



The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • September 2013 • Vol. 59 No. 1

September Guild Meeting

What: Opening Meeting for the 2013–2014 Guild Year

When: Saturday, September 14, 2013, 10:00 a.m. to 2:00 p.m.

Where: Sara Lee Neill's Home, 1180 West Old Highway Road, Morgan

On Saturday, September 14, we will start our wonderful 2013–2014 Guild year! Our opening meeting will be held from 10:00 a.m. to 2:00 p.m. at Sara Lee Neill's home in Morgan, Utah. We will get to see Sara Lee's studio, have a potluck lunch, and hear reports from some of our Guild members who attended workshops at the Intermountain Weavers' Conference (IWC) this summer. Beth Myrer will also be helping us make felted bowls.

For the felted bowls, you will need wool roving, a bucket, and the panty section of an old pair of pantyhose to hold the roving in place during felting. We will have balloons at the meeting to use as a form for your basket. In Salt Lake City, you can purchase wool roving at Unraveled Sheep or Knitting Pretty, and there will also be plenty at the meeting to share.

President's Message

Hi Weavers!

I hope everyone has had a summer filled with sun, fun, and of course, weaving! Pretty soon it will be September, when dues are due and our Guild officially begins its activities.

In September we will have our Season Opener on Saturday, September 14, from 10:00 a.m. to 2:00 p.m. at Sara Lee Neill's beautiful home in Morgan, Utah. For more details and directions, see the article in this newsletter about this most enjoyable event. I hope everyone can go—there will be a studio tour, potluck lunch and a fun fiber-related activity.

In October, we will be meeting on the first Thursday, October 3, at the SVUU church. Sharon Alderman will be giving a presentation titled "Designing Fabric Meant to Be Worn."

President's message continued on page 2

Please bring a chair, a dish for the potluck lunch, and something for our show and tell if you desire. The Guild will provide drinks.

Directions to Sara Lee's home

1180 West Old Highway Road, Morgan (she really lives in the village of Stoddard). Phone number is 801-698-5034.

From Salt Lake City: Travel north on I-15. At Farmington, take exit 324 onto US-89 North toward I-84 East. Take I-84 East toward Wyoming. Get off at exit 96 (Peterson/Stoddard exit). Turn left at the stop sign and then right at the yield sign toward Stoddard, which puts you on Old Highway Road.

Her driveway is 5.1 miles from the yield sign on the left side of the road. Look for a log structure with a "Farm Fresh Eggs" sign.

From Park City: Travel west on I-80 toward

Cheyenne. Merge onto I-84 West toward Morgan. Take Exit 103, turn right onto State Street, and then turn left at the yield sign onto N 700 E, which becomes Old Highway Road. Go approximately 2.1 miles. Her driveway will be on the right, just past the log structure with the "Farm Fresh Eggs" sign. ☘

Change in Guild Meeting Schedule

Our monthly Guild meetings will be changed to the FIRST THURSDAY of each month, rather than the second Thursday. This change accommodates a scheduling request made by the South Valley Unitarian Church, where we hold our meetings.

Guild Officers for 2013–2014

The following elected Guild officers were accepted unanimously by the Guild members at the June meeting:

President: Sonya Campana

Vice President: Kathleen McMaster

Secretary: Deanna Baugh

Treasurer: Kira Masnica

Grant Officers: Mimi Rodes and Susan Hainsworth

President's message continued from page 1

We also have Jason Collingwood coming on November 9, 10, and 11, to teach his rug weaving workshop! Maureen Wilson is chairing this event. Please see the workshop information page on the Guild website if you are interested in registering, and contact Maureen if you would like to help with the workshop. Jason will be teaching our November Guild meeting on the evening of Monday, November 11. This is a change from our regular meeting day, but for Jason Collingwood, we can make a change!

Not only do we have fantastic monthly meetings planned, we will be having our biannual Fiber Festival in April! Mimi Rodes will be chairing this activity. There will be an evening reception with a speaker, a presentation by our visiting weaving expert, Rebecca Winter, and mini-workshops led by local fiber artists. Put this in your planner—this event is not to be missed! Rebecca Winter will also be teaching a three-day workshop immediately after the fiber festival.

Our Guild Challenge this year will be “Fashion Fibers.” So, get creative and make something beautiful to wear. This can include weaving, surface design, knitting, etc. At the end of the year, in May, we plan to have a Fashion Show to show off all our beautiful handmade items.

