

The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • December 2015 • Vol. 61 No. 12

December Guild Meeting

What: Guild Christmas Party—Potluck and Fiber Gift Exchange

When: Thursday, December 17, 2015, 6:30 p.m.

Where: Mimi Rodes's home

Our December Guild meeting is our Annual Christmas Party with a potluck dinner. The turkey, gravy, stuffing, and cranberry sauce will be provided, along with drinks. Please bring a dish to accompany these delicious foods, and don't miss this culinary event!

And we will have our annual fiber gift exchange. Please bring a wrapped gift that be exchanged with another Guild member. Gifts can be anything that a fiber fanatic might enjoy. Gifts can be simple—the most important thing is to come and share in the fun!

We are most grateful that Mimi offers her beautiful home for this event, helping to make our Christmas party a magical evening. Please call or email Mimi if you need directions to her home: 801-619-6888 or mimirodes@comcast.net. (Our newsletters stay online for a long time, and we want to protect our members' privacy.) ☀ *Susan Hainsworth*



President's Message

Dear All:

Hard to believe that the holidays are already upon us! Hope everyone had a lovely Thanksgiving and that you will be able to join in the fun for the Guild Christmas party! It is always so much fun!

Many thanks to Susan and Jane for organizing the Rosalie Neilson workshop and Guild program! It

was a wonderful and inspiring workshop! The slides and samples that Rosalie showed us during her program were so beautiful as were workshop participants' samples!

Before the workshop, Sandra Sandberg and I wondered how it would be to work with a single weave structure for 35 years as Rosalie has. Now, after looking at her slides and samples, it's clear that she has pushed and challenged rep weave structure and challenged colors to achieve some very amazing effects. Some of her pieces totally "pop" with color, others become three dimensional, and others are so rich and/or subtle. She is a delightful and inspiring person!

Sonya, as our librarian, has been working on updating the library resource list and labeling new additions to the library. We should have the updated list posted to our website ready for the New Year! Thank you, Sonya! And thank you to all of the other Board members who keep our Guild humming!

Happy Holidays to All and to your Families! I am looking forward to seeing you all at the Guild Christmas party!

☀️ *Mimi Rodes*

2015–2016 Weaving Exchange: Christmas Ornaments



Since it is Christmastime, this is a wonderful time to think about Christmas ornaments. If you haven't started on your Guild challenge, this is a good time to do it! This year the Weaver's Guild is having a weaving exchange of Christmas ornaments. The exchange will be during the last meeting of the year—in June—so we will have Christmas in June! If you make five ornaments, you can exchange for five. If you make three ornaments, then you will get three back. The goal is to see

how creative you can be and how much fun we can have. Please start thinking now about any type of fun fiber-y Christmas ornament you can make. It can be made with weaving, knitting, basketry, etc.

☀️ *Jeanette Tregeagle*

Summary of November Guild Meeting



Rosalie Neilson teaching the Guild

At the November Guild meeting held on November 5, 2015, show and tell included the following weavings: *Mimi Rodes*: Navajo-style rug woven during her trip to Oaxaca. *Jeanette Tregeagle*: fine, pure silk scarf in a twill, and cotton baby wrap. *Jane Roos*: merino/silk scarf in a dropped tabby, or paper weave structure

Mimi Rodes opened the meeting and welcomed everyone. Sonya Campana announced the Spring Workshop with Robyn Spady, running from Wednesday, March 30, through Friday, April 1, 2016, at the Cultural Celebration Center. The workshop will involve different weave structures done on a round robin basis. A \$50 deposit is required to secure a place. Sonya called for teachers and ideas for afternoon workshops. Jane Roos reminded members about dues payments for the year.

Susan Hainsworth introduced Rosalie Neilson. Rosalie's home base is Portland, Oregon, where she and her husband raised their family of four children. In 1967 Rosalie began weaving, greatly inspired by one of Peter Collingwood's books on rugs, which she received in 1969. From a beginning as a tapestry weaver, Rosalie shifted her focus to rep weave.

During the course of her slide presentation, Rosalie used beautiful examples of her work to describe the structure of rep and the rep weaving process. Many of the slides showed commissioned pieces now hanging in galleries and public places all over the country.

