.



Christmas Weaving!!

By 1930, the October Bulletin had become well established as the Christmas weaving issue, so I thought that it would be timely to include a bit on that. If you are planning on weaving gifts for Christmas or end of year holiday season, you should probably be starting that by now, although I am as familiar with the power of procrastination as the next weaver.

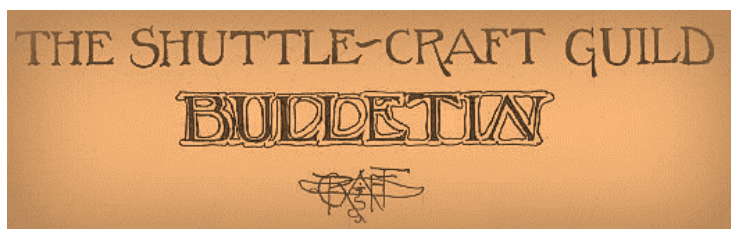


The list of items Mary includes as appropriate are pretty much the same as those from the 1929 issue: linens, towels, a French laundry cloth with which you may wrap your laundry, table covers, lunch cloths, scarves, chaise lounge blankets, baby blankets, or floor mats to name a few.

She provides a couple of drafts for these articles in monks belt and log cabin. She recommends staying with a simple weave and pattern and avoid weaving pyrotechnics. She also said one interesting thing about what a Christmas (or any gift for that matter) gift should be: It should be not too obviously a thing of utility, but also not a useless piece of junk, classifying somewhere between a *sack of potatoes* and a *pink plush rabbit*. And there you have it! *Maureen Wilson*



The Shuttle-Craft Bulletin Study Group



The next meeting of the Shuttle-Craft Study group is scheduled for **October 19, 2017**. The meeting will be held at Mimi Rodes's home, and the topic of discussion will be Jackets and Coats, from the January and June 1926 issues. If you are interested in joining the discussion, let Maureen Wilson know (maureenmwilson@yahoo.com). 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. We meet every other month, at one of our homes, to discuss the topic, share samples and experiences. This is a very informal group, if you have not participated, attend a meeting and see if you want to join. The meetings 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>
Jackets and Coats	Jan 1926, June 1926	October 19, 2017
Christmas weaving	October 1928 & 1929	To be determined, optional
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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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

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IWC representative: Nancy Crowley

Guild Calendar 2017–2018

October 12, 2017

IWC Reports

October 20–21, 2017

Deflected Double Weave Workshop

Deanna Baugh

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