I am truly excited about the year ahead of us in the Guild! The Board and I are working hard to make our meetings as educational and fun as possible. I am looking forward to seeing you all again, and feel free to give me a call or shoot me an e-mail with any questions or concerns you may have.

Happy Weaving!

Sonya Campana ☼

Summary of June Guild Meeting— Shibori Dyeing at Diane Haueter's Home

The June Guild meeting was held on June 15, 2013, at Diane Haueter's lovely home in Midway. We dyed silk scarves using a shibori technique, under the guidance of Diane and Patti Pitts. It was a gorgeous day to dye.

But first, we had Guild announcements: we are changing the regular Guild meeting dates to the first Thursday of the month, due to a scheduling request from the Unitarian Church. Our first meeting there will be in October. The new Guild Board nominations were read, and Charlene Lind moved for acceptance of the Board. The vote in favor was unanimous.

Sonya kicked off the meeting by thanking the outgoing Board as well as Diane and Patti for hosting the meeting and providing the dyeing guidance. Then the shibori dyeing commenced. Diane and Patti showed samples and techniques for folding or twisting the silk scarves and wrapping them on wine bottles, canning jars, PVC pipe sections, or thick marine

rope. Color recipes in earth tones from a Carol Soderlund workshop on color mixing for dyers (see more on her website carolsoderlund.com) were provided, and the silk scarves were presoaked in vinegar. We selected our color way, manipulated the scarves, applied the dyes, and steamed. After the prescribed steaming time, scarves

were rinsed and dried in the sun.

We had our potluck lunch, with beautiful valley views and our regular outstanding fare.

Afterwards, we had our show and tell on the dyeing results and the Guild scarf challenge to weave a scarf from our stash. Colors and shading effects of the dyeing were incredible. Some of the things observed from the dyeing effort: some got the color selected, but some recipes with very little yellow, for example, did not turn out quite as



Dyeing in a beautiful setting

expected. Small amounts of dye were difficult to measure. Some selected color ways from sections other than the earth tones got some very interesting color results, which would be a chal-



Renee Page's Scarf

lenge to repeat. Tight twist in the silk gave a lot of resist and larger areas of white, as one would expect. Rubber bands used to attach to the form also provided resist. One type of treatment included accordion fold, spiral wrap around the PVC pipe, scrunched together, and wrapped tight with rubber bands. ReNee got an interesting pattern by deliberately leaving one area

white, using a fan fold on the PVC pipe fixed with string. She got a good color break. We noticed that green is a difficult color to obtain. The scarves wrapped on the marine rope with a tight twist achieved a marbled effect. Some colors were a surprise, but all of the scarves looked beautiful. One member applied some synthrapol to the silk as a resist. Another marine rope scarf had a circular pattern, and the dyer said that she twisted the silk as she scrunched it on the rope for a beautiful muted effect.

For the “weave a scarf from your stash yarns” challenge, there were several Guild members who responded. Some examples included a houndstooth scarf in wool, collapse weave from handspun samples, a gemstone silk that was in a stash for 10 years, striped woven with a silk merino blend, a log cabin scarf in chenille, a black and white pinwheel scarf from soft sock yarn, huck lace from recycled sweater yarn, and a supplementary warp from a sock yarn and alpaca silk blend.

Other show and tell—we do love to see what others are up to: examples of shibori dyeing with indigo illustrating different patterns, stitched shibori, including one sewn with a sewing machine for an interesting resist, coin pattern, and some gold silk over-dyed with indigo to give a beautiful green. A rug in bulky wool weft and doubled worsted weight, and the leftover piece was stitched into a bag. A tapestry of Lake Tahoe, with beautiful shading, based on a photograph, highlights added after the piece was woven. An organza

**It's Time
to Join the Guild**

You can't find a better bargain than Guild membership! The Guild provides so many opportunities to learn and to associate with great artists. Guild dues are \$30 per year. Dues go to Kira Masnica, 1042 Fort Union Blvd. #138, Midvale, UT 84047.

silk scarf, dyed with a resist. A crocheted bag, charted designs recommended from Dover Publications; they are not copy written. A medieval book binding with birch (pronounced



Examples of low and high resist

“Book”) from a Jim Croft workshop near Santa, Idaho. You can see examples on his website: Oldway Bookarts Tool and Workshops: traditionalhand.com/oldway

Many thanks, Diane, for opening your home to the Guild, and to you and Patti for your instruction. I certainly learned a lot about the Shibori technique.

