



The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • December 2020 • Vol. 67, No. 12

December Guild Meeting

What: "Uzbek Ikat: The Personal Saga of an Exceptional Cloth" and Show and Tell

When: Thursday, December 10, 7:00 p.m.

Where: Zoom Meeting

Greetings Weavers!

I hope everybody is keeping safe and well! I am excited to introduce to you the Zoom program that we will share at our meeting on December 10, at 7 p.m.

It is called "Uzbek Ikat: The Personal Saga of an Exceptional Cloth," by Marilyn Romatka and Taproot Videos. Marilyn does the narration, and her husband takes the stills and video. The video is about 50 minutes of colorful lively photography and textile-centric travelogue through Uzbekistan. I will be streaming the presentation through Zoom. I also bought a DVD copy that will be in the library for you to check out anytime.



I found the video to be very informative about Uzbek Ikat techniques that artisans traditionally practice. There are some good close-up shots of the artists' hands and the knotting techniques they use. Not only are ikat techniques shown, but we also get to see the dyeing process and the whole process of going from silk cocoons to a beautifully hand-spun, woven, and dyed fabric. This is real eye candy for this winter time of year. I hope everyone can join in and enjoy it.

We, of course, will start out the meeting with Show and Tell slides sent into Mimi Rodes (deadline, Wednesday, December 9). Her email address: mimirodes@comcast.net

Let's send in some beautiful, cheerful, all holiday stuff (even if it has been quietly cheerful for several years at the bottom of your stash)!! We'll follow the Show and Tell with a discussion of Guild upcoming business, and then I'll start the Uzbek Ikat video. Looking forward to it! Happiest of Holidays, everyone!! *Sonya Campana*

Guild Challenge

At our November meeting, Juliette Lanvers introduced us to our Guild Challenge for the 2020–2021 year. We will be weaving dishtowels – one of our favorite handwoven projects! Each person who is interested in participating will weave one dishtowel to give to someone else in the Guild. For information about the Challenge, go to our website, mmawg.org, and click on the “Events” tab. We hope that many of you will participate.

Fall Meetings of the Southwest Utah Weaving Branch

Towel Exchange. Monday, 14 December 2020, 5:30 pm to 7:30 pm.

We are going to do the towel exchange but with a little different format. Everyone that participates will e-mail the following to Nancy at webmaster@mmawg.org:

- One or more pictures of their towels
- Their mailing address

You only need to weave one towel for the exchange. The name of everyone that participates in the exchange will go into a hat. Nancy will draw names and will tell each participant who they need to mail their towel to. During the meeting we will discuss each of our towels, including the structure, weaving process and lessons learned.

Here are the towel requirements:

It needs to be suitable as a kitchen towel, and the materials must be cotton, linen, hemp or some mixture of these. Finished size should be:

- Width: between 14 and 20 inches
- Length: between 20 and 30 inches after hemming

Weave structure and color are the weaver’s choice. The towels should be hemmed.

Join Zoom Meeting

<https://us02web.zoom.us/j/83614813583?pwd=WIF2TmFEZ1dPSjlBemw5dENEZTR5QT09>

Meeting ID: 836 1481 3583

Passcode: 738912

The web page for the branch has the meeting schedule and other information:

<http://www.mmawg.org/SWUtahBranch.htm>

Inspiring Weavings from our Weaving Friends

ReNee Page has for many years woven lovely overshot Christmas cards.



These are Christmas weavings done in double weave pickup by Flossie Goodwin, who was Mary Atwater's good friend and a founding member of our Guild. ReNee Page owns the weavings.



Kathryn Jonker: This is a needlepoint kit I discovered in my grandmother's house after she passed in 2011, kit circa 1980s. I finally got around to finishing it! But I am really excited about the frame: I just went to Deseret Industries to get a frame and found a \$3 black frame with the matting inside around another picture. I trimmed the matting to the needlepoint, sanded and stained the frame, and am super happy with the end result.



Mimi Rodes: Ping Chang and I dyed some more silk scarves with fall leaves, onion skins, marigolds, etc. This time I mordanted the scarves with alum and threw a handful of onion skins into the water bath. The results are quite magical! The attached photos show:



- Leaves, marigolds, etc. arranged on half of the scarf before bundling
- Bundled scarves simmering in the dye bath
- Unwrapped, damp scarves spread out to dry

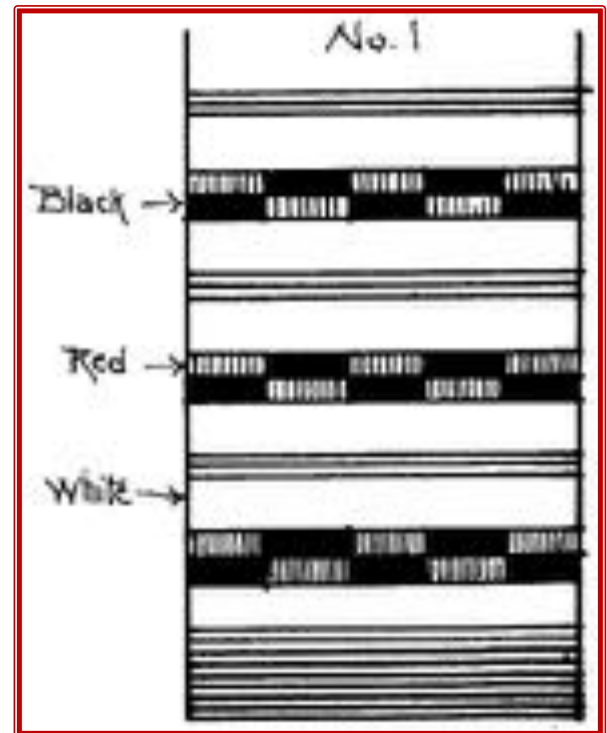


Shuttlecraft Bulletin: Spanish and South American Weaving

The topic of Spanish and South American weaving patterns was covered by Mary Meigs Atwater in the August 1933 and March 1945 Shuttlecraft Bulletins. In August 1933, Mary wrote that Spanish style homes were popular in the Southwest and along the West Coast, and they needed compatible textiles. Weavings done in the old familiar colonial patterns would not do.

