



The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • January 2020 • Vol. 67, No. 1

January Guild Meeting

What: Daunted by Linen? by Deanna Baugh

When: January 9, 2020, 6:30 p.m.

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



The January program will be about weaving with linen. Some weavers feel that this beautiful fiber is difficult to work with, often based on what they have heard. Linen creates beautiful textiles and isn't as hard to work with as you think.

Deanna Baugh will share with us some tricks and thoughts on working with linen. Deanna has been teaching weaving for many years and is in charge of the weaving program at Pioneer Craft House. She seems to know everything there is to know about weaving, spinning, knitting, bobbin lace, etc.! She loves weaving with linen, and we

are lucky to be able to learn from her at this Guild meeting.



Show and Tell begins at 6:30. Please bring pieces of handwoven linen cloth to share during this time. The meeting itself begins at 7:00. We hope to see many of you there!

President's Message

Happy Weaverly New Year to Everyone!

It is the time of year when we think about beginnings and fresh starts. It's the time for turning over new leaves and looking at a world filled with fresh possibilities. As a weaver, I have no shortage of new things to try – fibers, weave structures, color, beauty in nature – inspirations abound.

As a Guild member I have the opportunity to learn new new ideas and techniques about weaving or fiber arts at our monthly meetings and annual workshops. The inspiration I get from the creativity of our talented Guild members is renewed at each meeting, and I bring it home to my looms – a process of creative generation that flows throughout the year!

Here's looking forward to a new year filled with the joy of creating!

Cheers, Sonya

Remember to Pay Dues!

The end of the year is approaching, and we would love to have all dues paid by the end of December. If you haven't paid your dues, please remember to bring them to Ping Chang at the December meeting, 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).

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.

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

My Poker Inspired Journey, by Leslie Sieburth

Our 2019–2020 Guild Challenge is to design and weave an object based on features specified by our poker hand. The poker hand I was dealt is the following:

structure = Taqueté
design = stripes
color = neutrals
fiber = Bamboo

This set of criteria provides several new opportunities for me. I've never woven taqueté, I tend to shy away from stripes, and I mostly like bright colors.

My first step in this process was to select my project. I realized that my wardrobe could use a scarf in neutral colors. As you will see, that was my easiest decision of my design process.

My second step was to learn more about taqueté. Although I have a pretty good personal library of weaving books, none of them list taqueté in their indices! However, Sonya came to my rescue by reminding me that this was one of the structures featured in the Spring 2016 workshop with Robyn Spady! I dug out my lovely binder and enjoyed revisiting all those beautiful samples. Although I knew that I had missed weaving one of those samples, my heart fell when I discovered that the missing sample was taqueté! Nevertheless, Robyn provided such a nice summary that I could still learn quite a bit. I learned that there is a lot of design potential with this structure, and that this comes mostly through rotations of different weft colors. However, I also learned that this is a weft-faced fabric, and that it produces a robust fabric – not really what one wants for a scarf.

Because I still didn't want to give up on the idea of weaving a scarf, I keep looking for more information, and I hit pay-dirt when I visited Ravelry's Warped Weaver group. This online group has lively discussions, with lots of posted images, a deep archive, and a functional search option. I found a thread that was largely written by Bonnie Inouye, in which she described the wonderful draping quality of *turned* taqueté. This was just what I was looking for – a taqueté structure that will work to produce a nice scarf fabric! Game on! Further searching through Ravelry's Warped Weaver's projects revealed a host of beautiful examples of turned taqueté,

many of which were based on a project in *Handwoven* from September/October 2015, the Mission-Style Dishtowel. I do love doing background research, and so finally finding printed information on this makes me very happy.

My third step was to explore my design prompt: stripes. As I think about the design principles I've learned over the years that might apply to stripes, the Fibonacci sequence seems the most relevant. This numeric sequence is based on the sum of the preceding two numbers: 1, 1, 2, 3, 5, 8, 13, 21, etc. I could use this sequence to dictate either stripe widths or the numbers of stripes. I also found a lot of stripe inspiration at Ravelry, but this time in the group called *Weaving with Jane Stafford*. Jane hosts an online guild, and despite my not being a member of that online group, I can still look at their chat and its associated posted images. I discovered that Jane had an entire guild lesson on stripes (Season 2, episode 7), and a thread associated with that lesson shows many examples of woven stripes produced by people participating in the online guild. There is enough stripe inspiration in that thread to weave for years! Why have I not been hooked on stripes in the past? I haven't made any final decision on my stripe design, and I am savoring exploring this topic.

