

# The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • June 2013 • Vol. 58 No. 9

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## June Guild Meeting

**What:** End of Year Party in Midway!

**When:** Saturday, June 15, 2013, 10:00 a.m. to 2:00 p.m.

**Where:** Diane Haueter's Home, 260 North 777 East  
(Haueter Lane), Midway

### Greetings Fellow Weavers!

Another year has rolled by and it is time for our June meeting (aka End of the Year Party!). We have a potluck lunch, with drinks provided by the Guild, and the opportunity to participate in some fun activities.

This year's party will be held at Diane Haueter's home on Saturday, June 15, from 10:00 a.m. to 2:00 p.m. Her address is 260 North 777 East Haueter Lane, Midway, Utah. (See directions and contact information below.) Bring a folding chair if you have one. Diane has some chairs but not quite enough.

The Potluck Lunch will begin about noon. Please bring something yummy to share with others. Besides lunch, we have not only one, but three interesting activities going on!

**First, there will be the Jazzy Junque Jubilee,** where interested members can sell items from their stash. Drop-off for these labeled items begins at 10 a.m., with the sale lasting from 12 noon to 3:00 p.m. Items can be picked up at 3:00 p.m. If you have any questions, please contact Julie Schwartz at 435-654-0746. Please see the form to fill out on the Guild website. If you cannot attend the sale but would like to sell some items, please call Jeannette Tregagle at 801-971-6925 and make arrangements with her to take your items up to the sale, as I will be out of town until Friday, June 14, and cannot help as indicated in earlier newsletters.

**Second, we will have a chance to learn some Shibori Dyeing Techniques.** Members have pre-ordered their silk scarves, and Diane and Patti Pitts will be instructing in some different dyeing techniques. Participants should bring an apron, bucket, and plastic gloves. You will also need a glass wine or a glass water bottle that is about the same size. (A PVC tube of the same size will also work.) These need to be able to go



into a steamer. If you are interested in dyeing but haven't preordered, you can still contact Diane (see information below.) If you are not participating in the dyeing, you can certainly watch and learn.

**Third, but not least, will be the year's Guild Challenge Reveal:** scarves woven from our stash. I can't wait to see the creations our members have come up with!! Be sure to bring your scarf to show everyone. Also, please bring any other show-and-tell items. During our lunch break, it will be fun to see what you have been working on.

It will be a busy and fun Saturday to be sure. I hope everyone can make it! —Sonya Campana

### Contact Information for Diane and Directions to Her House

**Telephone:** 435-654-1486

**Email:** dianehaueter@gmail.com

**Directions from Salt Lake City:** Take I-80 East, then exit onto Highway 40 East (Exit 146). Continue east about 10 miles to the first traffic light, which is at River Road. Turn right onto River Road. Follow River Road to Main Street in Midway and go left (east) on Main. Turn left onto 777 East Main or Haueter Lane, and follow the dirt road to the end.

**Directions from Provo:** Take US 189 to Charleston Road (UT 113). This is the first road you come to at the end of Deer Creek Reservoir. Turn left onto Charleston Road, which is the only way you can turn. Continue to Main Street in Midway. Turn right onto Main and then left onto 777 East Main or Haueter Lane. Follow the dirt road to the end.

**Note:** You do not need to go into Heber in order to get to Midway. ☒

# President's Message

## THANK YOU

*Thank you for allowing me to serve on the board these last two years. It has been a wonderful opportunity to become better acquainted with each of you. I have learned so much from this association with Guild members, most of whom are far better weavers than I am. But beyond the weaving, the building of friendships and the camaraderie of the parties, workshops, and Guild meetings have been a real source of joy to me.*

*Thank you to the other board members who made my job easy and were always willing and volunteering to do more than what was expected of them. The same could be said of past board members who served as mentors for our board. I hope that we can return the favor for the new board, each of whom has so willingly accepted nominations to work for the Guild.*

*If you are not already serving on the board or a committee, please volunteer. You meet the most wonderful people in those committees.*

