

THE WEAVER'S BAG



Mary Meigs Atwater
Weaver's Guild

NOVEMBER • 2024

What's Happening

NOVEMBER 14: Fiber Art Tour to Japan, by Sonya Campana

NOVEMBER 16: Guild Library Open House, Susan Hainsworth's home

NOVEMBER 22 AND 23: Guild Holiday Sale

DECEMBER 7, 9:30 a.m. (EXTRA ZOOM MEETING): Great Garments from Handwoven Cloth, by Daryl Lancaster

DECEMBER 19: Christmas Party, Mimi Rodes's home

JANUARY 9 (ZOOM MEETING): Presentation by Ruby Leslie

FEBRUARY 13 (ZOOM MEETING): TBD

MARCH 13: Weaving for Clothing

APRIL 3: Lost in Translation—Why Color Theories Don't Guarantee Good Cloth, by Ruby Leslie

APRIL 3–5: There Must be 50 Ways to Weave Your Color Workshop, by Ruby Leslie

MAY 8: Fashion Evening and Guild Challenge Reveal

JUNE: TBD

SEPTEMBER 5–OCTOBER 22: Guild Show—"Slow Cloth: A Celebration of One Thread at a Time"

All regular Guild meetings begin at 6:30 p.m. at the South Valley Unitarian Universalist Society, 6876 Highland Drive, unless otherwise indicated.

November Guild Meeting—Fiber Art Tour to Japan, by Sonya Campana

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

South Valley Unitarian Universalist Society, 6876 Highland Drive

At our November meeting, Sonya Campana will be taking us on a virtual tour of a wonderful experience she had. She went with Sara Bixler and 13 other weavers on the "Fiber Art Tour to Japan: Exploring Japanese Culture and Traditional Textiles." We will take a virtual tour to see museums, markets, kasuri and Saori weaving, cotton spinning, silk reeling, natural dyeing and stenciling workshops, temples, and gardens. Sonya will bring her samples from the workshops with further discussion of the techniques involved. She also brought back some amazing textiles that she will share with us.

We will start the night off with Show and Tell at 6:30. Please bring items you have recently created to share! Also, Sonya and I thought it would be fun to wear our Japanese or Japanese-inspired textiles to the meeting that night!

—Sunny Cate, Vice President



Guild Holiday Sale

The Guild Holiday Sale is fast approaching. It is the weekend before Thanksgiving—Friday, November 22, from 5:00 to 8:00 pm, and Saturday, November 23, from 10:00 am to 5:00 pm. I hope you all have been making many beautiful items for the sale. Don't be shy—even if you have only a few items, we want you all to participate.

If you are someone who has lots to sell, now is the time to be labeling your items and filling out your inventory sheet. Don't wait until the last minute, or you may find yourself up all night the night before the sale.



Please look around your house to see if you have interesting things that will make interesting displays. We always need full-length mirrors. Ann McKane is in charge of scheduling volunteers. Please respond to her when she asks for help.

The details of the sale are provided in a separate document. Please reach out with any questions.

Catherine Marchant, 801-216-4722 (no texting)

—Catherine Marchant, Guild Sale Coordinator

President's Message

As we get closer to Thanksgiving, I would like to express my gratitude to Yarn. It's amazing that a single piece of fiber can be twisted together to make it stronger. If we then ply that same fiber together, we can make it thicker and warmer. If we take this yarn and weave it over and under, we create cloth. It is that same cloth that can be sewn together to keep us warm as the nights get colder.

I am grateful to Beth Myrer for last month's Guild meeting. I love the thread-wrapped buttons. I think it will be my new way of checking if I like how colors work together instead of wrapping the threads around a piece of cardboard. Making buttons is so cool, and they are easier to store than pieces of paper.

Just a reminder that our Guild show is less than a year away. It is time to start your projects. The theme for this show is "Slow Cloth: A Celebration of One Thread at a Time." The possibilities are endless.

Just a reminder, if you took some yarn last month, make sure you get some money to Phyllis Mandel as a donation. We use that money to pay for our Zoom meetings, workshops, books, and snacks. Our Guild is a 100% volunteer organization and no one gets paid. It's all about you.

Stay safe, stay warm

—Jeanette Tregagle, Co-President

“Great Garments from Handwoven Cloth,” Zoom Meeting, December 7

On December 7, from 9:30 to 11:00 am, we will have an extra Zoom meeting that will help us work on the Guild Challenge. Daryl Lancaster, a weaver who is nationally known for her handwoven fabric and garments, will give us a presentation called “Great Garments from Handwoven Cloth.”

