



The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • February 2019 • Vol. 65 No. 2

February Guild Meeting

What: Deflected Double Weave, by Catherine Marchant and Judie Eatough

When: February 14, 2018, 6:30 p.m.

Where: South Valley Unitarian Church, 6876 South Highland Drive (2000 East)



The February program will be about Deflected Double Weave. Catherine Marchant and Judy Eatough will be presenting information about the uses of the weave and how to create it. They will have fun samples to show as well.

Catherine said about this wonderful weave: "I had never woven Deflected Double Weave and thought helping with the program would be a good excuse for me to get into it. Well, I have been having a blast! Why on earth didn't I try this before?"

Judy Eatough, who knows everything about every type of weaving, will explain what Deflected Double Weave is and how it works. Catherine will share what she has learned and share her enthusiasm for this wonderful weave!

If you have any samples or projects that use Deflected Double Weave, please bring them to Show and Tell at 6:30, as well as your other weaving projects



As a fun addition to this evening, we will celebrate Mary Atwater's birthday with a birthday cake! Mary was born on February 28, 1878, so we will be celebrating her 141st birthday. We are so grateful to be a part of carrying on the wonderful work that she did.

President's Message

I have recently found a small old book called *Wool Stitchery*, published in 1950 by Osma Gallinger Tod – isn't that a lovely name? While much of the information is very dated, I have enjoyed browsing through the book and would like to share a few of the things Osma said that inspired me:

She said that she hoped her book would help others experience “some of her own joy in handling the lovely yarns so entrancing in colour and texture, some of the satisfaction in creating articles of home use at once original and beautiful, and some of the solace that comes in turning away from household cares or from the fatigue of social duties, to a carefree employment of the hands with materials that delight the sense of sight and of touch.”

She spoke of fiber art as “transferring colour harmonies to fabrics. The endless array of colours in old-fashioned gardens, the gorgeous mosaic on a butterfly's wing, the rich glory of an autumn landscape, the passing colours in the sunset sky – all give us patterns and colours to duplicate with delicate shades of wool.”

She continued: “As we give expression to the creative impulse, our homes become more than mere shelters. They are evidences of our skill and taste, and we find ourselves living more fully; while our friends come to spend with us bright congenial hours, receiving, perhaps, new ideas and the urge to use them for the enlivening of their own homes.”

I agree with all of this and am so grateful for the “solace” that comes from turning away from life's stresses to “a carefree employment of the hands with materials that delight the sense of sight and of touch.” I am also very grateful for all of you! Happy Weaving! *Susan Hainsworth*

Save These Dates!

- **March 1:** Intake for “For the Love of Fiber,” noon–6:00 p.m. at UCCC
- **March 7:** Opening of “For the Love of Fiber” and Reception at UCCC
- **March 7–April 24:** Guild Fiber Exhibit: “For the Love of Fiber” at UCCC
- **April 11–13:** Jennifer Moore Doubleweave Workshop at UCCC
- **April 11:** April Guild meeting, with Jennifer Moore sharing her experience with teaching double weave to Peruvian backstrap weavers.
- **April 25:** Pick up items from UCCC
- **May 9:** Guild meeting: Participants share results of the Guild Challenge – Color and Weave
Mimi Rodes

Upcoming Guild Events

Guild Show—“For the Love of Fiber”

From **March 7 through April 24**, the Guild will hold its biennial show at the **Utah Cultural Celebration Center**. The theme is **“For the Love of Fiber.”** Jeanette Tregeagle chose this theme because she has experienced many times in her life what the love of fiber can do for her. It can bring comfort, inspiration, and beauty when life gets hard. It can bless the lives of others, as Jeanette has shown many times. She is a wonderful example of what “For the Love of Fiber” means in a person’s life. Please think of what “For the Love of Fiber” means to you as you weave for the show.

A Call for Entries and a wonderful Powerpoint presentation on the show are available under **“Events” on mmawg.org**.

The show will be held at the beautiful gallery in the Utah Cultural Celebration Center, where hundreds of people see our show each time. There will be a show opening on March 7, and that will be our March Guild meeting. **Please start weaving for our show!** *Jeanette Tregeagle*

Guild Challenge



This is a picture of Leslie Sieburth’s color and weave project that will be put into the Guild show.

Juliette Lanvers is leading this year’s Guild Challenge on color and weave. Her challenge to the Guild is to use color and weave to make something different.

Juliette recommended that if you are new to it, try a gamp and try the Jane Stafford online guild that you can look into in the Ravelry group: (ravelry.com/groups/weave-with-jane-stafford). See also janestaffordtextiles.com. You can also see *Handwoven Magazine* Sep/Oct 2018.

