



The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • November 2019 • Vol. 66

November Guild Meeting

What: Maximo Laura Workshop, by Sonya and Mimi, and IWC Workshop Reports

When: Thursday, November 14, 2019, 6:30 p.m.

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



The temperature is dropping. It's time to weave! This summer Sonya Campana and Mimi Rodes had a chance to spend time with Master weaver Maximo Laura. They have graciously offered to share their pictures and experiences with our Guild at our November meeting. Maximo Laura is a tapestry weaver from Lima, Peru. His remarkable use of color and his unusual weaving techniques have made him an international treasure. The only way to describe his work is joyful.

We also invite anyone who went to the Intermountain Weaver's Conference (IWC) last summer to bring their samples and workshop teachings to share with the Guild.

Our Show and Tell at 6:30 should be wonderful as there were many beautiful scarfs and wraps created at the Sarah Bixler workshop. The workshop was an explosion of color and texture. It gave everyone a chance to explore their wild side.

As I was reviewing pictures from the workshop, I came across a picture from a workshop I took about five years ago. It made me laugh. I hope everyone enjoys the picture as much as I do and I hope to see you at the meeting. *Thanks, Jeanette*



Remember to Pay Dues!

If you haven't paid your dues, please remember to bring your dues to Ping Chang, or you can pay on the Guild website (mmawg.org). Guild membership dues are a real bargain at \$30 per year (\$35 if you want the newsletters mailed to you).

President's Message

Dear Weavers: At our November Guild meeting, we get to hear what went on in the workshops at Intermountain Weaver's Conference (IWC) last July. I am looking forward to the presentation because I missed IWC last summer. I love the IWC conference because they do bring in world-quality weaving and fiber arts teachers.

Instead of going to Durango, I flew down to Lima, Peru, with fellow Guild members Sandra Sandberg and Mimi Rodes. We took a workshop by Maximo Laura, Peruvian National Living Treasure for his work in tapestry, and his expert teaching assistants.

Mimi and I will be presenting details from our trip and workshop with weaving examples and lots and lots of pictures of Lima and Maximo's beautiful and inspired work! *Sonya Campana*

Guild Library Report

Dear Weavers: Here are some things I have been planning for our Guild Library:

I will be renewing the *Handwoven* and *Vav* subscriptions. In the last *Handwoven*, I saw some books that I will have to look into for our library. I plan to buy some DVDs and books each year. If you have any requests, shoot me an email and I'll look into it.

As far as the Guild Challenge, I want the people participating in the challenge to utilize the library's resources. I drew my cards, and I know that the first thing for me is to do research on all the topics. I am lucky there is that wonderful library in my basement at my disposal. But it is there for you guys as well. Contact me by email with any material requests that you have and I will get back to you. I don't have any imminent travel plans, and I am home most days for folks to drop on over. I love the company!

On the Guild website (mmawg.org), under "Resources," there is a list of most items in the library. Check it out!

SonyaCampana
MMAWG Librarian
801-707-8356
sonyaccampana@gmail.com

2019–2020 Guild Challenge: A Design Journey Inspired by the Cards You Were Dealt!

For this year's Guild Challenge, drawing your hand is just the starting point. Four different sets of cards were prepared. Yellow cards specify a weave structure; blue cards specify types of fiber; orange cards specify color; and finally, green cards specify design. Each of us will use our four cards as our guides as we find inspiration and design and weave . . . something! The final woven product can be anything you would like, but please keep track of your inspirations, how you faced your challenge, what was tricky, and what was easy.

We ask that you keep track of your journey. What was most challenging? Where did you find inspiration? What did you learn? What was your biggest surprise? What was easy? How did you decide what to make? And through this year, we will be sharing weaver's poker journeys in the Guild newsletter. A new monthly column will be published in *The Weaver's Bag*, our Guild newsletter. Each month we hope to have one participant reflect on their design journey, and especially those parts of the challenge they have been addressing most recently. At the end of the challenge, we will photograph all submissions and publish an ebook with drafts, a summary of your progress, and photographs of the products.

Starting it off this month, Sonya Campana will reveal her Poker Hand, and tell us how these cards play into her decisions about what to weave for this challenge. Our goal is to include many voices as we extend this column all year. Please consider sharing your story.