Daryl said that “this is a whirlwind tour of creating great garments from handwoven cloth, starting with what to weave, sett choices, sampling, and finishing the cloth. We will then cover making a test garment and then cover basic sewing techniques for handwoven fabric.”

Daryl has been constructing garments for more than half a century. She gives lectures and workshops to guilds, conferences, and craft centers all over the United States. The former Features Editor for *Handwoven* magazine, she has written more than 100 articles and digital content and frequently contributes to various weaving and sewing publications, including *Threads* magazine. She now has a YouTube channel, *The Weaver Sews*, where she shares her extensive experience sewing handwoven garments. Daryl maintains a blog at www.weaversew.com/wordblog. Find her at www.Darylancaster.com.



Guild Challenge—Weaving for Clothing

This year’s Guild Challenge—“Weaving for Clothing”—was introduced at the October meeting, and we are really looking forward to it!

Those who are interested in participating will weave cloth that can be used for clothing. Weavers can also explore the use of color in cloth as they do this. This clothing can be simple scarves or shawls or yardage, or it can be clothing that is constructed in some way. We hope that this challenge will allow all of us to learn more about weaving for clothing.

At the May 8 Guild meeting, we will have a Fashion Evening, as well as the Guild Challenge Reveal. Those who have participated in the Guild Challenge will display their clothing (or wear it) and talk to the Guild about their experience. We will also ask any Guild members who have handwoven clothing to bring or wear it, so we can have an evening of handwoven fashion!

Daryl Lancaster will present a Zoom meeting on December 7 from 9:30 to 11:00 called “Great Garments for Handwoven Cloth.” You can find a number of her patterns specially designed for handwoven cloth at this link: <https://www.weaversew.com/shop/sewing-patterns.html>



Throughout the year, we will be sharing clothing items that Guild members have already made so that we can be inspired in our own work. If you have items of handwoven clothing that you would like to share, please let Susan Hainsworth know (susanhainsworth@gmail.com). Also please contact Susan if you have any questions.

Ruana woven by Judith Shangold, from “Designing Handwoven Garments on the Loom You Have,” *Handwoven* newsletter, May 11, 2022

The Salt Lake Weaving Studio Calendar

Tuesday, November 19 (6–9), 26,

December 3: Pleated Scarf, 6:00–8:00

Saturday, November 30: Make a Dragon Boat, noon–4:00

Saturday, December 7: Technique Series: Planning a Project, noon–4:00

Questions? Email us at SLWeaveStudio@gmail.com

Happy Weaving!

—Deanna Baugh and Catherine Marchant

Guild Library Open House

There will be a Guild library open house on Saturday, November 16, from 2:00 to 4:00, at Susan Hainsworth’s home, 91 East 400 North, Centerville. The library has over 600 wonderful books. Come and spend time with them and take some home with you!

Kitchen Tea Towel Exchange

It’s so much fun to exchange tea towels, especially with friends! The Guild is sponsoring a Kitchen Tea Towel Exchange this year. To participate, weave one to four towels to exchange at the Guild meeting on May 8. Please contact Sunny Cate with any questions. Here are the suggested guidelines:

