



The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • March 2020 • Vol. 67, No. 3

March Guild Meeting

What: Saori Weaving, by Karen Elrod

When: March 12, 2020, 6:30 p.m.

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

Saori Weaving has a beauty and freedom that is hard to describe. It is about self-expression. There are no rules – you weave who you are. The emphasis is on tapping into interpersonal creativity and sensibilities. There is no wrong – only freedom.

Saori weaving has challenged the weaving world of structure and perfection. There is no mistakes, and it is beautiful.



Karen Elrod has kindly offered to share her knowledge and skill about Saori Weaving. Karen has traveled around the world learning about weaving and weavers and helping others learn as well. She teaches Saori Weaving in her studio and is an inspiration to all those who work with her!

This will be an inspiring and uplifting meeting. In the world of scary news and chaos, it will be a welcome relief and a joy. Come relax and unwind!

If you have any examples of Saori Weaving, please bring it to Show and Tell at 6:30, as well as your latest projects. *Jeanette Tregeagle*

President's Message

Greetings Weavers!

Spring is just around the corner, and Mother Nature is beginning to roll out her signs of life returning. There are crocus flowers popping up and buds forming on tree branches. I love Spring and its promise of the world renewed: a fresh start and the birth of new life.

As weavers, it is good to bring new creative life to our practice. New fibers, different colors, and novel weave structures give us limitless directions to pursue our quest for inspiration and creative growth.

Saori weaving principles are based on the approach of trying new things like asking yourself "What if?" and being fearless to experiment – to feel free to follow your own personal vision and create something new and unique. Karen Elrod, our local Saori weaving expert, will be presenting Saori weaving at this month's meeting. I hope to see you all there and to share the fresh ideas that will arise from this presentation.

Happy Weaving, Sonya Campana

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. The final woven pieces will be displayed at the June meeting, held on Saturday, June 13.

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

Ruby Leslie 3 D's Workshop

The Ruby Leslie three-day workshop will be held on April 9–11. Warps are being worked on this week, and we anticipate them being mailed out the following week. Thanks to everyone who signed up and got their questionnaire turned in, so we are not waiting on anyone. If you would like to have your name placed on a waiting list in case of someone needing to drop out at the last minute, please contact Sam Kievit at etcbysam@xmission.com.

Looking Forward to the April Guild Meeting

“The 3 Ds of 3-D,” by Ruby Leslie



For our April meeting on Thursday, April 9, we will have the privilege of hearing from Ruby Leslie, who will be teaching a three-day workshop to our Guild on April 9-11. She is going to share some of her knowledge and expertise with all of us at our Guild meeting, so even if you aren't taking the workshop, you can learn from our visiting weaving expert!

Ruby's presentation is called **“The 3 Ds of 3-D: Deflection, Differential Shrinkage, and Doubleweave,”** and this is what she says about it:

“Head off the beaten track, where it's delightful, it's deliberate, it's deflected. Subtle to amazing transformations can occur in woven cloth when you understand how to control the variables of fiber, yarn grist, weave structure, and finishing techniques. Rectilinear woven cloth can be transformed into ruffles, ridges, waffles, and crinkles by using off-the-shelf commercially available yarn that is NOT over-twisted or unbalanced. Why these transformations happen, how to manipulate weave structure and fiber to produce dimensionality, and the role that wet finishing plays in the transformation process will be discussed.”

February 2020 Guild Meeting

Show and Tell

Michelle brought her first woven project: towels and a woven bag.

Cathy Schutz finished her Guild challenge! She wove a blanket or throw in black and white wool, done in waffle weave. She wove a second one in gold and white. She also brought towels done in 10/2 cotton in her quest for the perfect towel.

Terry Seabold, a new weaver, brought a rigid heddle scarf done in superwash wool yarn, and handspun knit gloves.

Judie Eatough brought the sampler that she used to develop the heart draft for Carol Strickler's 8-shaft pattern book, done in 10/2 perle cotton. There is a four-shaft version on Facebook.

New faces included Rosemarie Deppe from Centerville, Margaret Hopkin from Morgan, and Dayna from Deanna's weaving class at the Pioneer Craft House – welcome!

Business

Judie Eatough will continue the weaving software discussion the 1st Saturday of the month, 1:00–1:30 p.m. – bring your laptops. Sam Kievit brought cards from Catherine Marchant advertising the Colorado Weavers Day, 2020, held on May 2 in Pueblo, Colorado, featuring Bonnie Inouye. There is still room in the Ruby Leslie class in April on 3-D Weaving.

Program

Jeanette Tregeagle presented the program on weaving coverlets by stating that she started her coverlet journey with the book *Keep Me Warm One Night: Early Handweaving in Eastern Canada*, by Harold and Dorothy Burnham (in Guild Library). She reviewed the history of weaving by immigrants to the new world, who brought reeds and built counterbalance looms to weave their fabrics and coverlets, which were made in two or three panels and sewn together. Commonly used colors were indigo blue and madder red for the pattern yarns. There were some white on white coverlets, done in all cotton, more likely found in the South. Weave structures used were overshot, summer and winter, plain weave, double weave, or Beiderwand. Traditional coverlet patterns were created with a center panel and borders. Many had fringes on three sides.