If you want to participate in the Guild Challenge and haven't drawn your cards, please contact Leslie Sieburth or Juliette Lanvers.

Guild Challenge Reflections, by Sonya Campana

October—the Guild Challenge was revealed and everyone drew their four cards for Poker Weaving. I drew:

Color—Tertiary: My initial thoughts were— which colors are the tertiary ones? Third over on the wheel? I'll have to look that one up.

Weave Structure—Twill: Oh good, I love weaving Twill. Maybe I will challenge myself to a twill I've never done before—like Network twills. Or just a really cool twill pattern. . . . Hmm, I will have to put in some thinking on this one, and some time searching through books and magazines.

Design—Traditional: Okay, now what is that exactly? Are we talking about pioneers and coverlets, or an ethnic tradition? I love ethnic traditional designs from all around the world. I will have to research design basics and decide for myself. There are several books in the library I can look at for traditional design information.

Fiber—Silk: I've woven with that before and know what to do to get it to play nice with everyone on the loom. But do I have silk yarns in my stash that would meet the Tertiary requirement? I will have to go look that one up as well.

So, in starting my project I am thinking of all the beautiful twill, silk, tertiary, traditional projects I've ever seen in weaving/fiber arts publications. I guess I will begin my research by going through weaving magazines, and books from my own personal library and the Guild's Library for inspiration. I think I want to use a variegated warp and a solid weft. I am picturing a scarf or a shawl, or maybe a wall hanging, or a table cloth, or a rug . . . ?

First I need to find the weave structure draft that I like. Then I will go through my stash and decide on yarns. Then it's warping and weaving time, baby! So excited to get started!!

Sonya Campana

October Guild Meeting: Hand-Manipulated Lace Weaves



The meeting started with our traditional show and tell with overshot coverlet samples from Jeannette, a shadow weave in bamboo from Eileen, punch needle samples in naturally-dyed yarns from Connie, Pendleton selvege rug from Linda. We had new members: Joelle, Laura and Nicky and some new books: Weaver's Surprise and Huck Lace by Tom Knisely. News on the Guild sale: November 15-16, forms for sellers in the newsletter, and a presentation by Leslie on this year's challenge: Weaver's Poker. The challenge is to design and weave a project based on 4 cards or prompts. The product may be anything, and Leslie asked that participants document their process and include their inspiration for the final product. The goal is to collect drafts into an e-book. The challenge and decks were designed by Leslie and Juliette L. The poker game goes as follows: follow the prompts on the 4 cards drawn, weave something of your choice, push yourself and, make use of the Guild library. The categories are: structure, design, color and fiber. For those who missed drawing a hand, these will be available at the November meeting as well.

For the meeting program, Sarah Bixler, the owner and resident instructor of Red Stone Glen Fiber Arts Center, was here teaching a class to the Guild on supplementary warps, gave a presentation on hand manipulated lace, opening with a quote from E. F. Schumacher: *"Any intelligent fool can make things bigger, more complex, and more violent. It takes a touch of genius – and a lot of courage to move in the opposite direction."*



Sarah opened her presentation with background information on lace weaves, starting with plainweave, in wool, skipped dents and felted (see photo) to produce a lace fabric on a rigid heddle loom. Moving on to basket weave which gives a three-dimensional to the fabric in color and weave. She started a curriculum for the rigid heddle loom, explored backstrap weaving and Acadian weaving and developed a Creative weaving book, wrote for *Handwoven* magazine and *little looms* magazine. She

mentioned several references she has used for hand manipulated weaves including : *Finishing Touches for the Handweavers* by Virginia West including woven fringe on four sides that may be used to attach woven pieces together (see photo), *Encyclopedia of Needlework* Thérèse de Dillmont available on Gutenbeig.org as an e - book <http://www.gutenberg.org/ebooks/20776>. *The Weaver's Idea Book*, by Jane Patrick.

Lace-weaving ideas she shared: Hemstitching as a decorative element, using the loom as a great embroidery hoop. Leno lace, the cabling of weaving, sprang, more flexibility for movement, Spanish lace different color and size yarns, Danish medallion her favorite technique with novelty thread on the surface of the fabric and Brooks bouquet, an open shed technique. She said that the hand manipulation better allows a person to design on the fly.