—Jo Stolhand ☒

## Summary of the May 9 Guild Meeting —Weaving with Inlay, Pickup, and Split-Shed Techniques, by Judie Eatough

The discussion for the meeting included inlay, pickup, and split-shed techniques, any one of which could have filled the time at the Guild meeting. So, it was a whirlwind tour of these techniques, given by **Judie Eatough**. But first, we had our regular show and tell, during which Guild members showed pieces woven with plastic bag weft from various sources, a tartan scarf woven with alpaca yarns, examples of inlay from Mexico, Theo Moorman pieces from the workshop revisited—framed in a black mat to really make the colors and the design pop. There were also Peruvian and Guatemalan wool bands and ponchos, beautifully illustrating the pickup technique. There was a huck lace sampler scarf, which was a preview of the challenge due in June. There were examples of woven blankets from a Glimakra kit of Tuna yarns, in honeycomb and for doll bedding.

**Jeanette Tregeagle** continues working on the Guild looms, and she showed the next refurbished table loom. **Kathleen** talked about the

woven scarf challenge due in June—using up those odds and ends from the stash—and showed several texts and samples of tartans as the Shuttle-Craft Bulletin #2 addressed tartan weaving. **Diane H.** reminded us that we need to sign up for the shibori scarf dyeing at her place at the June meeting and reminded us to bring our stash extras for the Jazzy Junque Jubilee sale to be held then as well.

**Renee Page** then updated us on the Shuttle-Craft Bulletin #2 (published 89 years ago!), which has been posted on the Guild webpage. And Judie E. has also developed a color computer draft for the tartans in the issue. You can download the zip file from the site.

We have three new Guild members: **Peggy, Gabriele and Lynn**—welcome to the Weaver's Guild!

Announcements included the following: Demonstrators are needed for the July 4th Colonial Days in Orem on July 3-6. Contact Judie if interested. Judie brought a copy of *Interlaced*, a new publication by the Boston Weaver's Guild, for the Guild library.

For the meeting discussion, Judie Eatough talked about inlay, pickup, and split-shed weaving. She had a lot of information, and it was a challenge to keep up. These techniques are all weaver-controlled methods for creating design. Weavers have pushed the four-shaft drafts over the years to accomplish these complicated looking patternings.

Inlay examples include the Theo Moorman technique that we learned at the Nadine Sanders workshop earlier this year. It is a technique that allows for more detailed design in weaving. Design techniques for inlay, such as with the Moorman technique, can be done from a cartoon on top as Nadine does, or by using color-in-weave or sewing thread, or counting, or being improvisational. Inlay is defined as extra, added, or laid-in weft that does not run from selvedge to selvedge (a note to COE applicants). An inlay that did run from selvedge to selvedge would then be known as *opphämpta*, a Swedish technique, or some other technique, but not inlay.

## Intermountain Weaver's Conference July 25–28, 2013 Durango, Colorado

The Intermountain Weaver's Conference will soon be here. If you haven't yet registered, there are still spaces in some workshops. The conference is being held at Fort Lewis College in Durango, Colorado.

Information about the conference is available online at [intermountainweavers.org](http://intermountainweavers.org).



One could use a color change to differentiate one part of some inlay to make it stand out. Or one could do an inlay in pattern, e.g., a rose in rose-path weave structure, as done in an example Judie had by Bobbie Irwin.

Pickup is a two-shaft technique that can be done on any loom. It is a technique that uses warp floats to create a design. It is a slow technique, but one that can be used widely to expand design in the weaving surface. Judie has done a lot of pickup on inkle looms and thinks that the best way to develop methods for weaving more efficiently comes from weaving itself.

## 2012–13 Guild Challenge Reveal

Kathleen McMaster has spearheaded the Guild Challenge this year with a focus on using yarn from your stash for at least 50 percent of a one of a kind scarf.