She described the Spanish decoration as lavish, with heavy and ornate effects. So, used sparingly, against a severely plain background like the white walls and round arched doorways of these Spanish style homes, they would be extremely handsome. These weavings depended upon strong color rather than pattern. Most of the threadings were simple, with the colors arranged in bold stripes. Black and red were the chief colors, with clear yellow and a vivid green. Blue was not used often, but when it was, it was a strong, dark shade. See diagram no. 1 from the bulletin here, indicating black, red, and white. Wool was the most common material used, tightly woven and heavy, done either in warp- or weft-faced weaves.

Mary described the Mexican serape, a blanket-like shawl, as an example of work influenced by Spanish and Indian designs. Designs were also described as like Navajo weaving, with figures done in tapestry weave, set off by stripes. She wrote of South American ponchos and Bolivian blankets. She provided warping instructions for a blanket to be done in a fine wool, in a summer and winter weave, that would work up more quickly than a weft-faced weave. The blanket would have been woven



in llama fiber traditionally. The figure shown here in red, white, and dark blue shows a serape from the Ft. Lewis College Durango Collection illustrating Spanish, Navajo, and Pueblo influences.



Mary provided a draft and tie-up for a rug to be done in the pattern shown above using a 4-harness loom, using carpet warp and a lightweight wool rug yarn for weft, beaten tightly. She also wrote about Spanish rugs done in a simple overshot threading, in a diamond pattern with black borders and the center in several bright colors, red usually dominant. These rugs would have a woven fringe sewn on to the piece on all sides – the fringe would be in bands of color to match the center pattern. This style rug could be woven in three pieces.

In 1945, Mary wrote of unusual and little-known techniques she explored of South American weaving. These were done in three colors: again, typically red, black, and white.



Mary's book, *Byways in Weaving*, published in 1954 from Salt Lake City, covered many of these techniques and patterns from Central and South America, as well as other parts of the world.

Most of the weaving from Bolivia, Peru, and Guatemala she described was done in narrow bands of pattern, separated by wider bands of stripes in several colors. These were done in plain warp-faced weave as seen in the two examples in color on this page.



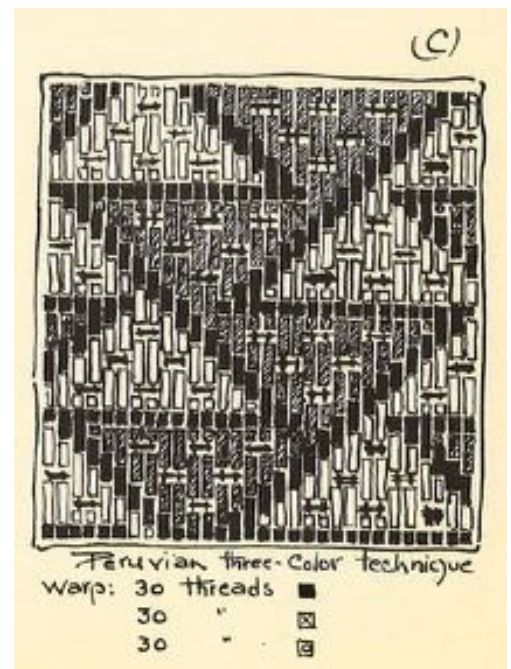
She provided detailed instructions for weaving three different figures using a 4-harness floor loom with pickup. The diagram to the right shows a design from Peru. Additional information on this technique may also be seen in *Byways* book.

Today, the Cloth Roads website has examples of these weaves for sale from Peru and other South and Central America locations: clothroads.com/product-category/new-arrivals/

But probably the best site for beautiful examples of this style of weaving is the Backstrap Weaver's blog, by Laverne Waddington. The examples on this blog are done in traditional and nontraditional patterns and colors. Check it out here: backstrapweaving.wordpress.com/

Laverne also has many videos and books available on patterns and weaving technique for these weaves from all over the globe. These are done on backstrap looms, inkle looms, and harness looms.

Keep Weaving, Maureen Wilson



The Shuttle-Craft Bulletin Study Group



The Shuttle-Craft Bulletin Study Group will meet on Zoom on Tuesday, December 8, at 7:00. If you are interested in joining our meeting, 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	December 8
Neckties and scarves, Double bow knot and Double chariot wheel patterns	June 1927, November 1927	TBD
Lace weaves, blanket and shawls	May 1927, February 1932	TBD

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

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published 10 times a year.

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Guild Calendar 2020–2021

December 10, 2020

“Uzbek Ikat: The Personal Saga of an
Exceptional Cloth”
Zoom Meeting

January 14, 2021

Tapestry Weaving in Florence, Italy
by Deanna Baugh
Zoom Meeting, 7:00 p.m.

February 11, 2021

Weaving Innovations from the Bateman
Collection
by Robyn Spady
Zoom Meeting, 7:00 p.m.

March 12, 2021

Combining Warps and Structures of
Wow! Yardage
by Daryl Lancaster
Zoom Meeting, 7:00 p.m.