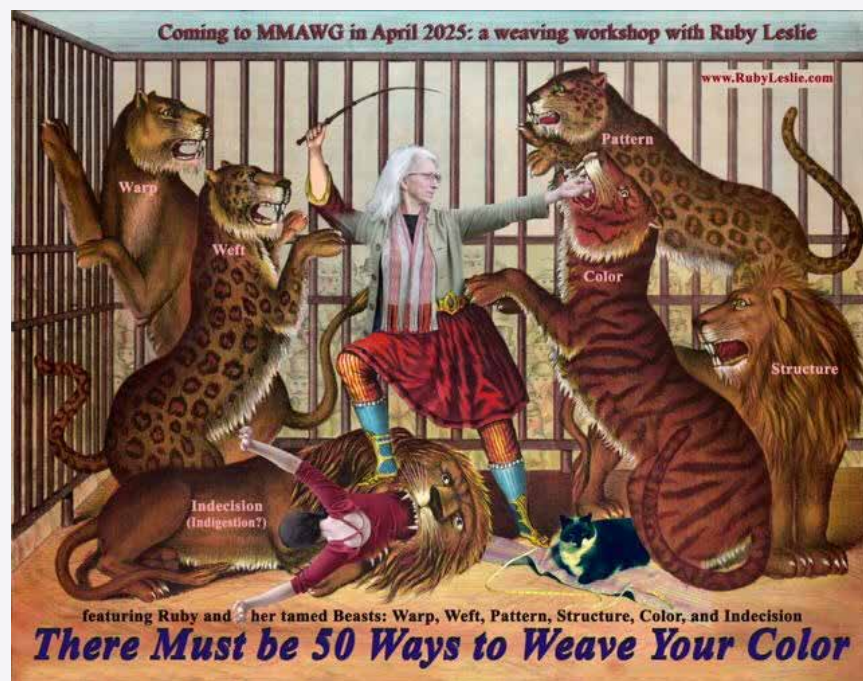
1. Cotton, linen, hemp, or any combination of these fibers make great towels.
2. Finished size is to be approximately 18” x 25”. Please plan ahead to address shrinkage and draw-in.
3. Finish the towels with a hem, either hand-sewn or machine-sewn.
4. Weave one to four towels. They can all be the same or can be different. You will exchange as many as you bring—if you bring one towel, you will go home with one towel. If you bring three, you will go home with three.

If you are not going to be able to come to the exchange, we can work something out to have your towels exchanged. Just talk to Sunny.



Tracy Kaestner’s Happy Towels from March/April 2011 *Handwoven*

Three-Day Workshop with Ruby Leslie



Ruby “Charuby” Leslie will be coming to Utah to teach a three-day workshop on April 3, 4, and 5, 2025. The workshop is called “There Must Be 50 Ways to Weave Your Color.” With apologies to Paul Simon, in this workshop, we’ll go beyond white and blue, Sue, and do more than red, Fred!

Weavers seduced by gorgeous yarns often fail to use them successfully. The usual approach to this problem is to learn color theory—a huge and daunting undertaking. Learning terminology is NOT the equivalent of learning to use color well. What is needed is a method to translate color theory, terminology, and yarn wrappings into actual weaving. You don’t need to master color theory to use color masterfully.

We will be using one color palette and the principles of optical blending for a facilitated, semi-scientific investigation of color design. Weaving in round-robin format on pre-warped looms (with custom-wound warps provided by Ruby), participants will explore the effects that different fibers, yarn grists, and structures have upon a single colorway. By weaving a color sampler at each loom, everyone will produce the equivalent of a case study in color and weave structure—a reference tool for weavers to successfully integrate color and design into their cloth making experience.

If you are interested in this workshop, you can hold your place with a \$50 deposit check written out to Mary Meigs Atwater Weavers Guild, or MMAWG. Sonya Campana is coordinating this workshop. You can mail your check to her at:

P.O. Box 790427

Virgin, UT 84779

Or call Sonya with any questions: 801-707-8356. Formal registration forms will be coming out in the next newsletter.

Meetings of the Southern Utah Branch

The Southern Utah Branch of the Guild has a new time and place, plus a new format for our monthly meetings. We welcome all people who enjoy fiber activities—e.g. weaving, spinning, dyeing, basketry, and felting—to attend our monthly meetings. The goal of our group is to share our experiences and to encourage new people to explore the fiber arts.

Saturday, November 9, 10 a.m. to 12:30 p.m.: 10 a.m.: Open Weave and Spin Social.

11 a.m.: Failed Projects Show and Tell. At Washington City Library Community Room

Saturday, December 14, 10 a.m. to noon: Holiday Party at Dona Fisher’s home.

For more information about the meetings, contact Dona Fisher at fisherdonann@gmail.com
—Nancy Crowley

It’s Time for Guild Dues

Annual Guild dues are \$30. If you want a paper copy of the newsletter mailed to you, add \$5. To pay by credit card, go to the Guild website at <http://mmawg.org/membership.htm>. When you pay on the Guild website, a \$2 service fee will be added. You can also bring your dues to a Guild meeting (make out checks to MMAWG). Or you can mail your payment to the Guild treasurer—Phyllis Mandel, 3721 East Blue Jay Lane, Cottonwood Heights, UT 84121.

—Ann McKane, Membership Secretary

Summary of October Guild Meeting

At our October meeting, Beth Myrer taught a large group of weavers how to make thread-wrapped buttons, and under her direction, the weavers did a great job! Thanks so much to Beth for organizing a great meeting and teaching so well.