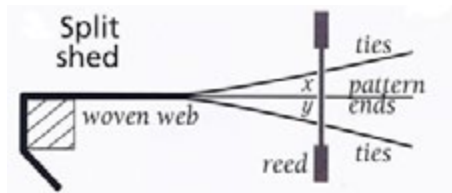
Bring your scarf with you to the June guild meeting. The reveal will be the highlight of a wonderful meeting!



She showed us a beautiful black-and-white ebony pickup stick as a useful tool in doing pick-up. With double-weave pickup—a technique in which a reversible pattern is achieved by manually picking up the threads from the bottom layer and bringing them to the top—pickup is done twice, and hanger wire or an equally fine material is useful in this technique. The wire can be left in the warp for the two pickups. Mary Meigs Atwater's Recipe Book has several charted designs for double-weave pickup.

Judie discussed a technique known as tied Beiderwand, or a poor man's drawloom. She referenced several articles by Jane Evans. (See "Woven Pictures" in Weavers 33. See Jane's website for more details: [janeevans.ca/?page\\_id=92](http://janeevans.ca/?page_id=92).) Judie

showed a tied Beiderwand sampler done in rag weft and a rug using the same technique, with diamond shapes in the patterning. Tied Beiderwand is a good structure for rugs or blankets. (See rug examples in Weavers 42 and Handwoven Nov/Dec 1993.) Judie showed a table runner from the Handwoven May/June 2000 issue (now available digitally).



When using a turned twill weave, the web is either warp-faced or weft-faced; however, if you have shaft 1 down and 4 up, leaving 2 and 3 in between or in the split shed (illustrated below in the figure from a Jane Evans article in Weavers 33), you can weave over or under 2 and/or 3 and get different effects. Depending on how those shafts are threaded color-wise, such as in the colorful block weave towel by Joanne Tallarovic that Judie had, the results could be very variable and interesting.

This technique gives a lot of possibilities with a four-shaft loom. Counterbalance looms lend themselves to this technique. Using a table loom is a little more difficult. This can be made a little easier by using a wood stick on top of the lowered threads to hold them in place.

Another weave structure that can be used with pickup is Atwater Bronson lace, for which you only need 3 shafts, threading 1,3,1,3,1,2. You can control the float length by the size of the unit repeat. The difference between the pickup and the weft floats is based on what is happening with shaft 3. Judie showed a piece of design work in lace, e.g., leno border on gauze weaves.

There are a lot of possibilities with the split-shed technique—it is yet another tool in the basket. ❧

### Recommended references:

- *More on Moorman*—Theo Moorman inlay adapted to clothing by Heather

Lynn Winslow (in the Guild Library, W105)

- *The Techniques of Freeform Design*, by Nancy Searles (in the Guild Library (W065))
- *Tejido Huave and Beyond*, by Eireca de Ruiter
- *Sheer Delight: Handwoven Transparencies*, by Doramay Keasby (includes inlay and how to do edges)
- Rebecca added some sites via the Guild list for examples and additional information:

– *Backstrap weaving*: [weavevolution.com/group/backstrap-weaving/beginner-tutorial-two-warp-float-patterns-11108](http://weavevolution.com/group/backstrap-weaving/beginner-tutorial-two-warp-float-patterns-11108). This is a written tutorial with photos. There are about four sections of the original tutorial, and then there is a link to some videos. I found it very useful to watch the videos and see the new shed that gets created when she hand-selects specific warp threads while keeping others lifted as a group.

– *Split shed*: [weavezine.com/content/31-double-faced-weave-saddle-blanket](http://weavezine.com/content/31-double-faced-weave-saddle-blanket). This article explains: "Warp ends are threaded onto both shafts as usual, but with one important addition: between each pair of threaded ends is a floating end that is not threaded into a heddle, and thus neither rises nor falls as the treadles are pressed. These floating warp ends split the shed when a treadle is pressed."

It looks like there are many interesting articles to explore at [www.weavezine.com](http://www.weavezine.com).

