

THE WEAVER'S BAG



Mary Meigs Atwater
Weaver's Guild

DECEMBER • 2024

What's Happening

DECEMBER 19: Christmas Party,
Mimi Rodes's home

JANUARY 9 (ZOOM MEETING):
Sampling Is Not a Dirty Word, by
Ruby Leslie

FEBRUARY 13 (ZOOM MEETING):
Costumes and Fabric Modification at
the Utah Shakespeare Festival, by
Jeffrey Lieder

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

JUNE 17–21: Intermountain Weavers
Conference in Albuquerque New
Mexico

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 Uni-
versalist Society, 6876 Highland Drive,
unless otherwise indicated.

December Guild Meeting—Christmas Party, Potluck Dinner, and Gift Exchange

Thursday, December 19, 6:30 p.m.

Mimi Rodes's home

Our annual Guild Christmas party will be held on Thursday, December 19, at 6:30 at Mimi Rodes's home. We will meet for a potluck dinner, fiber gift exchange, and the chance to enjoy the spirit of the season with our friends. This evening is always a treasured experience for those who attend.

Please plan to bring a potluck dish for our dinner. Turkey and gravy and drinks will be provided, so please bring anything that will contribute to our holiday dinner.

Also please bring a wrapped fiber-related gift (\$20 or less, or something you have made or found) that you want to share with another Guild member. This can be anything that another fiber person will enjoy or find useful. It's always fun to spend a Christmas evening with each other!

Mimi Rodes will send out an email to the Guild list the week before the party asking for RSVPs as she lives in a gated community and needs to put everyone who is coming on her guest list for the guard house check-in point. She will send her address to everyone who responds.

—Sunny Cate, Vice President

President's Message

Congratulations to Catherine Marchant and Anne McKane for another successful Guild Sale! It was wonderful to have so many volunteers helping with the sale, especially during setup and takedown. It was amazing how fast we were able to pack up and put things away with so many helping hands!!! Thank you to everyone!!!

It is hard to believe it is December already! I had planned to weave a blanket for my husband and have some lovely Brown Sheep wool to use. So far I have done some sampling and picked out the twill pattern I like but haven't even gotten started winding my warp. Hmm. . . . As Jeanette Tregeagle always says, "My fibers are very patient!"

I am so looking forward to seeing you all at our Guild Christmas party! It is so wonderful to have my home filled with friends and fellow weavers! It is always such a fun evening! Ping Chang has donated a turkey for dinner and I will be making cranberry sauce, gravy, and stuffing. It's so fun to see what other food you all choose to bring! We always have a fun and wonderful feast!!

See you then!
—Mimi Rodes,
Co-President



Diamonds in Winter
Runner, by Susan Porter,
from *Handwoven*,
Sept./Oct. 2015

January Guild Meeting (Zoom)

Our January Guild meeting will be held on Thursday, January 9. It will be a Zoom meeting presented by Ruby “Charuby” Leslie, titled “Sampling Is Not a Dirty Word.”

Ruby said of her presentation: “Are you a member of that illustrious “full-sized sample”

club, feeling guilty that you should have sampled first—but there wasn’t enough time, yarn, or money available, and you were sure your weaving software would figure out everything for you? Listen UP! The aim of sampling is to acquire information, not cause guilt or pain! Stop treating sampling as a dreaded disease—sampling IS weaving and can significantly improve your textiles.”

An inveterate sampler,

Ruby has always tried to extract as much information as possible from each warp. After years of being a closet sampler, she wants to dismantle the negative ideas that the word “sampling” invokes and turn it into an easy habit to embrace. Sampling is more than weaving or not weaving a sample at the loom before embarking on a project. It is a design tool—an easily acquired way of thinking about how to weave and create cloth. There are techniques and strategies for how to extract a maximum amount of information from a surprisingly small investment of time, money and/or yarn. The lecture covers techniques for sampling color, fiber, and/or pattern in both weft AND warp.



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.

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’s recent Zoom meeting, titled “Great Garments for Handwoven Cloth,” introduced us to the many resources on her website that can be used for creating handwoven clothing. 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



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

Three-Day Workshop with Ruby Leslie

When: April 3–5, 2025, South Valley Unitarian Universalist Society

Title: “There Must Be Fifty 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!)

Materials Fee: \$105 per person for the warp

Description: 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.

Using one color palette and a myriad of weave structures, we will take a layman’s approach to color theory and use 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.