Guild Holiday Sale, November 15 and 16

The Guild Holiday Sale is coming this weekend! It will be held at the Unitarian Church where we hold our meetings on Friday, November 15, from 5:00 to 8:00 p.m., and on Saturday, November 16, from 10:00 a.m. to 5:00 p.m. The Guild will take a 20 percent commission on sold items in order to finance the sale.

At last year's sale, Guild members sold many items, and we should have good attendance at the sale again. We hope that many of you will contribute items for the sale. If you have questions, please contact Catherine Marchant at fibernbeads@gmail.com.

Please see the forms you will need for the sale on the next pages.

MMAWG Holiday Sale

Information

- The MMAWG is having a Holiday Sale on 15 – 16 Nov 2019.
- Friday, 15 Nov 2019, check in from noon to 3 pm.
- Friday, 15 Nov 2019, sale from 5 pm – 8 pm
- Saturday, 16 Nov 2019, 10 am to 5 pm
- Saturday, 16 Nov 2019, check out from 5 pm to 7 pm
- Location: South Valley Unitarian Universalist Church, 6876 South Highland Drive, Salt Lake City UT

What Can Be Sold

Any handmade item made by the person selling the item can be sold, except for food. Examples include handwoven, knit, crocheted, quilted, pottery, wall art, ornaments, jewelry, and rugs.

We need as much participation in order to be successful. Even if you have never sold anything before or only have one or two items, please participate in the sale. Having lots of items at the sale brings in lots of customers. Also, attend the sale and purchase something!

Commission

The Guild will collect 20% of the selling price as commission for Guild members, and 30% for non-Guild members. Your check will be mailed to you a few weeks after the sale.

Pricing: Pricing is always interesting. Keep track of the cost to produce (Wholesale - cost of yarn, finishing, etc.). Add the cost of doing business (commission, labels, tags). Then double that amount. Also look at what the market will bear and you may adjust your pricing. You need to cover at least your expenses. Often this is just a hobby for many people but our products have a perceived value. Pricing too low can affect how people see our products. We want to provide high quality items at a fair price but not undercut other weavers.

Make your price an exact dollar amount unless the cost is under one dollar.

Labels: According to the law all clothing must have a care and content label. For the sale, any item that is washed or dry cleaned must have a care label. You can print your own or purchase labels. There is a lot of information on the web on what to put on the care labels. You do not need to use the symbols but you need to specify how it is cleaned, including wash and dry instructions. An example of the type of information you need on the label can be found here:

<https://www.persil.com/uk/laundry/laundry-tips/fabrics/wash-care-symbols.html>

Tags: It is a service to our customers to include as much information on our items as we can. We are selling what we do as much as the item. Care and content is the minimum. Let people know how it was made. i.e. Hand dyed – natural or chemical. Is it hand spun, from your own sheep, own pattern. This is the perceived value. What makes this different than other similar products, why this item is special. This connects people to the maker and hopefully makes the sale.

What to Bring

- 2 copies of the inventory sheets and the signed agreement form.
- Tagged items for sale. Include a price tag that has your name/initials, inventory number, and price.

- Props - mannequins, hat stands, racks, an artificial Christmas tree, black tablecloths/sheets, lights, any item that would make an interesting display. We especially need lights as the sanctuary is dark.

Contact

Catherine Marchant, 801.216.4722 (don't text) or fibernbeads@gmail.com

Consignor Sheet Directions and Agreement Form

Form Completion Directions:

1. Fill out all of the starred items on the form.
2. Sequentially number each item starting with 1. Make extra copies of the second page if needed.
3. Enter a description with the color or the primary colors, if applicable, and the materials used in the item.
4. Enter the quantity.
5. Enter the price per item.
6. Please write legibly.
7. Bring 2 copies of each of the consignor sheet to the sale.

Check-in is on 15 Nov 2019 between noon and 3 pm. Bring your tagged items and 2 copies of the inventory sheet(s).

Check out is 16 Nov 2019 between 5 pm and 7 pm. If you had something for sale, you must be there during that time or arrange to have someone there for you.

Tags on each item:

1. Each item must be tagged with a tag that has your initials, item number and the price.
2. If the item can be cleaned, a separate care instruction tag must be on each item which includes the item's fiber content.
3. On the care tag or on a separate tag, put information about the maker and how it is made.