—Submitted by Maureen Wilson ✨

**Jason Collingwood
workshop in
Salt Lake City!**

November 9–11, 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 applications (on the Guild website) will be accepted until September 14.

Shuttle-Craft Guild Bulletin #4, December 1924

This is the fourth monthly Bulletin by Mary Meigs Atwater for the Shuttle-Craft Guild. The main part of the article addresses double weave, particularly weaving seamless bags and double-width material. This is weaving two layers of cloth, which lie one over the other on the loom.

The Shuttle-craft instructions are written for a sinking shed, and the basics are given. Both the seamless bag and double-width fabrics are illustrated with a cross-section diagram, threading, and tie-up, which has been enlarged and edited for readability below. For the tubing, a seamless bag with an outside layer in yarns or silks with any decoration is recommended and for the interior lining, a plain material. With this setup, the bottom layer is woven with the first shot from right to left, while the shot from left to right will weave the upper. For tubing, omit the first heddle (#1) in the threading to avoid a double thread that would be in the warp on one side. This weave is woven with one shuttle in a continuous circle, with no breaks in the fabric.

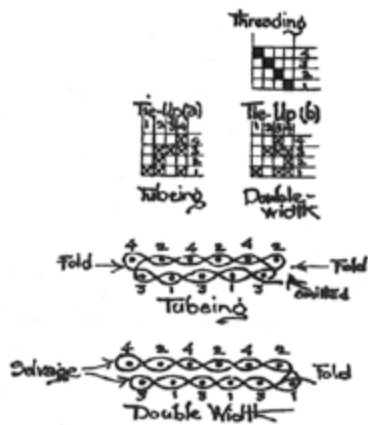


Figure 1. From Shuttle Craft Guild Bulletin #4

A double-width cloth may be woven on a smaller loom when larger

articles such as blankets or tablecloths are desired. The diagram also illustrates how this cloth would be woven in two layers, with an opening on one side. The first thread is not omitted and the shuttle is thrown from the right to left on treadle 1, across the bottom layer (remember, it is a sinking shed), back on treadle 2 for other shed for the bottom layer, then right to left on treadle 3 for the upper layer, and back again on treadle 4 for the last shot on the upper layer.

Mary advises to take care not to have the weaving draw in along the fold or there will be a streak of tight weaving there.

In the 2010 Interweave Press Publications Book titled *Doubleweave*, by Jennifer Moore, you'll see the diagrams for tubing and double-width cloth for a rising shed setup. The figures below are my crude approximation of those.

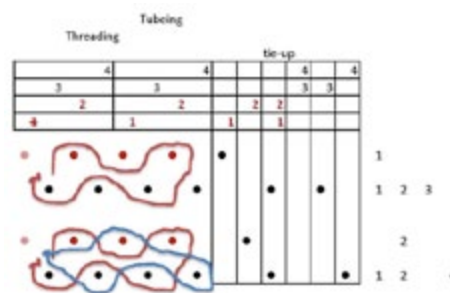


Figure 2. Rising shed tie-up and threading for tubing, taken from Jennifer Moore's book *Doubleweave*.

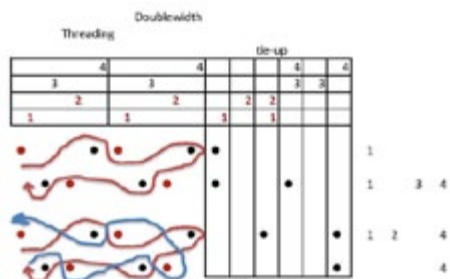


Figure 3. Double-width fabric threading, tie-up, and cross-section diagram, taken from Jennifer Moore's book *Doubleweave*.

Moore recommends the above tie-up in her double weave sampler because by separating the pattern shaft and the ones that raise the opposite layer, you are forced to be aware of what is happening to weave the two separate layers. Your understanding of the process is solidified.

Tips for success with double-weave projects are given by both Mary Atwater and Jennifer Moore and do not seem to have changed over the years:

It is the fold that is the main concern, where care should be taken; it is the one thing for which there is more attention than any other facet of double weaving. To solve this problem, Jennifer Moore recommends that above all else, you should be consistent in your weaving, and practice weaving a fold before weaving a final piece. If using a stripe in your pattern, place the color change at the fold. Use a strong, smooth extra warp thread along the last couple of warps in each layer at the fold, threaded through the same heddle and dent. Weight these extra threads separately, and pull them out of the piece after it is off the loom. Try beating your weft with an open shed to hold the layers apart. After wet finishing the piece, press the fabric to help make it smooth along the fold line.

