



# The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • February 2020 • Vol. 67, No. 2

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## February Guild Meeting

**What:** Weaving Coverlets, by Jeanette Tregeagle and Judie Eatough

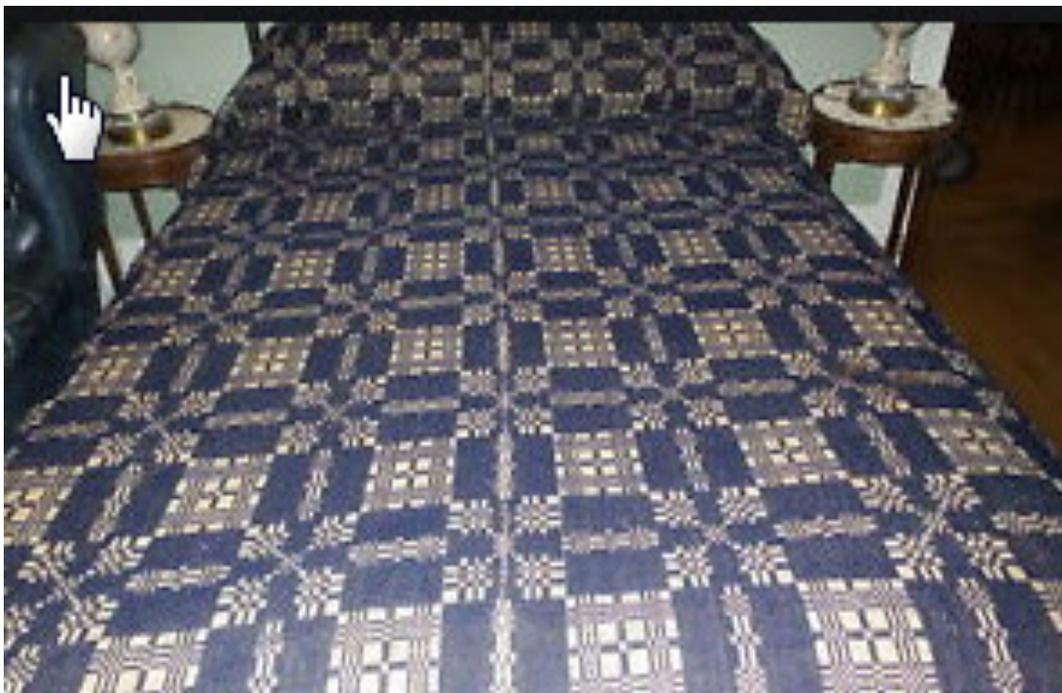
**When:** February 13, 2020, 6:30 p.m.

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

The Coverlet is a part of American weaving history. There are myths and stories told about the beautiful patterns that have magical names such as Lover's Knot or Lasting Beauty. Weaving a Coverlet requires dedication and patience. Just thinking about making one is intimidating! The question is "Where to Start?"

For help, come to the Weaver's Guild meeting on February 13<sup>th</sup> and all your questions will be answered! (Just dreaming.) Jeanette Tregeagle and Judie Eatough, both of whom have embarked on their own Coverlet journeys, will share weaving techniques and design ideas. There will be wonderful Coverlet examples at the meeting for inspiration.

If you have a Coverlet, please bring it for everyone to look at and adore. *Jeanette Tregeagle*



## President's Message

Greetings Weavers!

Winter can be a dreary time of year with the cold, the gray, dreary days, and early nightfall. Typically I escape the valley and head towards the sunny ski slopes to help me get through the season. But no such luck this year. Recently I managed to roll my foot over a big rock while hiking. I found that I shredded a tendon in my foot, and that means no skiing for the next six weeks. Bummer! What to do? What to do?

I will turn to my ever-patient looms and yarn stash for my answer. I signed up for an online color gradation tapestry workshop last summer. Time to finish it up! I dug through the bins of yarn and filled the dining room table with a fuzzy rainbow to choose from. Working with the yarns at the tapestry loom has been a creative and productive result. Even my foot hurts less!

Here's hoping that each of you find a happy place to inhabit this winter! Polish up that loom and play with those vibrant yarns. Puts a smile on my face every time.