My fourth design prompt is to use neutral colors. My first thought was that neutrals are easy, I've got this. But of course most of us have had unexpected color disasters, and so I pulled out my copy of *ColorWorks* by Deb Menz. Looking for information on neutrals in a book on color might seem a fool's errand, but I did find something intriguing. On pages 22-23, Deb points out that many natural colors are simply very unsaturated colors, and advises the designer to look for the undertone of their selected colors. This book also has an invaluable chapter on value, a concept that applies to any color assignment.

My final design prompt is to use bamboo as my fiber. I do own some bamboo yarn, but it is 5/2, and so heavier than I would like for a scarf, and I only have bright colors. Bamboo yarn was actually the first thing I searched after receiving my poker hand. There are not that many choices for Bamboo yarn. WEBS (and others) sell 5/2 bamboo yarn, but that is a yarn I've already ruled out. I also found several vendors that sell Bamboo 7 and Bamboo 12. However, this yarn's unconventional sizing is confusing to me, and I've not found it in many colors. But I finally discovered that Brassard makes 16/2 bamboo yarn, including several neutral colors. I think this will be my yarn, and that I will probably order it from Lofty Fibers (<https://loftyfiber.com>). If any of you want to share shipping costs and join my order, let me know (sieburth@biology.utah.edu).

As you can tell by my meandering tale, I am making progress, but my project details still have not fully gelled. Nevertheless, I am enjoying researching my project elements, and am excited as I know I will learn a lot from this project.

Guild Christmas Party!

Our Christmas party for 2019 was a very social evening, beginning with our usual scrumptious potluck dinner at Mimi Rodes's home, thanks so much **again**, Mimi, for hosting us and roasting the turkey. We had a brief show and tell with samples of woven fabric and shibori dyeing. And then, the highlight: the gift exchange, directed by Susan. It was a fun evening — here are some shots:



We'll see you all in 2020!



Twisting, Twining, Tumbling: Threads That Touch, Turn & Free

The St. George Art Museum, and especially Sandra Sandberg, would like to invite you to visit "Twisting, Twining, Tumbling: Threads That Touch, Turn and Free" fiber art show. It is a lovely show with many interesting pieces!

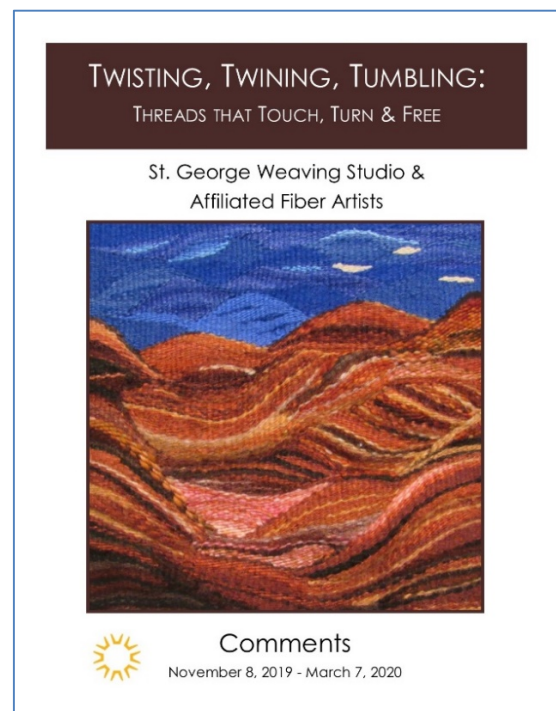
I was lucky to have a photo of my tapestry "The Wave" selected for the poster by the comments book, and since I was there with Sandra at the "right time." I also became a featured artist in the museum's new feature, Artist's Spotlight! Check out the link:

<https://www.sgcity.org/artistspotlightmimirodes>

Here also is a link to the museum's website

<https://www.sgcity.org/artmuseum>

A number of Guild members from Southern Utah and Salt Lake have pieces in the show. Here is a wonderful piece that Sandra wove for her nephew using the neckties that he wore while on his mission. I hope the close-up shot will give you a feel for the lustrous nature of the silk ties and color progressions Sandra has used. I will work on taking additional photos for next month's newsletter.