## Jason Collingwood workshop in Salt Lake City!

November 9, 10, 11, 2013  
(Saturday, Sunday, and Monday)

As the son of renowned rug weaver Peter Collingwood, Jason has carried on the tradition of innovative and excellent rug weaving and teaching started by his father. Jason will be traveling in the United States from England in 2013 and teaching at various guilds including the Mary Atwater Guild.

Registration materials for the workshop will be available soon.



# Shuttle Craft Bulletin #3— The Matilda Bacon Overshot Pattern

The following information, written by Maureen Wilson, helps us understand and appreciate Mary Atwater's Shuttle-Craft Bulletin #3, November 1924. This is the bulletin that we are reading in June. The first three bulletins were sent as a group to everyone on the Guild list, or you can find the bulletins on the Guild website.

Matilda Ellen Kimball was born in 1799 in Russia, Herkimer County, New York. She married Hosea Bacon on Christmas Eve 1828, in Gaines, Orleans County, New York, which was 184 miles to the west. She had six children, three daughters and three sons, and died there in 1886. She was a weaver. The pattern featured in the Shuttle Craft Bulletin #3, November 1924, is from the coverlet she wove in 1820, at the age of 21, at Graystone, Albion, Orleans County, New York. A coverlet from this time period would be considered an old pattern by Helene Bress, who wrote the two-volume work titled The Coverlet Book: Early American Handwoven Coverlets. This pattern was lent to Mary Meigs Atwater by

Matilda Bacon's great-great grandson, who is not named. How wonderful would it be to have a weaving draft handed down from a great-great grandmother?

Mary Atwater did not know the "old name" for the draft, and she proposed that we know it by the name of the weaver. Hence, we have the Matilda Bacon pattern. Perhaps we will hear of another name from one of the Shuttle-Craft Guild members in a later bulletin. Helene Bress pointed out in her book that not all coverlet patterns were named.

Mary Atwater pointed out that the charm of the pattern is the halftone stars that accompany the star figures, like reflections in water. Deanna Baugh helped me determine, as best

we could, that these halftone stars are those outlined in figure 1.

The copy does not show the halftones very well, so I've included the figure from Judie Eatough's Weavenotes online site (see figure 2), which indicates the pattern floats, background, and halftones.

In Weaver's Craft, Spring 2001, Jean Scorgi states that the halftones occur because the shafts are used in more than one combination. Halftones occur on either side of the weft floats.

Mary Atwater explained that the draft is written from the beginning of the flowery figure (see figure 3) to the end of the plain figure (see figure 4), also known as a table. She indicated which section might serve as a border, where to begin the draft, and where to place the center seam for a coverlet. There is a lot of information in this draft.

Mary Atwater also described other ways that the pattern might be used. For example, one could weave the small figure between threads 40 and 96, which she called "Butternut" (see figure 5) or other sections within the whole pattern. She then describes a way to better see these patterns using two mirrors.

I'm looking forward to seeing this pattern woven up. I hope to do so soon.

—Maureen Wilson ✨

**Note:** The Matilda Ellen Kimball Bacon family history may be found at [skives.net/genealogy/tng/familygroup.php?familyID=F3554&tree=ski](http://skives.net/genealogy/tng/familygroup.php?familyID=F3554&tree=ski)

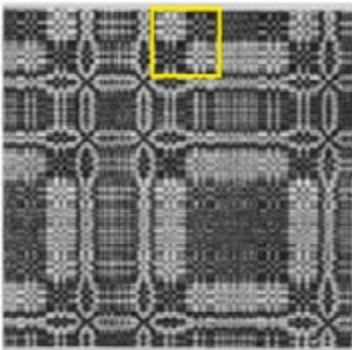


Figure 1. Matilda Bacon Overshot Pattern, stars and halftone stars.



Figure 2. Halftones identified, from Judie Eatough's Weavenotes site: [weavenotes.net/overshot.htm](http://weavenotes.net/overshot.htm)

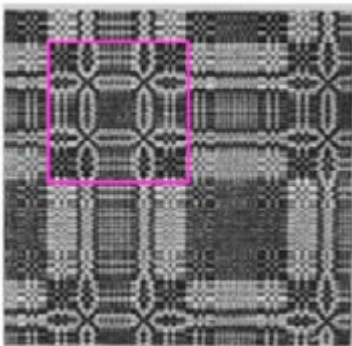


Figure 3. Matilda Bacon Overshot Pattern, flowery figure.