Happy weaving,  
Sonya



P.S. Ruby Leslie will be coming in April to teach us the 3 D's of weaving. I would like to encourage our Guild members to sign up for this marvelous workshop. It is an excellent opportunity to learn creative ways to use weave structure and color for wonderful results. The deadline to sign up is quickly approaching. Be sure to get on the class list. Look to the workshop registration for more details. I hope to see you at the workshop!

## Ruby Leslie 3 D's Workshop

Here is the registration information for the workshop to be held on April 9-11. It will be taught by Ruby Leslie and will cover Deflection, Differential Shrinkage, and Double Weave – all ways to create transformations in woven cloth.

[mmawg.org/docs/201912RubyLeslieRegistration.pdf](http://mmawg.org/docs/201912RubyLeslieRegistration.pdf)

## 2019–2020 Guild Challenge: A Design Journey Inspired by the Cards You Were Dealt!

For this year's Guild Challenge, drawing your hand is just the starting point. Four different sets of cards were prepared. Yellow cards specify a weave structure; blue cards specify types of fiber; orange cards specify color; and finally, green cards specify design. Each of us will use our four cards as our guides as we find inspiration and design and weave . . . something! The final woven product can be anything you would like, but please keep track of your inspirations, how you faced your challenge, what was tricky, and what was easy.

*If you want to participate in the Guild Challenge and haven't drawn your cards, please contact Leslie Sieburth or Juliette Lanvers.*

### My Poker Inspired Journey, by Juliette Lanvers

Our 2019–2020 Guild Challenge is to design and weave an object based on features specified by our poker hand. The cards I was dealt: **Cotton, Pastel, Stripes, Crackle**. My first reaction when I discovered the options on the cards was that I had been lucky as cotton/pastels are compatible and crackle/stripes are not too dissimilar.



I was a little disheartened to have drawn crackle, a weave I have used a few times in the past year and was maybe ready to move on from. It's a two-shuttle weave, a tabby and pattern weave, which I don't mind, but I had Monk's Belt in mind (a type of simple overshot) or even repp weave. Still wanting to be "game," I started researching all types of crackle options, ordering and then reading both *A Crackle Weave Companion* by Lucy Brusic and Susan Wilson's *Weave Classic Crackle & More*. Digging further I found some beautiful but ambitious drafts in *Practical Weaving Suggestions Vol. V. No. 2*, by Mary M. Atwater. A copy of this periodical can be downloaded and printed for free from the Arizona archives.

The drafts, although beautiful, did not read "stripes" and I therefore moved on, finding myself where most of us start: Marguerite Davison's green book of 4-shaft weaves. After several lovely visits with Susan, Deanna, and Jeannette, I think I have settled for page 197 – the drafts there read as Monk's Belt, which is fortuitous and appeal to me greatly. At this point I must make a decision between the Crackle Weave Miniature (which Deanna says looks like "dukagang") and Crackle Weave Plaid (a similar but larger design). I will be using colors from my stash of 16/2 with a natural white background at somewhere around 30 EPI, keeping in mind that with tabby weaves the sett must be open enough to allow the pattern threads to stack well. Depending on my allotted time for this project, I will either weave towels or, if time is in short supply, a narrower fabric that I could use to sew more lavender bags for next year's Guild sale!

## January 2020 Guild Meeting

### *Show and Tell*

Sonya Campana finished her weft-faced wool rug, with Rio Grande style striping in sunset colors – a rug that she started at an IWC workshop a million years ago. She also showed the most comfortable looking Japanese slippers and her Sara Bixler workshop sample that she wanted ideas on what to do with.

Juliette Lanvers showed a woven experiment using Ann McKane's cashmere on her Saori loom – very soft and luxurious. She also showed a gold Bhutanese weaving that a friend brought back from a trip. It was backstrap woven and patterned.

Judie Eatough brought two of her hearts weaving samples, one a two-shaft draft with pickup and the other her hearts own draft. You can get them from her.

Mimi Rodes brought a rebozo from Mexico, a ladies' shawl probably bought in 1960 in the Yucatan. The warp ends were finger woven into a pattern. The shawl was done in purple and black. These are worn by women and used to carry packages or whatever they needed to carry.

Kelsey Miller showed a woven coin purse done in a diamond pattern, and a Regency-styled dress that she was sewing from a repurposed bed sheet.

Terry, a new member and a spinner, showed a piece woven in her handspun – it was her first weaving. She experimented with diagonals.