Juliette is open to help design your challenge piece. An option for the challenge is to reproduce a traditional or historical weave. Try using this reference: *Tradition Stripes and Lattices, Textile Design III*. There are some examples in Erica De Ruiter’s book on 3-shaft weaves (in the Guild Library). Another option includes using thick and thin, as in diversified plain weave. The Challenge Reveal will take place at the May Guild meeting.

Think about doing what Leslie is doing and make a color and weave item for the Guild show. Then you can enter a piece in the Guild show and also display it at our May Guild meeting.

See a PowerPoint presentation on the Guild Challenge under Resources on the Guild website: <http://www.mmawg.org/resources.htm>.

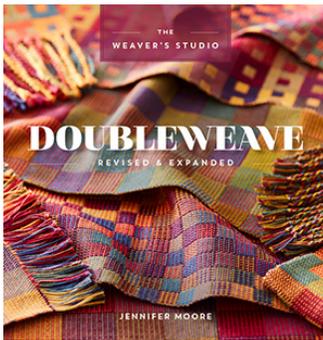
Intermountain Weavers Conference

The next Intermountain Weavers Conference (IWC) will be held July 25–28, 2019 at Fort Lewis College in Durango, Colorado. To be notified of the latest information about the conference, become a member of IWC by going to intermountainweavers.org.

Upcoming Doubleweave Workshop!

Go to the Guild website under “Events” to find the registration materials for the workshop!

On April 11, 12, and 13, we will have the chance to take a doubleweave workshop from a very accomplished teacher of doubleweave. Jennifer Moore teaches extensively, has pushed the boundaries of doubleweave, and has written a wonderful and comprehensive book on the subject.



This three-day workshop is called **Double Rainbow**. In this workshop, you will create what is perhaps the ultimate color sampler! You will begin by winding a warp and setting up your loom according to Jennifer’s system for working with multiple colors in a rotational sequence and bringing it to the workshop. A basic two-layered structure will enable us to mix and match our colors, creating an amazing array of color mixtures.

As you weave and your warp, colors move past each other and you will experience a visual feast of iridescence and moire patterns. We will also experiment with single-layered structures such as warp rep and warp-faced twills and the effects that they create on this versatile warp. This sampler will provide a remarkable education in color theory and how optical mixtures work in weaving, as well as a great source of inspiration for future weaving projects.

No prior experience in doubleweave is necessary. Participants will bring a 4- or 8-shaft loom warped according to instructions. To see some of Jennifer’s intricate and beautiful weavings, go to doubleweaver.com.



January Meeting: Utah Museum of Natural History

Our visit to the Utah Museum of Natural History was fascinating. Our guide, Anne Lawlor, specializes in studying prehistoric textiles, and she is also a spinner who experiments with using the fibers and techniques of the prehistoric residents of the Southwest.



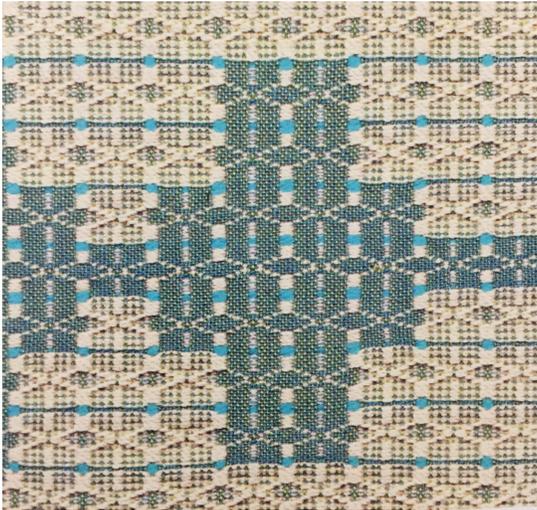
Anne brought out some of the museum's most beautiful prehistoric and Anasazi textiles. We saw baskets, yarns, sandals, and traps used for rabbits. We learned that the the prehistoric peoples had used the same seven fibers for centuries. For example, milkweed and dogbane were used for heavy yarns, like the ones shown in the rabbit traps shown below.

We also learned that these people wove baskets used to boil beans and corn – they did not have pottery. They would weave very tight baskets, fill them with beans and water, and then heat special stones and put them in the basket of water. They kept replacing the stones while keeping a rolling boil going. The evening was fascinating!



Weaving Innovations from the Bateman Collections

By Robin Spady, Nancy Tracy, and Marjorie Fiddler, Schiffer Publishing, 2015



The images throughout this article show Bateman weaves from the book.