This is an ideal workshop for weavers who feel lost designing with color and/or want to break out of their color comfort zones.

Ability Level: Beginner through advanced. Participants should be able to read and interpret a weaving draft and color order chart and successfully dress a loom.

Maximum Number of Participants: 20

Watch for a formal registration with workshop fees and deposit information to come out in the near future.

Summary of November Guild Meeting

At our November 14 Guild meeting, Sonya Campana took us on a fascinating virtual tour of a wonderful experience she had traveling with Sara Bixler and other weavers on the “Fiber Art Tour to Japan: Exploring Japanese Culture and Traditional Textiles.” We took a virtual tour of museums, markets, kasuri and Saori weaving, cotton spinning, silk reeling, natural dyeing and stenciling workshops, temples, and gardens. Sonya brought samples from the workshops she participated in, as well as beautiful textiles she got in Japan. The large group of weavers in attendance found much inspiration in her presentation. Thank you, Sonya!



Meetings of the Southern Utah Branch

The Southern Utah Branch of the Guild welcomes 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, 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

Remember 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

Intermountain Weavers Conference

IWC will be this coming summer in Albuquerque, New Mexico on June 17–21. Registration opens January 10. Information about the conference is available online at <https://www.intermountainweavers.org>.

Cover Background Photo

Christmas table runner in cotton, woven by Jane Kemp as a beginning weaver in the 1990’s.



Book Review: Unraveling Strategies for Handwoven Clothing

Unravel is an unusual word; it is one of the few words where the “un” prefix does not affect the root word’s meaning. Compare to unusual—without the “un” it becomes usual. Raveling (or unraveling) is also a key issue with sewing clothes from handwoven fabric. This month’s column focuses on our Guild library’s holdings on converting handwoven cloth into clothing, and I have organized the five reviewed books by the strategies they use to deal with potential (un)raveling. (The wonderful book Handwoven, Tailormade was reviewed in the November newsletter.) Of course, one strategy is to simply use yardage to adorn the wearer. Some examples of this are Guatemalan head-pieces and skirts, saris, turbans, or the keffiyeh worn by Arab men. Two more strategies are to construct clothing from rectangles, thereby avoiding cut edges, and to avoid cutting the fabric by shaping it on the loom. The first book reviewed is a champion of these later two strategies.



Weaving You Can Wear, by Jean Wilson, with Jan Burhen (1973)

Though I had never before opened this book, I was familiar with its iconic cover photo, featuring a person garbed in a large-hooded poncho-like robe that we later learn is called a Burhenoose, and resting her right hand on a guanaco. The book’s first chapter is a brief review of ethnic garments, which then serve as inspiration for many of the presented handwoven garments. Chapter 2 has general garment specifications—including suggested sizes for armholes, neck openings, and sleeve diameters—and advice on laying out pattern pieces. Importantly, this chapter also provides a key to the hand-drawn layouts shown throughout the rest of the book. Chapter 3 shows a wide range of ethnic-inspired garments sewn from handwoven cloth, including the Guatemalan huipil, African pants (two rectangles + a square), ponchos, tunics, and even a harem gown! The weaving itself is the topic of chapter 4, and includes how to shape fabric on the loom (e.g. by inserting slits or narrowing the warp during weaving), and using double weave to generate tubes (e.g. for sleeves). Accessories, including bags, umbrellas, and parasols, closures, and embellishments are detailed in chapter five.

This book is fun, in part because it is quite dated. Most featured outfits speak to the sensibilities of the 1970s, and the models, their poses, are a flashback. But, as we all know, fashion is cyclic; who knows when these styles might become popular once again? And there is inspiration. For me, it is that robe on the cover, which is most appealing. I am thinking that if constructed from a light and soft fabric, it might make a great bathrobe!



A Cut Above, by Virginia West (1992)

Virginia West calls designing clothing an elegant experimentation, and in my opinion, her experiments are elegant indeed. Her major strategy for dealing with the (un)ravel potential is to avoid cutting by using squares and rectangles, but she achieves a better draping garment by using the cloth on the bias. Included are instructions for 23 different items made using a minimum of cuts. The book starts with finishing tips, including the predictable hem stitching, but also others, including the Hong Kong finish (single and double), which is a great method for joining narrow bands of fabric. I find myself especially attracted to the Josephine’s Coat of Many Colors, and this book makes me think my sewing skills might be up for it.