Ann McKane showed knitted gnomes, created from a pattern published on the Guild list, as well as the rag mug rugs she wove after a class from Catherine Marchant at the Chase Museum.

Catherine Marchant showed a scarf woven in plainweave and floats from a *Weaver's Magazine* draft.

Jo Stolhand showed a monks belt wool scarf woven in knitting wool. Both of these scarves looked warm for our weather.

Jeanette Tregeagle continues with her coverlet sampling and showed a sample in 16/2 warp and tabby with a green Jagerspun Maine Line pattern weft. She will be presenting with Judie Eatough at February's Guild meeting on coverlets.

### *Business*

Ruby Leslie's dimensional weaving workshop is coming up this spring. Registrations are being taken by Sam Kievit. Judie Eatough will begin her weaving software classes this Saturday, weather and roads permitting.

## *January Guild Program—Daunted by Linen? by Deanna Baugh*

Deanna presented the program for the evening, beginning with background on linen, a bast fiber from the flax plant, and discussed its characteristics. Linen lies flat when pressed and is the oldest fiber used. There were many stories as to how it came into use for textiles. She reviewed the history as recorded in the samples found in Swiss bogs, caves in the Caucasus Mountain and in Egypt where 4,000 years ago they spun fine linen fibers at 500+ threads/inch. She showed tomb paintings from Egypt showing the spinning. Charlemagne ordered all of his subjects to grow linen. Each country developed its own specialties. The 17<sup>th</sup> Century is considered the modern era of flax. Today, linen makes up about 1% of textile production. Deanna then reviewed the planting and processing of flax into linen fibers, which included rippling, retting, braking, scotching, hackling, and finally spinning and weaving.



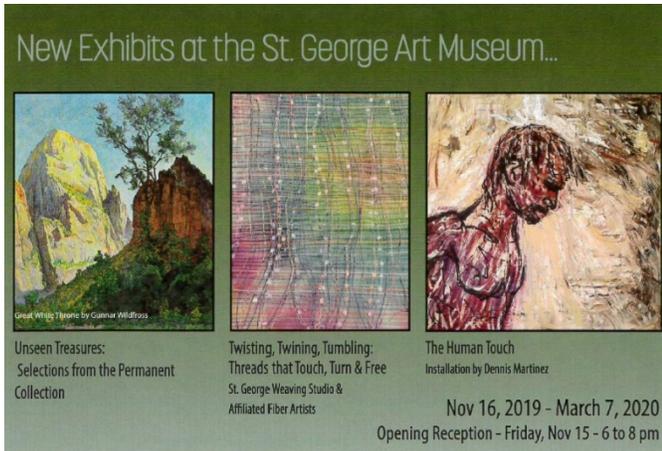
Linen should be beamed on carefully, with fewer threads in warping bouts, which must be tied very securely. There are forms that are wet spun or dry spun. Wet spun plied linen does not stick together and is more easily handled in the warp. Dry spun linen can be hairy and takes more care in the handling. One practice Deanna mentioned is the use of 40/2 plied warp with a 20/1 weft and the plied warp yarn in the selvages. She described the use of warp dressing for those hairy single yarns, as the linen is stronger when wet. One can use a flax gel.

Deanna recommended the use of a humidifier in the room when weaving linen and soaking wound bobbins that are kept in the refrigerator until used. She advised us to advance the warp frequently to keep the warp and fell

line perpendicular. Wind the bobbins carefully, with a diagonal line across and back, evenly and tightly. Linen is best woven with a firm sett.

Use your best warping and weaving practices. Dampen the warp tie on knots at the front beam and loosen the tension when not weaving. Keep a firm tension, but don't overdo it. You can use a fishing line in the last selvage threads, but don't do so in floating selvage threads. Linen textiles are called grey goods until wet finished. They do well with a firm press or mangling (there are videos online on this). They may be dried in the dryer, but should be removed while still damp and then pressed. With table runners, Deanna prefers to machine wash, but dry flat. For storage, linen is best rolled on tubes to avoid fold lines and cracking along fold lines. She recommended against storing linen in cedar chests or nonarchival cardboard. She then showed beautiful samples from her own, Susan's, Diane's, and Charlene's collections.