This full-sized hardcover Guild Library book is practically bursting with color photos of interesting and unusual woven samples. It provides threading patterns, tie-ups, and treadling patterns in a clear and conventional format. You might wonder why I find this remarkable, but for most of the past 35 years, the sole source of information on the eponymously-named Bateman weaves came from six shuttle craft monographs that were published in the 1980s. In pulling together these monographs, Virginia Harvey attempted a nearly impossible task, namely cataloging, documenting, and interpreting the samples and notes produced by a prolific and eccentric retired chemist who had passed away in 1965.

These monographs contain useful and interesting material, but they are dense, and between their unconventional weaving notation, often blurry black & white photos, and specification of yarns that most of us have never heard of, interest in the ideas represented by Bateman's samples might have withered. And it is for *this* reason that the *Weaving Innovations* book from Robyn Spady is so important.

Bateman's legacy is a large series of samples that extends our traditional weave structures in new and unusual ways. *Weaving Innovations* does a brilliant job of linking the weave structures that Dr.



Dr. Bateman developed to their more mainstream predecessors. For example, Bateman Blends combine features of Atwater-Bronson and Summer & Winter threading blocks. Similarly, Bateman's Multiple Tabby System borrows from the M's and O's structure. But in every case, the borrowed structure is extended (typically by additional tie-down threads) and varied in unusual ways. *Weaving Innovations* also presents high-quality color photographs of the actual samples woven by Dr. Bateman, and each one is accompanied by clear threading instructions, tie-ups, and treadling instructions. The samples are divided into four major categories, which is helpful to the reader, and it includes superb color photographs of 57 of Dr. Bateman's samples.

The richness of the Bateman sample collection cannot be overemphasized. Dr. Bateman numbered each of his 389 sample warps, and kept detailed notes (true to his legacy as a chemist). Each of the 389 warps produced from six to 12 different samples. As a back-of-the-envelope calculation, if the warps averaged nine samples each, then he produced 3501 samples. *Weaving Innovations* brings us 57 of these (<2%). The six monographs have more of the samples. I thumbed through monograph 37 (Park Weaves) and

found 46 different samples (most showing top and back). If this is representative of the monographs, then the six together show us approximately 276 samples, which is still only ~8% of his collection. This means that the monographs are still highly relevant, and that there is a tremendous number of weaving ideas still hiding in the samples!



My one disappointment with this book is that no modern interpretations of the drafts are included, and there is no information on potential modern-day equivalents of the archaic yarns that he used. However, interested people can see modern interpretations through the Complex Weaver's study group, which has been studying the monographs since 2011. For the person who is inspired by the compelling color photographs in *Weaving Innovations*, but doesn't want to just try to replicate the sample, I highly recommend *Bateman Weaves, The Missing Monographs*, by Linda Tilson Davis ISBN 10-1539898822. In this book, Linda breaks down the Bateman block structure presented in each of the six monographs, and in clear color diagrams, shows how each can be used, modified, and expanded. It is a book that is best accompanied by a computer program, which reinforces how each structure works. Although this book shows inspiring

full color draw-downs, using up to 24 shafts, they are nearly all computer-generated drawdowns. Thus, the shortcoming of the Davis book is that there are very few photographs of woven fabric. Another recent book is *Weaving Bateman Blend: My Own Journey* by Margaret Franklin (ISBN 9781525510366). In this book, Ms. Franklin shares her explorations from one of the monographs. Judging by her contribution to the 2018 complex weaver's sample exchange, this book will document some extraordinary weaverly ideas.

Finally, I would be remiss if I did not include two more details about Dr. Bateman that I think will appeal to members of our guild. Dr. Bateman's early years were spent here in Salt Lake City. Later in life, he recalled his walks to kindergarten, which would take him past a noisy weaving shop. He



A runner Leslie Sieburth made using one of the blocks she developed based on Bateman blends.

recounted clearing off a corner of the window so he could peer inside to identify the source of the sound, and then check out the weaver's progress daily. Second, Dr. Bateman was married to a woman who was a remarkable artist, and also a member of the faculty at University of Montana. Although she was a painter and sculptor, one summer she assisted Mary Meigs Atwater. Whether it was this encounter, his early exposure to weavers on the streets in Salt Lake, or something else that inspired him, I feel a debt of gratitude to his careful scientific notes and weaving explorations, to his daughter for preserving this legacy and then transferring it to Virginia Harvey, and to Virginia Harvey for translating his notes and making his studies available through the monographs. These modern books, including *Weaving Innovations*, promise to keep this remarkable legacy alive.