Missionary Moods (with Sandra's nephew)



December Meeting: Southwest Utah Weaver's Branch

We had a great meeting on Monday, 16 December 2019, including lots of yummy potluck food! We first ate the great food and then everyone talked about what they would like the group to do and provide in the future.

Nancy first discussed the history of the Branch. About six years ago, Nancy moved to the area and was dismayed that there was no Weaver's Guild here. She did not want to start a whole organization, with the legal documents and bank account. Working with Sandra Sandberg and others, she approached the Mary Meigs Atwater Weaver's Guild (MMAWG) in Salt Lake City to see if they would be amenable to have a Branch of their Guild in the southwest part of Utah. The MMAWG was very supportive, and the Southwest Utah Weaver's Branch was born. The members of the Branch pay dues to the MMAWG, and when funds are needed for the Branch, the MMAWG provides them. The relationship between the two groups has been really great, with lots of support coming from both sides. The Branch has a presence on the MMAWG web site at www.mmawg.org and Nancy is currently the webmaster for that site.

Over the last six years, the group has grown. Nancy has run the group with support from people for outreach programs and the library. Nancy feels it is time to get others more involved in the running of the Branch. She also asked for feedback so we can be sure the Branch is providing what the members need and want. Here is a summary of the discussion:

- The group liked the interaction with other people at the meetings and the things they learn during the Show and Tell.
- The St. George Weaving Studio will probably continue to exist in some form. Sandra Sandberg would like to create a collaborative relationship with the Branch, where members teach short classes at the studio.
- A program we could have is to view a video that teaches and/or describes different areas of weaving/spinning/dying/basket making.
- Have a full one-day retreat for the Branch members and guests. Rene Hall is willing to host this at her facility. This retreat would have people teaching different topics, such as warping, spinning, card weaving, twining, etc., and people could come and experience as much as they would like to in a day.
- Look at teaching a class using rigid heddle looms for knitters. This is a growing area.
- Look at study groups that would meet at different times. A spinning group was created.
- Rene would like to clean up space to store the Branch equipment at her facility. The Branch currently has a very nice rigid heddle loom with a stand, cardboard looms, and lots of small balls of yarn.
- Have a studio visit as one of the meetings, where we go to a member's house and see how their studio is set up and how they do their work.
- Take field trips as a meeting. One field trip discussed was carpooling to a Las Vegas Guild meeting.

The following people volunteered to help run the Branch: Programs, Ivy DeHart; Secretary, Dona Fisher; Librarian, Judy Harlin; Outreach, Doni Pack; Facilities, Rene Hall

It was a rewarding meeting and we have a great vision for the future of the Branch. If you would like to help or give feedback, contact Nancy at webmaster@mmawg.org. *Nancy Crowley*

Shuttle-Craft Bulletins: On Weaving Coverlets

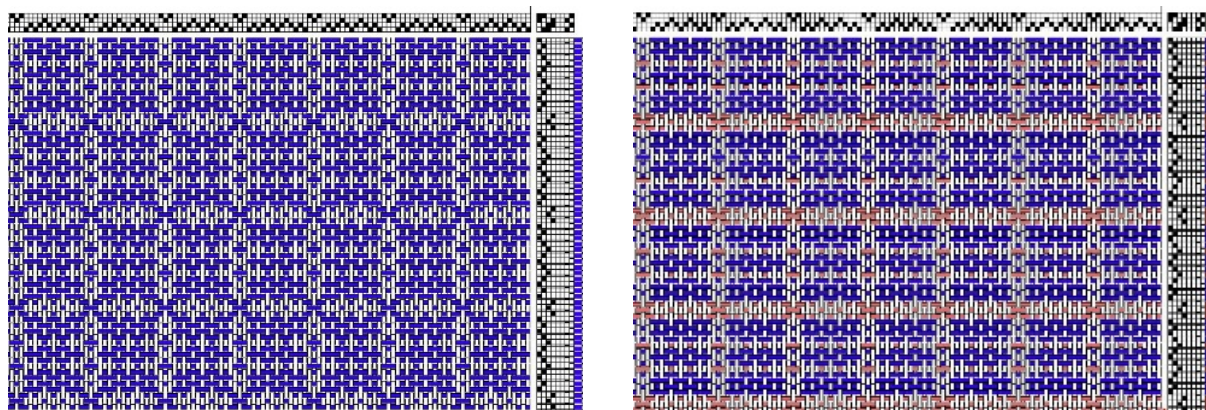
Happy New Year! It is 2020 and time to clean off the looms and plan for that big project: a coverlet. Mary wrote in January 1935 and 1936 on the topic as she had in many previous January Bulletins. The holidays are over and it is time to tackle that large project that she wrote every serious weaver should undertake as it is “the traditional *magnum opus* of our craft.” It is a thing to adorn life for many years and to be handed down to those who come after us as a happy reminder, an “unpretentious but intimate memorial.”