Susan Hainsworth also introduced the Guild Challenge, Weaving for Clothing, and showed handwoven clothing. Many wonderful weavings were displayed at Show and Tell. It was an inspiring and fun evening!



Cover Background Photo

This month’s background photo is from Daryl Lancaster’s “Combining Warps and Structures for Wow Yard-age” lecture.



Review of Handwoven, Tailormade



Review of the book *Handwoven, Tailormade: A Tandem Guide to Fabric Designing, Weaving, Sewing and Tailoring*, by Sharon D. Alderman & Kathryn Wertemberger (Interweave Press, 1982)

This book's cover features an antique Singer sewing machine surrounded by luscious handwoven fabrics as it invites us to explore weaving fabrics for sewing and sewing handwoven fabric. And this book really lives up to its title; it is the authority on handwoven garments. The authors are a duo of well-known talents: local handweaver Sharon Alderman and a multi-talented weaver/sewist Kathryn Wertemberger.

This book is organized into two major sections: the first covers weaving and the second covers sewing. While this book is not an introductory weaving book, it includes reviews of the basic information that a weaver needs if they wish to design fabrics for clothing. Similarly, while this is *not* an introductory sewing book, it does include pattern layout, hand and machine stitches, sewing machine adjustments, and altering a pattern.

Part I opens with a set of questions about the sewing goal (e.g., is the garment for someone who is tall or short? What colors are flattering for the intended wearer?). After the questions, it goes on to explain how the answers to these questions should guide fiber choice, pattern selection, and so forth. It advises what to avoid when choosing a pattern for handwoven fabric (one answer is a pattern with lots of small pieces). The following section is about fiber selection, and the detail provided is both accessible and extremely valuable. It remains accessible to the new weaver by including instructions on threading the loom, color theory, weave

structures, and more. Finally, it encourages the weaver to keep detailed notes and then to use those notes for self-improvement.

Part II starts off with a pep talk to sewist wannabes like me (it's only cloth . . . and start with commercial fabric). It then goes on to advise how to set up the ideal sewing room—with considerations including the room's lighting, seating, tools, and storage. There is a generous section on measuring one's body (to use for pattern alterations) and fitting. It goes on to include stitching techniques such as stay stitching, basting, topstitching, etc. It includes information on altering a pattern for good fit, and detailed instructions on different seam types and edge finishing.

I am so glad to have this book in my collection, and if it has a fault, it is its encyclopedic contents. It has so much information that it can feel overwhelming. I have probably owned this book for more than 30 years, and yet I have still not read it start to finish. For me, who is still intimidated by sewing, I have found part II to be best taken in small appetizer-sized portions. Another obvious thing when one thumbs through the book is that the styles are dated. But of course they are, this book was published in 1982—42 years ago! I enjoy seeing those dated styles because they remind me of the clothes my mother wore (and many that she sewed) and I hope the weavers of today can also get past it.

This book also has real strengths. First, if you need an answer to a question, it is very likely you will find it. Second, although out of style, the clothing items that are shown are beautiful professional pieces. This contrasts to many of the handwoven

clothing items featured in publications such as *Handwoven*. I recall cringing at many of *Handwoven's* featured outfits because they appeared to be joined placemats. Thus, this book was a landmark; it showed weavers that they didn't have to settle for wearing placemats, and it supported the weaver/sewer by providing excellent and complete information.

A final note. Most of you know that I spent most of the last year in France. When there, I would occasionally encounter a store called "Shoddy," which seemed to have low-quality clothing—new and maybe used. I *knew* I had seen that term, and I found it again while thumbing through this book for this review. The definition of shoddy (page 7) is reused wool, which is almost never sold to handweavers!

—Leslie Sieburth



Member Profile: Ann Adams



Ann wearing a jacket that was in the Convergence fashion show

This month our featured weaver is Ann Adams. Ann joined our Guild when she moved to Utah in 2007. Ann retired from working as law enforcement support staff, and spent most of her career in the borderlands of New Mexico. While New Mexico will always be home, she has also spent time in a variety of states, including Virginia, Missouri, and California. After remarrying, she now enjoys living off the grid in the Eureka area.

Ann started weaving in 1986. Weaving was a natural progression as Ann's grandmother was a very accomplished seamstress. Her journey began with a class in Richmond, Virginia, and blossomed with her participation in the St. Louis Weaver's Guild, whose support led her to taking classes with a craftsman school in the Smoky Mountains. As her skills grew, Ann began teaching weaving herself, including in her home

state of New Mexico, in St. Louis, and at the beloved Pioneer Craft House.