## Twisting, Twining, Tumbling: Threads That Touch, Turn & Free

The St. George Art Museum, and especially Sandra Sandberg, would like to invite you to visit “Twisting, Twining, Tumbling: Threads That Touch, Turn and Free” fiber art show. It is a lovely show with many interesting pieces! *The show is open through March 7, 2020.*

I was lucky to have a photo of my tapestry “The Wave” selected for the poster by the comments book, and since I was there with Sandra at the “right time.” I also became a featured artist in the museum’s new feature, Artist’s Spotlight! Check out the link:

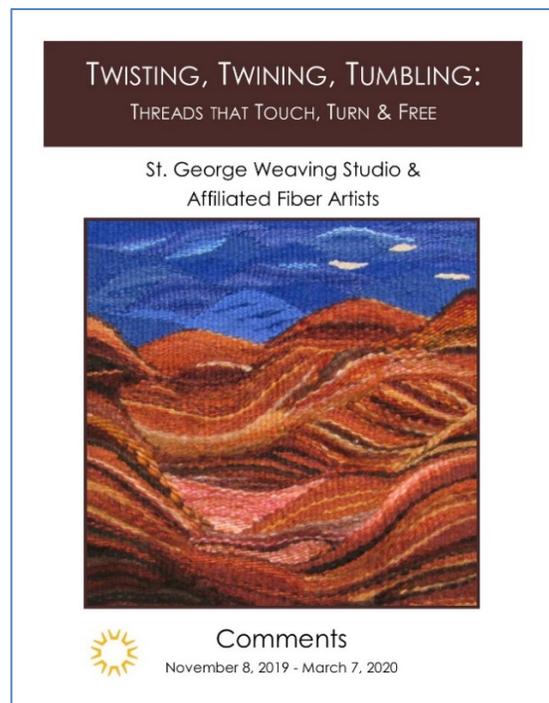
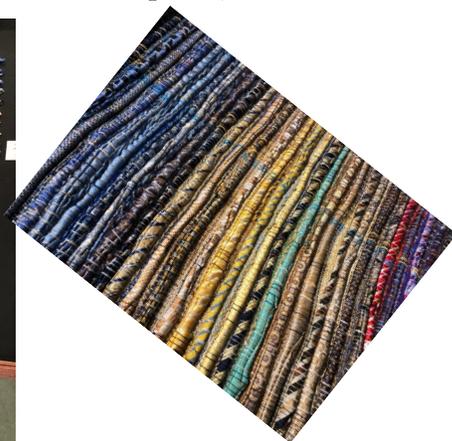
<https://www.sgcity.org/artistspotlightmimirodes>

Here also is a link to the museum’s website

<https://www.sgcity.org/artmuseum>

A number of Guild members from Southern Utah and Salt Lake have pieces in the show. Here is a wonderful piece that Sandra wove for her nephew using the neckties that he wore while on his mission. I hope the close-up shot will give you a feel for the lustrous nature of the silk ties and color progressions Sandra has used. I will work on taking additional photos for next month’s newsletter.

*Missionary Moods (with Sandra’s nephew)*

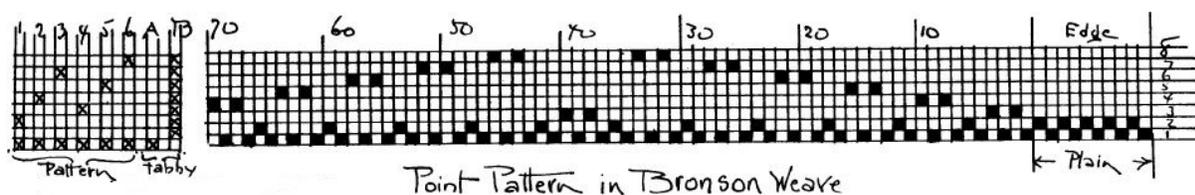


## Shuttle-Craft Bulletins: On Weaving with Linen

This is a timely topic as we have just had Deanna Baugh present January's program on weaving with linen. Mary Meigs Atwater wrote about weaving with linen in the April 1932 and 1934 Shuttle-Craft Bulletins. Here is what she had to say on the topic.

The most important considerations when weaving with linen are texture and design. Mary included notes of practicality in describing specific projects she wove, the use of color, and the finishing of linen pieces.