Your check will be mailed to you after the check-out so a correct mailing address is essential. You will receive 80 percent of the sale price (not including sales tax) if you are a MMAWG member. You will receive 70 percent of the sale price (not including sales tax) if you are not a MMAWG member

MMAWG is not responsible for loss or damage of the consigned items.

I have read and agree to the terms above.

Printed Name

Signature

Consignor Sheet

| | |
|--------------------|--------------------------------|
| *First Name: | *Last Name: |
| * Street Address: | |
| * City, State Zip: | |
| * Phone: | *MMWG Member: ____ Yes ____ No |
| Email Address: | |
| * Initials: | |

[illegible]

Consignor Sheet

| | |
|--------------|----------------|
| *First Name: | *Last Name: |
| * Initials: | * Page Number: |

[illegible]

Shuttle-Craft Bulletins: Warp Setts and Loom Adjustment

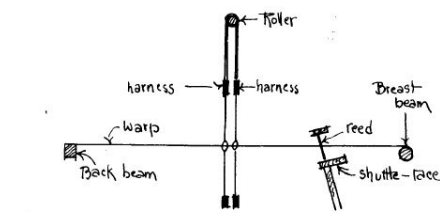
This month's article is from two issues of the Shuttle-Craft Bulletin (December 1932 and 1934) on the topic of adjusting the warp sett and loom. As Mary wrote, it was a consideration of the "vagaries of the tools of our craft."

In 1932, Mary wrote that the problem in weaving causing most trouble and responsible for most failures is setting of the warp. She provided recommended setts for most yarns in use in the day, by use, as shown below:

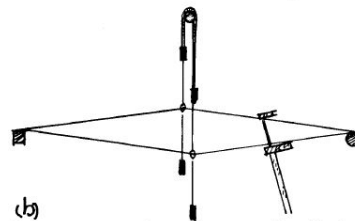
| Purpose | Yarn | Sett ends/inch |
|--------------------------------|--|--|
| Coverlets, overshot in general | Egyptian Cotton 24/3, no longer available | 30-32 |
| | Egyptian cotton 16/3, no longer available | 24 |
| | 20/2 cotton | 30-32 |
| | 10/2 cotton | 24 |
| Rugs | Carpet warp | 15 Overshot |
| | | 12 Crackle, Summer & Winter or Plain weave |
| | Perle cotton 3/2 | 8 |
| | | |
| Woolen fabrics | Bernat Fabri, like a 20/2 wool yarn such as Jagger spun Maine line | 30 firm fabric |
| | | 24, lightweight fabrics |
| | Harris tweed | 15 for coats, jackets |
| | Shetland yarn | 15 or 24 |
| | 4-ply Germantown, like a worsted weight knitting yarn | 8 for baby blankets |
| Linens | Line linen 18 | 30 |
| | Line linen 20 | 36 |
| | Round linen 36/2 | 30 |
| | Round 40/3 | 26 |
| | Round linen 18/3 | 18 |
| | Heavy linen floss or 10/2 equivalent | 15 |

Mary suggests dressing line linen warps. Some of these yarns are no longer commercially available, so a good comparison may be made using the master yarn chart by Handwoven, still available at this link: <https://handwovenmagazine.com/master-yarn-chart/>. This chart gives recommended warp setts for lace, plainweave and twill. It is a great resource.

In both Bulletins, Mary addressed adjusting the loom to produce good weaving. She wrote that the loom is supposed to do two essential things: keep the warp stretched and properly spaced and to open wide clear sheds for the shuttle passage. She wrote that before starting on a new warp, the weaver should be sure that the harnesses hang at the right level, that the rollers, pulleys, horses, jacks and what-not work easily, lamms are level, and that all treadle cords pull evenly. She was addressing



(a) Correct "at rest" position of harnesses in a counterbalanced loom—only two harnesses shown. Note that warp runs through the center of the reed.



(b) Shed open — shed full width of the reed, lower warp threads lying on the shuttle-race

mainly counterbalance looms, working from the top of the loom down, but the principle is the same. The loom should be working well in order for the weaving to progress well. She wrote about a jack loom with two sets of lamms, which I think is what we would call a countermarche loom today.