Rugs and yardage for fabric are among the items that Ann enjoys weaving. The finer the cloth the better! She owns several looms, including a 24-shaft Weavebird, a Spanish Walking Loom, a Dorset loom, and another 8-shaft loom. All but one of these looms is warped with a project. Her current projects are dishtowels set at 30 epi and rugs made from a plethora of Icelandic roving she recently acquired. A special pride of Ann is her large studio space that is "bigger than a two car garage" that her husband built for her on the second story of her home. She was recently featured in the 2024 *Highland Farm Journal*; you can view their profile here: <https://thehighlandfarm.com/f/lessons-in-weaving>.

While Ann is very talented, with recent items being part of the Convergence fashion show, such as the jacket she is wearing in her photo, she is interested in learning more. Once the wool rugs are finished, she is looking to learn more about Krokbragd.

Living so far away from Salt Lake, Ann is unable to make it to many of our in-person meetings, but she loves how helpful and supportive the Guild has been. She made a point to join our Guild immediately upon moving to Utah.

—Nicole Lohman



A towel woven by Ann

2024–2025 MMAWG Board

President: Mimi Rodes (801-619-6888, president@mmapwg.org); Jeanette Tregeagle (801-568-9645, copresident@mmapwg.org)

Vice President: Sunny Cate (801-589-3393, vicepresident@mmapwg.org)

Membership Secretary: Ann McKane (206-371-5814, membership@mmapwg.org)

Recording Secretary: Beth Myrer (801-602-8612, secretary@mmapwg.org)

Treasurer: Phyllis Mandel (914-806-3478, treasurer@mmapwg.org)

Librarian and Equipment Coordinator: Susan Hainsworth (801-860-6483, susanhainsworth@gmail.com)

Hospitality: Karen Gregory (801-916-9849, klgregory12@gmail.com)

Grants Officer: Mimi Rodes (801-619-6888, grants@mmapwg.org)

Newsletter: Susan Hainsworth (801-860-6483, susanhainsworth@gmail.com); Maureen Wilson (801-485-5241, SCstudygroup@mmapwg.org); Nicole Lohman (715-491-1893, nicolelohman@gmail.com)

Webmaster: Nancy Crowley (505-480-8079, webmaster@mmapwg.org)

IWC Representative: Nancy Crowley (505-480-8079, webmaster@mmapwg.org)

Shuttle-Craft Guild Study Group

Coordinator: Maureen Wilson (SCstudygroup@mmapwg.org)

Guild Sale Coordinator: Catherine Marchant (801-216-4722, fibernbeads@gmail.com)

Outreach Coordinator: Julie Guiney (435-640-2965, outreach@mmapwg.org)

Mary Meigs Atwater Weaver's Guild of Utah

To join the Guild: send \$30.00 (\$35.00 to receive the newsletter by mail) to Phyllis Mandel, 3721 East Blue Jay Lane, Cottonwood Heights, UT 84121, or go to the Guild website, where you can join using Paypal.

To join the Guild e-mail list: contact Susan Hainsworth, susanhainsworth@gmail.com.

Guild website: mmapwg.org

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Shuttle-Craft Bulletins: Rug Weaving

The Shuttle-Craft Bulletins covered in this article are from November 1939 and June 1935. These Bulletins are on the Guild website (mmawg.org) under the Bulletins Tab.

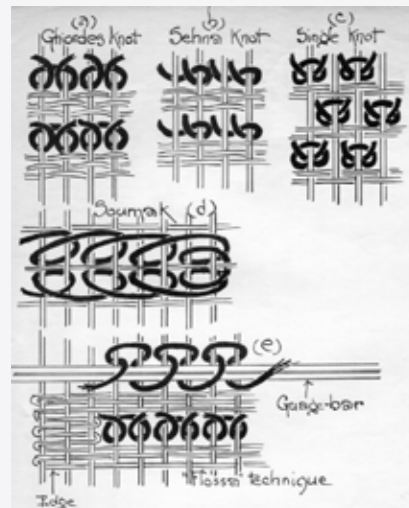
Mary Meigs Atwater had a lot of things to say about rug weaving in November 1939. She “cleared the ground” by writing that rugs should not be woven with cotton roving in 4-harness overshot, as many weavers had done, including Mary. She preferred Crackle or Summer and Winter. She recommended using cotton roving as weft in rep weave only.