Rosalie spoke at length about her design process and how she takes inspiration from a wide spectrum of sources to create new block weave designs using Fiberworks software. She showed examples of how she interleaved patterns to create very abstract designs. A high point of the presentation was her collection of slides showing her use of color gradations to create three-dimensional effects in her weavings.

After the presentation, Rosalie's collection of rep weave samples were on display. Guild members were able to see what workshop attendees had completed during the first day of the workshop. ☀ *Jane Roos*

Fiber Fair 2016

Our Guild's Fiber Fair is coming up in April 2016! For those not familiar with the Fiber Fair, it is a two-day event. On Friday night, Robyn Spady will give an inspirational and no-doubt entertaining speech! This talk will be accompanied by a catered dinner. Saturday will be a full day of morning and afternoon workshops. There will be one main workshop in the morning taught by Robyn and a catered lunch, followed by several small group seminars. Other teachers in addition to Robyn will be announced in the near future.

Save the dates: The Fiber Fair will be held on Friday, April 1, and Saturday, April 2, at the Utah Cultural Celebration Center! We are very excited to have our fair there. It is a lovely place.

I am going to do something a little different this year. For dues-paying Guild members, the rate for the Fiber Fair and Workshop will be reduced for a short time at the beginning of 2016. Afterward, the Fair and Workshop will return to the asking rate for tuition for all or individual events, with a preference for filling the workshop with dues-paying members first, and then opening it up to the public. Again, check back in the near future newsletters for more information!!



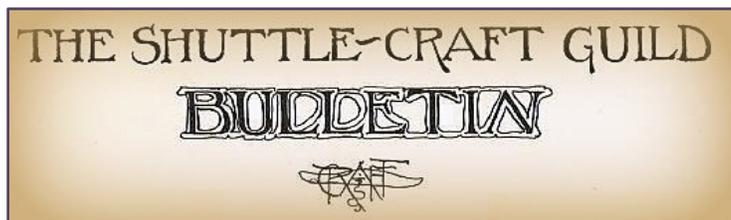
Robyn Spady will also be teaching a three-day workshop (see the registration materials in this newsletter. To get to know her, check out her website and her blog. Both are very much worth reading, and Robyn is funny as well as a wonderful weaver!

<http://spadystudios.com/>

<https://spadystudios.wordpress.com/> ☀ *Sonya Campana, Fiber Festival Chair*

² Sample of Robyn's weaving

The Shuttle-Craft Bulletins Study Group, January 2016



The Shuttle-Craft Bulletins study group meets to discuss Mary Atwater's work as described in the Shuttle-Craft Bulletins. We meet every other month at one of the study group member's homes, discuss the topic, and share samples and experiences. The meetings start with a section from Mary Meigs Atwater's biography. The

topics, Bulletins, and meeting dates for the next year are as follows:

Topic	Bulletins	Meeting Date
Baby Blankets	March 1925, May 1949	January 2015
Bronson Weave	April and May 1925	March 2016
Twill	June 1925, April 1929	May 2016
Philippine Bag	July 1925, September 1936	July 2016
Dress Fabric	August 1925, June 1944	September 2016