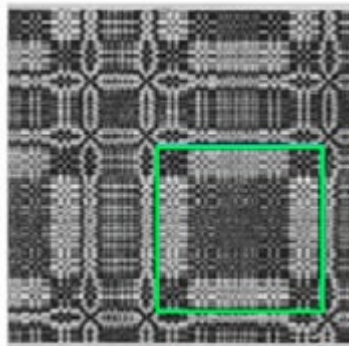


Figure 4. Matilda Bacon Overshot Pattern, plain figure or table.

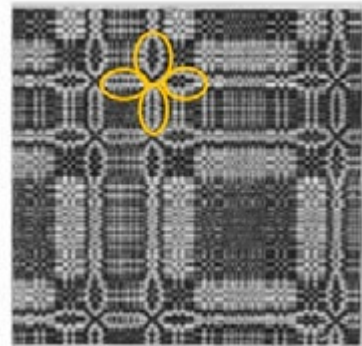


Figure 5. Matilda Bacon Overshot Pattern, butternut section.

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

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The newsletter is published 10 times a year. Any articles or information should be to the editor by the 20th of the month.

To join the Guild send \$30.00 (\$35.00 to receive the newsletter by mail) to Maureen Wilson, 1883 Texas St., Salt Lake City, UT 84108

To join the Guild e-mail list:  
MMAWG-subscribe@yahoogroups.com

**Guild web page:** www.mmawg.org

Guild meetings are held the 2nd Thursday of the month at the Unitarian Church 6876 South Highland Drive (2000 East)

**2012–2013 MMAWG Board**

**President:** Jo Stolhand, 801-521-0069, jstolhand@q.com

**Vice President:** Sonya Campana, 801-733-5888, sonyacampana@yahoo.com, and Jeanette Tregeagle

**Secretary:** Maureen Wilson, 1883 Texas Street, SLC, UT 84108, maureenmwilson@yahoo.com

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**Hospitality:** Beth Myrer, 801-373-3840, betsyboo100@hotmail.com

**Library and Equipment:** Joanne Spotten, 487-9133, joanne@the.computer.com

**Grants Officer:** Mimi Rodes, 9 Courtside Lane, Sandy, UT, mimirodes@comcast.net

**Guild Show Chair:** Mimi Rodes

**Newsletter:** Susan Hainsworth, 801-292-1169, susanhainsworth@gmail.com; Jane Ann Peters, 801-446-8923, janeannpeters@comcast.net

**Website:** Judie Eatough

**HGA representative:** Sara Lee Neill, 801-829-3703, slneill@xmission.com

# Guild Calendar 2012–2013

**Saturday, June 15, 2013,  
10:00 a.m.–2:00 p.m.**

Shibori dying, studio tour,  
potluck picnic, show and tell,  
and Jazzy Junque Jubilee  
at Diane Haueter's  
home and farm in Heber.  
(See page 1 for details)

## Nominations for the 2013–2014 Guild Board

The following people have been nominated for the 2013–2014 Guild board. Guild members will vote on these names at the June meeting.

**President:** Sonya Campana

**Vice President:** Kathleen McMaster

**Secretary:** Deanna Baugh

**Treasurer:** Kira Masnica

**Grants Officers:** Mimi Rodes (Fiber Festival 2014 Chair),  
Susan Hainsworth (Guild Show 2015 Chair)

Appointed positions for 2013–2014:

**Guild Website:** Judie Eatough

**Hospitality:** Beth Myrer

**Librarian:** Joanne Spotten

**Newsletter:** Susan Hainsworth, Jane Ann Peters,  
Maureen Wilson

**Loom Rehabilitator:** Jeanette Tregeagle

**HGA Representative:** Sara Lee Neill