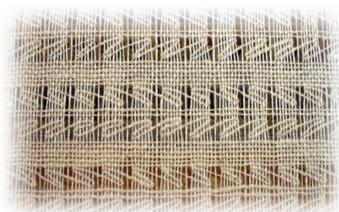
The linen yarn warp recommended was 18 line linen set at 30 epi. She soaked the warp in a dressing and beamed it while wet. This meant there was no need to keep it damp while weaving, something she considered to be a nuisance. The pattern she used was a diamond spot Bronson weave. The 8-shaft draft provided in the Bulletin is shown here:



Note that this is a sinking shed tie-up. It is also available in the Recipe Book, Series III, No. 24 Bronson Weave Point pattern, with a different tie-up and several treadlings. Also provided in the Bulletin is a 4-harness draft, with several treadlings.

Mary described in detail four towels she had recently woven on the Bronson weave draft shown above in the 18 line linen: 1. weft of fine linen floss and line linen in two colors. Tabby woven in the green line linen. 2. Same as towel 1, with the tabby in white. 3. Same as towel 1, with white round linen in white and a Bernat yarn in blue of a heavier weight. This one was woven with white hems and color in the body of the piece. 4. Woven with natural line linen in a simple diamond figure.

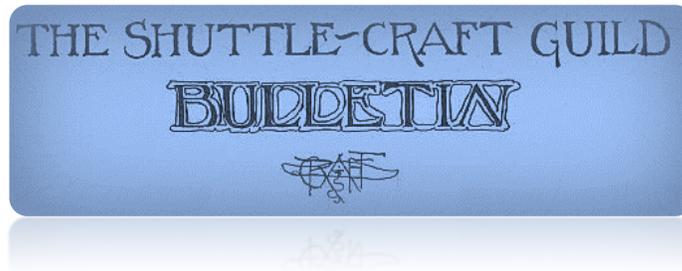
Mary also liked heavy linen towels woven in no. 10 linen sett at 15 ends per inch, done in Ms and Os, bird's eye twill, or a small crackle pattern.



For finishing pieces, she recommended an elaborate hemstitch for plain weave or a plain weave hem for a more elaborate pattern. In 1934, she wrote about using the open "Spanish Weave," presumably Spanish Lace, to design openwork motifs in pieces using for linens on the table. She provided four motifs for doilies or place mats, but said that any cross-stitch or filet crochet pattern could be used. Linen's characteristics lend it to precise lace work.

I found an online site that covers linen and its use in handweaving—check it out at this link: <https://gather textiles.com/blogs/gather-textiles-project-blog/all-about-linen-how-to-start-weaving-with-this-classic-fiber>. *Maureen Wilson*

## The Shuttle-Craft Bulletin Study Group



The remainder of the 2019–2020 Guild year meeting schedule for the Shuttle–Craft Bulletin Study group is presented below. The next meeting will be on February 17, President’s Day, at 7:00 p.m. at Ann McKane’s home. The topic of discussion will be coverlets and profile drafts, from the February 1927 and December 1928 issues. If you are interested in joining the discussion, let Maureen Wilson know ([maureenmwilson@yahoo.com](mailto:maureenmwilson@yahoo.com)).

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.

<i>Topic</i>	<i>Bulletins</i>	<i>Meeting Date</i>
<b>Coverlets from Pennsylvania museum and profile drafts</b>	January 1927, April 1927	February 17, 2020
<b>Bags and Pine bloom pattern</b>	February 1927, December 1928	April 2020
<b>Neckties and scarves, Double bow knot and Double chariot wheel patterns</b>	June 1927, November 1927	June 2020
<b>Lace weaves, blanket and shawls</b>	May 1927, February 1932	August 2020

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

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To join the Guild e-mail list, contact Susan Hainsworth, susanhainsworth@gmail.com

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## Guild Calendar 2019–2020

**February 13, 2020**

Weaving Coverlets,

By Jeanette Tregagle and Judie Eatough

**March 12, 2020**

Saori Weaving,

By Karen Elrod

**April 9, 2020**

Presentation by Ruby Leslie

**April 9–11, 2020**

Workshop by Ruby Leslie,

The 3 D's of 3-D: Deflection, Differential Shrinkage, and Double Weave

**May 14, 2020**

Swedish Lace,

By Charlene Lind

**June 2020**

Studio Tour and Potluck Lunch