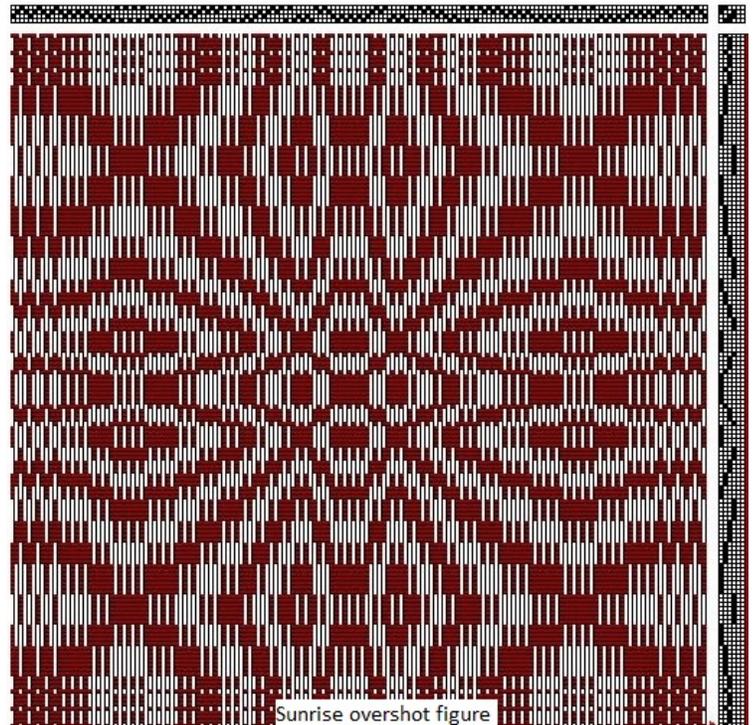
The next meeting is scheduled for January 21, 2016 at Susan Hainsworth's home. The topic of discussion will be weaving baby blankets, from the March 1925 and May 1949 issues. These will be emailed out well in advance of the meeting. If you are interested in joining the group, please let Maureen Wilson (maureenmwilson@yahoo.com) know. Details on time and directions to Susan's home will be provided. ☀ *Maureen Wilson*

Shuttlecraft Bulletins: Overshot Patterns, the Beginning

The patterns in the next three 1927 bulletins covered – June, July and November – are overshot. This is just the beginning of a long list of them that Mary Meigs Atwater included in her writings. Mary, in her *Shuttlecraft Book of American Hand-weaving* identified overshot as part of our American weaving tradition – handsome and effective, with extremely varied pattern possibilities, and simple and easy to weave. In fact, Mary thought that a beginner’s first weaving should be overshot.

In overshot, the pattern is produced in an arrangement of floats, usually in a fairly colored, heavy material, of wool, over a foundation tabby fabric in a material finer than the pattern weft.

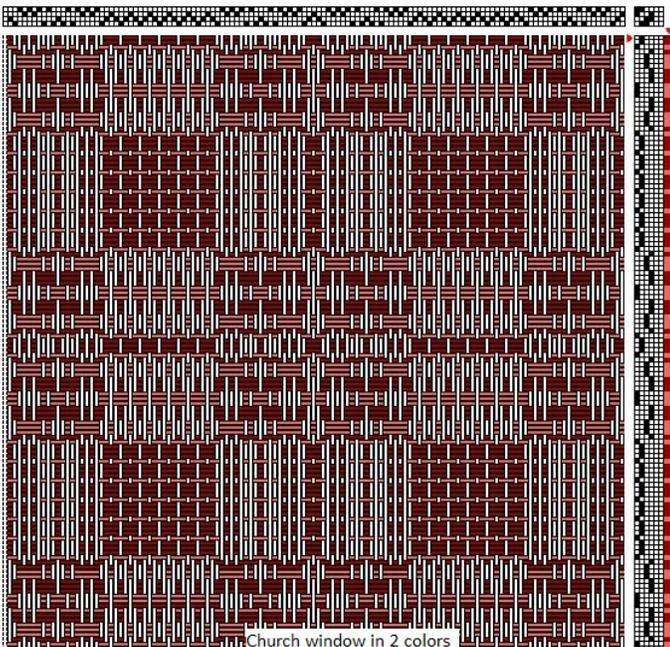
The bulk of the patterns known are for 4 shafts and woven as drawn in, so the patterns are easily transcribed. The shafts are lifted, or lowered, in pairs; 2 up and 2 down. For 4 shafts, there are 6 pairs: 1-2, 2-3, 3-4, 1-4, 2-4 and 3-1. Two of these, usually 1-3 and 2-4, are reserved for the tabby foundation weave. The pattern floats result from treading the remaining pairs that form the four blocks of the pattern. The resulting figure depends on the arrangement and different widths of these four blocks, and there appears to be no limit to the possibilities of these. Mary’s book gives a very good overview of several examples in series, grouping the patterns by the dominant form, starting with a basic



Sunrise overshot figure

diamond and cross form and moving through a star and rose combination, star and rose with a table – a square block of color, clusters of star and wheel with a table, radiating patterns and on and on and on. The sunrise pattern, shown here in brown, is a radiating pattern, taken from an old coverlet in a Boston museum. Mary calls it the most ancient of American patterns. This threading may be found in No. 102 of the Shuttlecraft book on page 178 of the 1973 printing.