She wanted to focus on “fine rugs,” by which she meant pile rugs. She wrote that pile rugs are thick and rich and, when well made, indestructible and lend themselves to free use of color and design.

Mary wrote that the best pile rugs were those with the pile tied to the foundation weave, known as Swedish flossa. In this method, the weft is wrapped around a gauge bar between the knots, typically Ghiordes knots tied over 2 warp ends. (See the diagram from the Bulletin, showing both the gauge bar and Ghiordes knots here.) The gauge bar allows uniform loops, which may be left as is or cut for the pile. Mary wrote that of the knots illustrated here, the Ghiordes knot is firmer and the best one to use.

Mary recommended linen for the warp, set at 15 epi, which would give 7½ knots per inch for a fine pile. The technique for wrapping the weft over the gauge bar was described in the Bulletin, then the bar is removed, and 2 to 3 shots of tabby are woven and beaten firmly. Mary wrote to put plenty of pounding into it and not to worry if the pile is cut uniformly as it will have to be sheared and trimmed. The second row of knots are to be placed directly over the first row, not staggered, although that could be an option.

If a pile rug is not what you are after, Mary offered the Soumak technique as a possibility. Soumak is a flat-woven wrapped-weft technique. It is also in the above diagram. It makes a thicker, firmer rug than tapestry and is easier to do. Mary said that it does not lend itself to fine patterns, but for bold figures it is handsome. It is woven on a tabby ground, but with a single shot between pattern rows.



November 1939 Bulletin diagram, screenshot by Maureen Wilson



Soumak and Pile from the MMAWG Atwater sample collection, photo by Maureen Wilson

Designs for both techniques may be done on graph paper, with each square representing 2 warp ends or a single knot, or a single shot of Soumak. In the November 1939 Bulletin, Mary included an example diagram with a warp sett and weft color progression for a 30” wide rug. Also recommended were several project patterns from the *Recipe Book*. There is a small sample in the Guild’s collection of Mary’s samples seen here, with Soumak on the top and flossa below. A more recent reference on flossa is in the book *To Weave the Swedish Way*, by Arianna Funk and Miriam Parkman. The technique and materials described are similar to Mary Atwater’s. Tools used by the authors include a flossa ruler and knife for measuring and cutting the pile. These can be seen on the blog *fibraquarelle* at this link: <https://blog.fibraquarelle.com/2020/06/25/figuring-out-flossa.html>

In the June 1945 Bulletin, Mary referred to a “fluff” or “shag” rug done by a Guild member, using a weaving technique rather than a knotting one and done in cotton. She wrote that this technique could not give pattern effects and was usually done in one color, although she said that she would fancy a simple border in stripes or diagonals done in colors. The rug would be woven in rug yarn used single for tabby and double for shag. Mary provided an 8-shaft draft with tie-up and treadling instructions.



3 June 1945 Bulletin diagram of cut “shag”, screenshot by Maureen Wilson

Long floats of the pattern weft would be cut either on or off the loom to produce the shag. (See the diagram.) A 4-shaft version was given as well and included the use of pick-up. The shag rugs would not provide a pile as dense as those described in the 1939 Bulletin, but if woven firmly, they would wear well and be washable.

The 1945 issue included a detailed diagram for a temple, called a “template” by Mary, that used clasps at the ends, rather than pins or nails. Mary thought that the disadvantage of the typical temple was the holes created at the selvages.

—Maureen Wilson, Shuttle-Craft Bulletins Study Group Coordinator

The Shuttle-Craft Bulletin Study Group

The schedule for the Shuttle-Craft Bulletin Study group is presented below. The next meeting will be held in December, date and location to be determined. The topic of discussion will be handwoven dress fabrics from the March 1931 and February 1933 issues. Contact Maureen Wilson for meeting details.

The study group meets to discuss Mary Atwater’s work from the Shuttle-Craft Bulletins. This is an informal group, and if you have not participated, try a meeting. The meetings often begin with a reading from Mary Meigs Atwater’s biography. If you are interested in attending, email Maureen Wilson (maureenmwilson@yahoo.com).

Date	Topic	Bulletins
December 2024	Handwoven Dress Fabrics	March 1931; February 1933
February 2025	Weaving Blankets	May 1931; February 1936
April 2025	Crackle, Broken and Dornick Twills	June 1931; April 1941
June 2025	Handbags	July 1931; December 1931
August 2025	Speck Book and Landes Book Patterns	August 1931; January 1934