Shuttle-Craft Bulletins: Weaving Linens with Linen

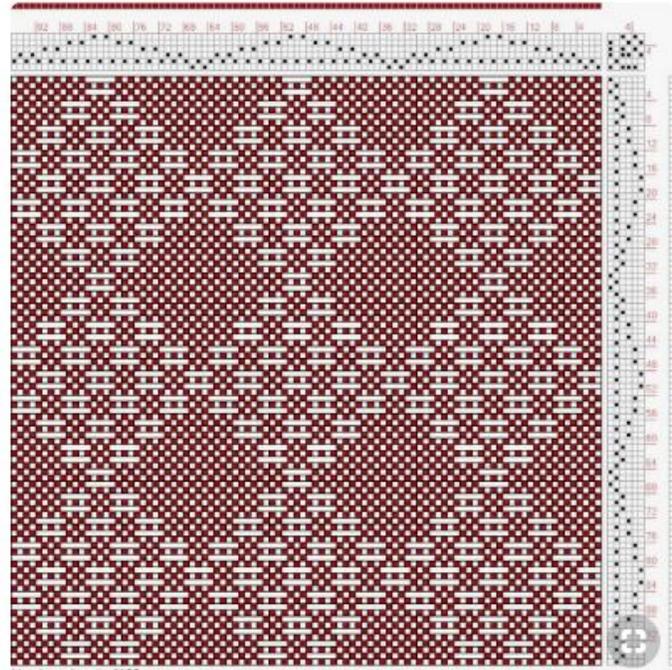
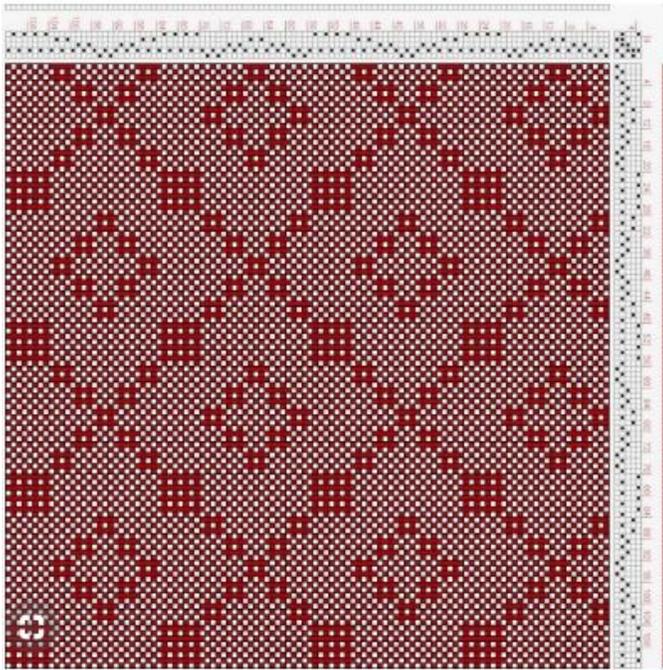
Mary Meigs Atwater has written about weaving with linen before, and in the 2 issues of the Bulletin, April 1932 and April 1934, she follows a similar format. She stated in 1932 that the most important matter in making of linen pieces are texture and design. She reviewed weaving yarns, suggesting number 18 linen.

The standard measure of linen yarn is the lea. A yarn having a size of 1 lea, or a number 1 linen will give 300 yards per pound. As with other yarns, the higher the number, the finer the yarn. The fine yarns used in handkerchiefs, etc. might be 40 lea, and give $40 \times 300 = 12000$ yards per pound. The longest finest fibers are reserved for the best quality called "line" linen. Shorter lengths are spun into yarn usually referred to as "tow." Line linen yarn is very strong and lustrous. Tow yarn is generally weaker and hairy. Tow is often used as weft for textiles like towels.

From a 1997 *Handwoven* article: *The Measure of Linen Yarns*, line and tow linens are defined, and a list of linen yarn sizes are provided with recommended setts in ends per inch. The closest size to a number 18 line linen is either a 16/1 linen with a sett of 26-30, or a 20/1 linen with a recommended sett of 32-36 epi.

On the Lone Star Loom Room web site, the following information is provided on linen yarns: "Bockens 16/1 linen is a wet-spun linen that is dyed in 68 beautiful colors plus half-bleached, bleached white and unbleached/natural. 16/1 works well as a warp and weft for a fine linen fabric or use it as a weft with cottolin, 8/2, 16/2, 24/2 and 30/2 Egyptian cottons as well as 16/2, 28/2 and 35/2 linens. The Swedes frequently use 16 singles to add color to fine warps that are bleached or unbleached."