—Maureen Wilson ☘

Other articles in this bulletin include plans for a 13-yard warping board, recommendations for throw shuttles vs. stick shuttles, a new craft shop in Providence, and chained warps for sale \$4.50 for a warp that was 16–18" wide and 5 yards long—quite a deal.



Mary Meigs Atwater— The Beginning

Mary Meigs Atwater, the woman after whom our Weaver's Guild is named, has been called the Dean of American Handweaving. She was described by her biographer, Mary Jo Reiter, as a woman ahead of her time, a great intellect, possessed of energy and talent. Fortunately for us, she chose to devote those talents to researching, recording, and sharing information about weaving. This is the first of a series of articles on her life and her writings to illustrate who she was and how she became so important to our present-day weaving world. Most of this information comes from her biography *Weaving a Life: The Story of Mary Meigs Atwater*, compiled

by Mary Jo Reiter, edited by Veronica Patterson, and published by Interweave Press in 1992.

Mary Meigs was born February 28, 1878, in Rock Island, Illinois, to Montgomery Meigs and Grace Lynde Meigs. She was named for her paternal grandmother, Mary Adams Lynde, whom Mary described as given to the strongest possible opinions about everything. She was the eldest of six daughters, who came, in her words, at intervals of a year and a half: Mary, Louisa, Grace, Alice, Cornelia, and Frances.

Mary Meigs grew up in Keokuk, Iowa, along the Mississippi River, in a house filled with people, music, and books. Her parents were both educated in Germany. Her father was a civil engineer who worked for the North Pacific Railroad and was gone for long periods of time, then later worked on the

She was described by a male classmate as one of those “brainy girls,” which pleased her. She was taken out of public school at age 14 and sent east to a finishing school—Miss Wheeler's, in Providence, Rhode Island. Miss Wheeler had studied art in Paris, and Mary was in one of the first groups that she took

to Europe to tour art galleries and study painting, going to Paris in 1894 at age 16. Mary loved it there, especially the Musee de Cluny, with its Roman ruins, tapestries, and ceramics. She described it as a “magic summer,” but sadly, her mother died while she was on the journey. She returned to



Mary, Louisa, Grace, Alice, Cornelia, and Frances

Photo from *Weaving a Life: The Story of Mary Meigs Atwater*

Mississippi River in Keokuk. When he was home, he read to his daughters from Scott and Dickens. Mary's mother read poetry to them.

The introduction to her biography contains Mary's remembrance that when she was asked what she wanted to be when she grew up, she replied “a painter.” Later she said that she was an artist, of sorts.

Mary and her sisters had governesses until she was 13, and then she went into the public school system, where she loved geometry, calling it the foundation and meaning of life.

Paris the following year, then went on to the Chicago Art Institute School of Design for drawing. Afterward, she was determined to become a muralist and returned a third time to Paris for further study. It was during this time that she met Max Atwater, a mining engineer. He proposed to her, and they were married in the spring of 1903, in Iowa. She would never return to Paris again. The next installment will cover her travels to mining towns in the West and the start of her family. ✨

**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 Kira Masnica, 1042 Fort Union Blvd. #138, Midvale, UT 84047, kira.spins@gmail.com, 801-671-4496

To join the Guild e-mail list:
MMAWG-subscribe@yahoo.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)

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Guild Calendar 2013-2014

September 14, 2013

Visit to Sara Lee Neill's home in Morgan, with potluck lunch, felting, and studio tour

October 3, 2013

"Designing Fabric Meant to Be Worn,"
by Sharon Alderman

November 11, 2013

An evening with Jason Collingwood

November 9-11, 2013

Rug weaving workshop
by Jason Collingwood

December 13, 2013

Christmas party and gift exchange,
Mimi Rodes's home

January 2, 2014

February 6, 2014

Developing greater creativity,
by Sandra Ence Paul

March 6, 2014

April 2014

Fiber Festival and three-day workshop,
with Rebecca Winter

May 7, 2014

Guild fashion show

June 2014

Studio tours, date to be announced