Traveling Weaver’s Wardrobe, by Anita Luvera Mayer

This pocket folder contains nine sheets with diagrams illustrating construction of sweaters, jackets, shirts, dresses, and multiple ways to wear a scarf; her strategy for ravel control is to mostly use rectangles. As a short person, I suspect many of these items look best on Anita’s tall and lean frame, but there is something for everyone in her presentation of simple approaches and versatile styling.

Handwoven Clothing Felted to Wear, by Anita Luvera Mayer (1988)

When an outfit woven of wool is the goal, another strategy for dealing with potentially raveled edges is to felt the cloth. Felting entails agitating wool fabric in water, often with detergents and high temperatures, to encourage the wool fibers to lock together. The process can produce considerable shrinkage, while at the same time profoundly stabilizing the fabric, even to the extent of making its original woven structure disappear. In this book, Anita Mayer presents a comprehensive review of felted cloth and its use.

A historical perspective on felting, and use of felt for garments, is presented in chapter 1. Felting cloth was an important industry in biblical times (referenced in the Old Testament), and its usefulness for garments can be seen by its widespread use in cold regions, including Serbia, Russia, and Scandinavia, and even Canada, where first-nation people built clothing from Hudson Bay blankets. Chapter 2 presents Ms. Mayer’s approach to garments—simple lines, few darts, use of narrow strips, and embellish, embellish, embellish! Chapter 3 presents a fascinating and detailed description of the felting process, and the included alternative strategies would allow anyone to undertake felting in their own home. Dealing with the edges of felted fabric is covered in chapter 4; this includes how to secure the edges prior to felting and how to enhance edges after felting for decorative or stability reasons. Surface embellishment, the topic of chapter 5, is in true Anita Mayer form. Finally, there is an important table on pages 95–96—it presents details on producing felted fabric using 17 different commercially available yarns. This table gives us recommended setts, weave structures, fulling approaches, and the anticipated shrinkage. This is an incredibly useful table, though I suspect that the shrinkage data for Brown Sheep and Berga Tunagarn yarns were mixed up for the different setts.

I really loved this book. Its margins are filled with amusing or heartfelt quotes, the felted clothes are modeled by Anita herself, and it has a lot of very useful content. I don’t know that this book convinced me to felt my handwoven fabric, but I am happy to know that this is the place to turn should I ever decide to do so.

Leftovers and What to Do with Them, by Daryl Lancaster (2006)

This 40-page monograph fills a special need for anyone sewing with handwoven fabric: It provides suggestions for all those precious scraps. It has the appearance of a printed PowerPoint presentation, and includes ideas for making Christmas ornaments, baskets, boxes, bags, postcards, refrigerator magnets, and more. Approaches include wrapping cording with strips of handwoven fabric, stuffing flat pieces sewn together, and making bias tape. There are prominent roles for fusible interfacing, ultra suede, and the sewing machine. The many ideas presented here could be the jumping-off point for lots of creativity

—Leslie Sieburth

Member Profile: Eileen Barry



This month our featured weaver is Eileen Barry. Eileen grew up in Long Island, New York. While attending Buffalo State University she took her first weaving class, which she admits was over 50 years ago! Currently retired, Eileen spent over 30 years as a first-grade teacher with the Salt Lake City School District. Teaching school and raising children kept her very busy, but now that she is retired she has found more time to focus on honing her weaving skills.

Eileen fondly remembers her first weaving project at Buffalo State, which she completed on a table loom. Like many of us, she was amazed at how she was able to create her own cloth. After moving to Salt Lake, she constructed her own frame loom to create wall hangings and eventually purchased a Schacht four-harness table loom.

After moving to Salt Lake she also attended several of our Guild meetings, but work and children kept her away from weaving for a

while. In the early 2000s her friend Karen Elrond encouraged her to attend a class at the Pioneer Craft Center on Color Gamps, and her passion for weaving was reignited. The experience of working on a floor loom with so many colors inspired her to purchase her own used Baby Wolf floor loom and to rejoin the Guild.

While Eileen is not able to attend very many Guild meetings, she enjoys the ones she is able to attend. Her favorite parts are seeing what creative things members have woven and the sense of community that being with a group of people with a shared love for weaving brings. She has attended a number of the Guild's workshops, which often result in more ideas than she is able to carry out.



Beiderwand project

handwovenmagazine.com/doubleweave-part-2-beiderwand-and-lampas/). She learned the technique in a workshop with Robin Spady several years ago.