During the Civil War period, production of coverlets dropped, then picked up again, but they were not as valued. Weavers of the time started saving patterns. Collections were made by Weaver Rose, Eliza Hall, Mary M. Atwater, and Marguerite Davison. There are several references available, such as the two-volume work *The Coverlet Book* by Helene Bress and the *Recipe Book* by Mary M. Atwater.

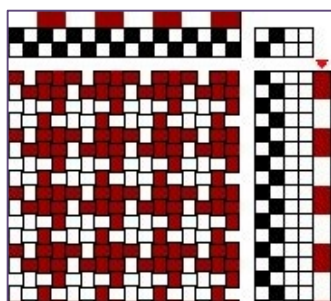
Jeanette showed the samples she has created to develop the best weight and drape for her coverlet. We took a tour of many samples brought in by Guild members, including the Guild President coverlet, an Estonian coverlet, many thrift shop finds, and other beautiful pieces. It was an inspiring talk.

Shuttle-Craft Bulletins: Weaving Fabric for Suits and Dresses

Mary wrote in February 1933 and 1935 that weavers were more interested in weaving fabrics for clothing and dedicated these two issues to that topic. She wrote that the weaving of dress fabrics was an “entirely different branch of our art.”

The important things to consider in weaving dress fabrics are texture and color. Pattern is less important and to be avoided. The most useful weaves for clothing fabrics are the simplest ones: plain weave, twill, and lace weave. For a firm, lightweight fabric, plain weave is the best. Mary wrote that the warp and weft yarns should be the same material or of the same grist (yards/pound).

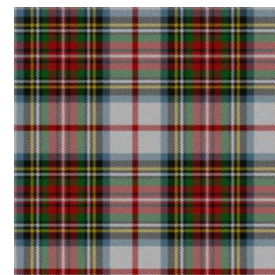
A more interesting fabric can be woven by using different colors or different shades of the same color.



Combinations such as tan and grey-blue were called “sure fire” by Mary. She suggested color and weave effects such as “shepherd’s check” made up of two light and two dark threads in the warp and weft, or log cabin, an alternation of two colors in plain weave. She also suggested plaids and referred to drafts in the *Recipe Book* (see Series IV, Fabrics for Clothing). One plaid she called “modernistic” is made up of broad and narrow stripes in an asymmetric arrangement, but can be very ugly. She suggested drawing the plaids out on paper in watercolor or crayon before weaving to check the design.

The correct warp sett is of first importance on dress fabrics — if too close, the fabric will be stiff and hard, if too loose, the fabric will be sleazy and will not wear well. Mary highlighted the twill weave in the 1933 issue, showing threadings for 2/2, 1/3 and 3/1 twills with eight tie-up variations for them. She also wrote about a corkscrew twill done on an uneven number of shafts, five or seven, referring to the *Recipe Book* for full details on treadling (see Series IV, No. 5). She liked this weave for wool jackets done in tweed fabrics with handspun wool yarns. Most of the materials she suggested were fine wool yarns by Bernat, no longer available, but woven at setts of 24 ends/inch.

The 1935 Bulletin was a repeat of the information given in 1933, with more emphasis on the tweed fabrics from Scottish handspun yarns (Mary referred to them as “Scotch” handspun ☺), woven in 2/2 twills or other twills, such as herringbone for jacket fabrics. Two or more colors can be used together in making tweed in a number of ways — stripes, alternating threads, etc. Plaids were still popular and Mary referred to one in particular, the “Queen Victoria plaid” of the Stewart plaid collection, shown here.



One additional weave addressed in 1935 is the lace weave, set more open than twill or plain weave and described as an excellent weave for blouses, light summer sweaters, and shawls. She gave one draft in the Bronson weave. She noted that the weave is most handsome when the warp and weft are of the same color and woven as a balanced weave. She cautioned that as the fabric is very open, it shrinks more than a more closely woven fabric and allowance should be made for that in planning.



Mary also wrote that the lace effect in this weave is not typically seen until the fabric is wet finished and described that process as a soak in warm soap suds, rubbed lightly, rinsed well, and pressed lightly while the fabric is still damp.

Those of us who are weavers are finding that the far-famed Depression need not keep us from being handsomely dressed or from having the new draperies, rugs, linen, that lend so much to the grace of living.
Mary Meigs Atwater, 1933

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 April 14, 7:00 p.m., at Ping Chang’s home. The topics of discussion will be bags from handwoven fabric and the Pine Bloom pattern, 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>
Bags and Pine bloom pattern	February 1927, December 1928	April 14, 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

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Guild Calendar 2019–2020

March 12, 2020

Saori Weaving,
By Karen Elrod

April 9, 2020

The 3 Ds of 3-D: Deflection, Differential
Shrinkage, and Double Weave
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 13, 2020

Studio Tour and Guild Challenge Reveal
Potluck Lunch