Mary recommends the Bronson Spot Weave for the finer linen yarns (e.g., 16/1 or 20/1) and gives an attractive point pattern draft for 8 shafts with several treadlings, as well as five 4-shaft drafts. Here are two examples of Bronson weave drafts from the Handweaving.net website:



Mary recommends Ms and Os weaving patterns for heavier towels, calling for a number 10 linen yarn for warp, set at 15 epi with what she calls a heavy linen floss for weft. I found Bernat Linen floss at 200 yards for 2 ounces, or 1600 ypp. An equivalent yarn would be a 10/2 linen. She also recommended huck, goose-eye and bird's eye twill for these heavier towels, calling them among the handsomest things we make on our looms.

She reviewed hemming and wet finishing of the linen pieces, writing that they be soaked in warm water for several hours, hand washed in warm soap suds, rinsed and ironed while still quite wet, passing the iron over the fabric until it is dry to bring out the luster of the material.

In 1934, Mary reviewed what she called the "Spanish Weave," that is Spanish lace, offering several patterns. She described the Spanish weave as an ancient design, to be adapted to modern ones, stating that weaving is a living art, not a dead thing and she offered the modern designs with an entirely clear conscience.

She recommended a round linen yarn for this weave, that is a 2-strand yarn rather than a single to best show the design. She also wrote that the fabric should be firmly beaten, keeping both the warp and weft damp to allow a firm beat.

If you are thinking of weaving with linen and want more guidance, this article was published on the Interweave site: *The Joy of Linen with Tom Knisely* and may be viewed at this link:

https://www.interweave.com/article/weaving/the-joy-of-linen-tom-knisely/?k=bTjPbnY8NpPZm%2B%2Fyd2wJXFNq3nyWo1CCXYMRQDsMQkk%3D&utm_medium=email&utm_source=newsletter&utm_campaign=wt-tsa-nl-190125&cid=DM99141&bid=989383626 .

Tom is offering an online workshop on linen, including the fiber preparation and spinning it. It promises to be a good one. *Maureen Wilson*



The Shuttle-Craft Bulletin Study Group

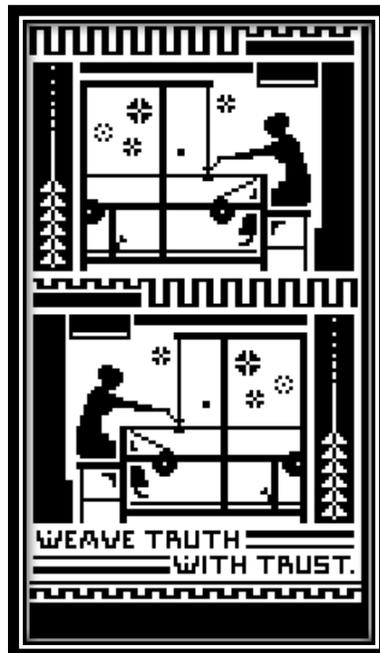


The next meeting of the Shuttle -Craft Bulletin Study group is scheduled for **February 22, 2018**. The meeting will be held at Ping's house and the topic of discussion will be expanding weaving awareness from the September 1926 issue. If you are interested in joining the discussion, let Maureen Wilson (maureenmwilson@yahoo.com) know.

The Shuttle-Craft Bulletins study group meets to discuss Mary Atwater's work from the Shuttle-Craft Bulletins. This is a very informal group, if you have not participated, try a meeting and see if you want to join. The meetings usually start with a reading from Mary Meigs Atwater's biography.

The topics, Bulletins, and tentative schedule for the Guild year are listed below:

<i>Topic</i>	<i>Bulletins</i>	<i>Meeting Date</i>
Expanding weaving awareness	September 1926	February 2019
Italian weave	October 1926, March 1927	April 2019
Upholstery	November 1926, March 1928	June 2019
Coverlets, Pennsylvania museum	January 1928, January 1929	August 2019



Mary Meigs Atwater Weaver's Guild of Utah

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Newsletter editor: Susan Hainsworth, susanhainsworth@gmail.com. The newsletter is published 10 times a year.

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Guild Calendar 2018–2019

February 14, 2019

Deflected Double Weave
by Catherine Marchant and Judie Eatough

March 7, 2019

Guild Show Opening Reception

March 7–April 24, 2019

Guild Show: For the Love of Fiber

April 11, 2019

Presentation by Jennifer Moore

April 11–13, 2019

Workshop by Jennifer Moore

May 9, 2019

Guild Challenge Reveal

June 8, 2019

Making Designer Paper Beads,
by Catherine Marchant