One of Eileen's favorite projects was a baby blanket that she wove from a log cabin pattern in *Handwoven* for her daughter-in-law's baby. The blanket matches the color theme for the baby's room. While she wasn't initially keen on the colors, once she started weaving she fell in love with the piece.

If you happen to run into Eileen at a meeting or a workshop, introduce yourself! She will likely have lots of ideas about colors and patterns to share!

—Nicole Lohman

Eileen loves weaving anything with color! She often adds a few extra feet of warp to her projects to experiment with at the end of a project to see what happens, and she saves the results of a multitude of uses. Currently she is working on a project on her 8-shaft table loom to weave a series of beiderwand pieces that she plans to sew into potholders. (Beiderwand is a type of German double-weave fabric woven in tabby, often in blocks—*Handwoven* talks about it in this article: Beiderwand and Lampas, <https://>



Baby blanket for her grandchild

2024–2025 MMAWG Board

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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

The Weaver's Bag, December 2024
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Shuttle-Craft Bulletins: Looms

The Shuttle-Craft Bulletins covered in this article are from December 1939 and June 1940. These Bulletins are on the Guild website (mmawg.org) under the Bulletins Tab.

Mary Meigs Atwater designated the December Shuttle-Craft Bulletin issue as the equipment and supplies issue. In 1939, she began with a discussion on the difference between men and women in their attitudes toward tools. She noted that she had seen weavers, mostly women, weaving on the “darndest” looms without complaint.

She wrote that if you want to weave, you should do so on a modern loom, with steel heddles, a metal reed, a sectional warp beam, heavy beater, plenty of treadles, adequate space underneath, and one that will provide a clear, wide shed.

She bemoaned looms being offered at the time to save space or money, naming some examples. One of them, the Guildcraft Thackeray Utility Loom, was produced in Ontario between 1920 and 1940 in order to provide a small, quiet portable loom for domestic weaving needs. While it has 4 shafts, it looks much like a rigid heddle loom. The Spinning Wheel Sleuth (<https://spwhsl.com/product/supplement-19/>) has a brochure with an image of it. Mary was not impressed. But even more, she was irritated by the weavers who were using good looms that were out of adjustment.

She recommended that weavers should know knots, especially the square knot, snitch knot, and the weaver’s knots. Mary said that she met too many weavers who were unfamiliar with these. There are many online references for learning these knots. One of them, the Lamb on the loom blog has many (<https://www.lambontheloom.com/blog/knots-knots-knots-the-weavers-knot-beyond>).

Mary recommended one should have a good loom in adjustment and never tie a hard knot on a loom. She did not like a loom equipped with “gadgets” but preferred that a loom be as simple as possible. She did however recommend a narrow shelf attached to the front beam by a Guild member and provided a sketch of the shelf—much like a wolf trap on a Schacht loom.

Weaving drafts were included in both issues. In 1939, Mary provided a draft for a Mexican girdle, or belt done in fine cotton with figures like stars, crosses, diamonds, etc. done in pickup on one side and rep on the other side. The warp in 20/2 cotton would be sett at 80 epi. The weave may be a supplementary weft pattern inlay, as described by Laverne Waddington, of Backstrap Weaving; see her tutorial at <https://backstrapweaving.wordpress.com/2010/01/29/backstrap-weaving-a-tutorial-and-some-terrific-tiny-projects/> ink and the sample here (right) from the Guild collection of Mary’s samples. The pickup figure does not show on the back of the fabric.

In 1940, Mary repeated many of her issues with looms out of adjustment. She had a long list of “don’t’s” that she included as a separate session at her summer weaving institutes. Take a look at them; not all are about the loom. Here are a couple of my favorites:

“Don’t fail to correct a mistake in threading or a mistake in slewing. Such mistakes make ugly streaks the full length of the web. But—

“Don’t be too ‘fussy.’ There are slight errors in treadeling (sic) that do not injure the effect.”

She included a Finnish weave piece that she wrote about earlier. She called the figure in the Bulletin an odd pattern that may be traditional. She saw it in two different locations during her summer travels: Duluth and Minneapolis. Both areas would have had weavers of Finnish traditions.

We have the Finnish weave piece in the Guild collection, shown here (left), woven in linen. It is to be woven wrong side up, and the threading and treadling for it are in the Bulletin.

—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 February, date and location to be determined. The topic of discussion will be weaving blankets from the May 1931 and February 1936 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
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