She preferred sectional warping and gave a full-page diagram of what a warp should look like "at rest" and with an open shed. I've included a portion of it here.

There are many online resources today for loom adjustment, such as <http://www.glimakrausa.com/shop/wpimages/intro-cb.pdf> for counterbalance, or Peggy Osterkamp's book, *Warping Your Loom & Tying on New Warps*, 4th edition.

Mary went into detail on how one could convert a counterbalance loom to a countermarche setup. She wrote about options for repairing a broken warp thread, with weaver's knots, a fisherman's knot, raveling the broken ends and splicing with some glue, or attaching a repair thread to the back of the loom, bringing it forward through the heddle, securing it to the fabric with a straight pin and weaving it in. She finished the 1934 issue with a paragraph on the rule for weaving four-harness patterns in the "Italian Manner" that is overshot or crackle without a tabby. This is the best write-up I've seen on this and worth a read if you want to explore this weave. She recommends it more for crackle and best for overshot weaves without long floats. It produces a thicker, softer fabric, good for cotton towels. There are several patterns in the *Recipe Book*, see Series III no. 16 or Series VI, No. 4. **Maureen Wilson**

"There are, I am sorry to say, a few hand-loomers on the market that cannot be persuaded to function properly. For these there is no cure but the axe." Mary M. Atwater

The Shuttle-Craft Bulletin Study Group



The 2019–2020 Guild year meeting schedule for the Shuttle–Craft Bulletin Study group is presented below. The next meeting will be on December 16 at 7:00 p.m. at Catherine Marchant’s home. The topic of discussion will be s rugs, weft-faced and warp-faced, from the December 1927 and August 1931 issues. If you are interested in joining the discussion, let Maureen Wilson know (maureenmwilson@yahoo.com).

The Shuttle-Craft Bulletins study group meets to discuss Mary Atwater’s work from the Shuttle-Craft Bulletins. This is a very informal group – if you have not participated, try a meeting and see if you want to join. The meetings usually start with a reading from Mary Meigs Atwater’s biography.

| <i>Topic</i> | <i>Bulletins</i> | <i>Meeting Date</i> |
|--|---------------------------------|---------------------|
| Rugs, wool chenille, warp-faced and weft-faced | December 1927, August 1931 | December 2019 |
| Coverlets from Pennsylvania museum and profile drafts | January 1927, April 1927 | February 2020 |
| Bags and pine bloom pattern | February 1927, December 1928 | April 2020 |
| Neckties and scarves, Double bow knot and Double chariot wheel patterns | June 1927, November 1927 | June 2020 |
| Lace weaves, blanket and shawls | May 1927, February 1932 | August 2020 |

Mary Meigs Atwater
Weaver's Guild of Utah

November 2019 • Vol. 66 No 9

Newsletter editor: Susan Hainsworth,
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

2018–2019 MMAWG Board

President: Sonya Campana, 801-733-5888,
sonyaccampana@gmail.com

Vice Presidents: Jo Stolhand, 801-521-
0069, jstolhand@q.com; Jeanette Tregeagle,
801-971-6925, knitweave@yahoo.com

Secretary: Ping Chang, 801-891-5137,
wanping801@gmail.com

Treasurer: Sara Lee Neill, 801-829-3703,
slneill@xmission.com

Hospitality: Ann McKane, 206-371-5814,
mckaneann@gmail.com

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

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

Grants Officer: Mimi Rodes, 801-619-6888,
mimirodes@comcast.net

Newsletter: Susan Hainsworth, 801-860-6483,
susanhainsworth@gmail.com; Maureen Wilson,
801-485-5241, maureenmwilson@yahoo.com;
Leslie Sieburth, 801-424-2676,
sieburth@biology.utah.edu

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 2019–2020

November 14, 2019

Maximo Laura Workshop Review,
by Mimi Rodes and Sonya Campana
Report on IWC Workshops

December 12, 2019

Christmas Party
at Mimi Rodes's Home

January 9, 2020

Linen Weaving,
by Deanna Baugh

February 13, 2020

Diversified Plain Weave,
By Juliette Lanvers

March 12, 2020

Saori Weaving,
By Karen Elrod

April 2020

Presentation by Ruby Leslie

May 14, 2020

Swedish Lace,
By Charlene Lind

June 2020

Studio Tour and Potluck Lunch