Another, shown in two colors, brown and rose, is one form of “church windows” also known as



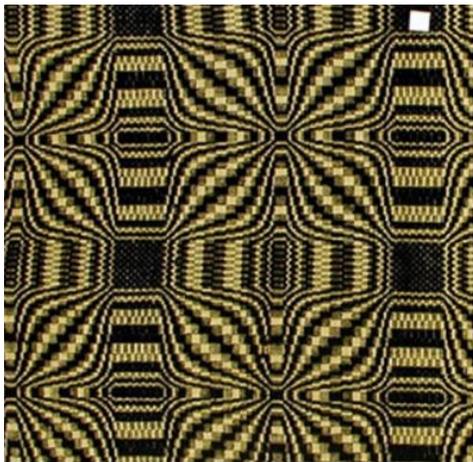
Church window in 2 colors

single or double “chariot wheels”, depending on the version. This is one of the most famous of the ancient wheel patterns, and was often seen in red and blue.

Mary recommends using the other color for the tabby, to avoid an “ugly stripey effect.” That is, when weaving overshot pattern in red, use a blue tabby yarn, when weaving pattern in blue, use a red tabby. This will give a half-tone areas the same effect throughout the piece. A sample would definitely be helpful to illustrate this recommendation.

Another wheel pattern provided is called the “wheel of fortune” also known as “cup and saucer”, “iron wheel” etc. The names for the patterns are charming to say the least and depending on where the pattern was popular, in New England or the South, they would have a different name.

And then there is the very popular radiating pattern known as Double Bow-Knot, Maple-Leaf and in some places “Double Muscadine Halls.” Also called by Mary as one of the “most famous” of the old patterns and only found in the U.S. and probably from the South.



Overshot is most commonly used for coverlets, but can be used for drapes, upholstery (with short floats), table runners, pillow covers, bags, screens, scarf and towel borders and for some patterns, rugs.

Drafts for these patterns are found in the *Shuttle-Craft Book of American Hand-Weaving*, found in the Guild library. Many more can be found in Marguerite Porter Davison’s *A Handweavers Pattern Book* and in *Weaving Designs by Bertha Gray Hayes: Miniature Overshot Patterns* by Norma Smayda, Gretchen White, Jody Brown, & Katharine Schelleng. The last two sources contain more illustrations of fabric woven in the patterns with the Bertha Gray Hayes collection in color. And of course, you can always do an online search under a specific pattern name. This is just a taste of overshot patterns and the weave. There is certainly more to come in later articles.

Other items of discussion in the three bulletins include very detailed instructions on how to convert a counterbalance loom to a jack loom, the weave structures of several textiles, upholstery, drapes, etc., displayed in a recent article in the Ladies Home Journal, and whether the bulletin should be distributed to non-Guild members. It was decided not to, but Mary believed that a weavers’ magazine for more general circulation would be an advantage, as a wider distribution to patterns and information about weaving could only support the craft.

☀Maureen Wilson

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 5th of the month.

To join the Guild send \$30.00 (\$35.00 to receive the newsletter by mail) to Jo Stolhand, 264 Williams Avenue, SLC, UT 84111

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

Guild website: www.mmawg.org

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

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Guild Calendar 2015–2016

December 17, 2015

Christmas Party at Mimi Rodes's home

January 14, 2016

Classification of Weaves
(explanation of weave structures)
by Deanna Baugh

February 11, 2016

Band Weaving:
Pickup on Inkle Weaving and Card Weaving
by Jo Stolhand and Juliette Lanvers

March 10, 2016

Designing Rag Rugs
by ReNee Page and Susan Hainsworth

March 29–April 1, 2016

Three-Day Workshop with Robyn Spady

April 1–2, 2016

Guild Fiber Festival, with Robyn Spady

May 12, 2016

Weaving Families in the Americas,
by Karen Elrod

June 2016