Coverlets woven in the north were generally woven in two colors in the pattern weft yarns – dark blue from indigo-dyed yarns and red, from madder-dyed ones. The madder-dyed yarns faded over time to a lovely rose brown, a color that Mary mentioned often in these two bulletins. In the South, the weavers experimented with more colors and combinations that might not be considered traditional. They used greens, yellow and brown – black too. The southern weavers changed colors in the weft to give a striped effect. Mary described the multicolor pieces as a whole, livelier in effect.

The best source that I know of images of colored coverlets is Helene Bress’s work *The Coverlet Book: Early American Handwoven Coverlets, 2 Volume Set*. It is in the Guild library. There are some beautiful color combinations there, displayed in over 1,000 photographs.

Coverlets were traditionally woven with a linen or cotton warp and tabby weft, and a wool pattern weft. Mary wrote that we need not be limited to the traditional material; she recommended the use of rayon and/or silk. She also wrote that weavers should not to be limited to the traditional patterns, stating “our art is a living art.” She recommended that Guild members not hesitate to use the old patterns in a new way to produce forms of beauty to express new manners. But the drafts included in both Bulletins were the classic American colonial four-harness overshot.

In 1935, she included a “Diamond Arrangement” draft and a plan for a coverlet in old Fairbanks House, Dedham, Massachusetts, done in 10/2 cotton warp (24 epi) and tabby yarn and a coarse handspun in dark blue and madder rose for the pattern weft. She gave instructions on how to use the Fairbanks pattern for pillow tops and table squares. In 1936, she gave a number of small overshot patterns, with treadling recommendations for two of them, as well as a crackle draft. I’ve included two versions of Sweetbriar, one in the traditional white warp and tabby with blue pattern weft and the other in a two-color pattern weft.



She referred weavers with “modernisitic leanings” to the Recipe Book for additional four- and eight-shaft patterns.

So, with the New Year, consider that large project and start weaving. I’ll leave you with a Mary Meigs Atwater quote from the January 1935 Bulletin:

“We weavers with our simple hand looms, by going back to the fine clear beauty of the ancient days, have thrown a bridge over the ugliness of the machine-made age just behind us. It is not a dead art we are reviving but a new and growing art that will flower into who can tell what wonderful new blossoming.” (M. M. Atwater) *Maureen Wilson*

The Shuttle-Craft Bulletin Study Group



The remainder of the 2019–2020 Guild year meeting schedule for the Shuttle–Craft Bulletin Study group is presented below. The next meeting will be on February 17, President’s Day, at 7:00 p.m. at Ann McKane’s home. The topic of discussion will be coverlets and profile drafts, from the February 1927 and December 1928 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>
Coverlets from Pennsylvania museum and profile drafts	January 1927, April 1927	February 17, 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

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published 10 times a year.

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receive the newsletter by mail) to Ping
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Guild Calendar 2019–2020

January 9, 2020

Linen Weaving,
By Deanna Baugh

February 13, 2020

Coverlets,
By Jeanette Tregeagle and Judie Eatough

March 12, 2020

Saori Weaving,
By Karen Elrod

April 9, 2020

Presentation by Ruby Leslie

April 9–11, 2020

Workshop by Ruby Leslie,
The 3 D's of 3-D: Deflection, Differential
Shrinkage, and Double Weave

May 14, 2020

Swedish Lace,
By Charlene Lind

June 2020

Studio Tour and Potluck Lunch