



The Weaver's Bag

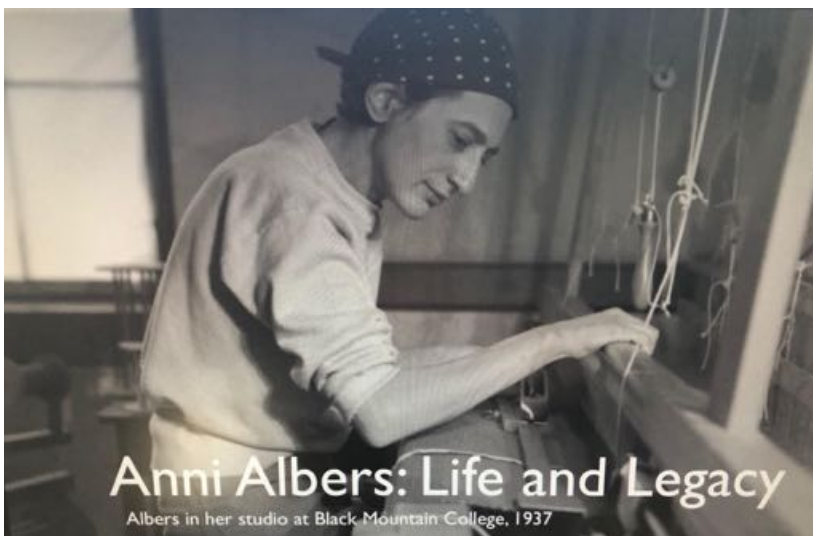
Mary Meigs Atwater Weaver's Guild of Utah • January 2022 • Vol. 70, No. 1

January Guild Meeting

What: "Anni Albers: Life and Legacy," by Cameron Taylor-Brown

When: Thursday, January 13, 2021, 7:00 p.m.

Where: Zoom meeting



Anni Albers has been called "an artist who changed weaving and a weaver who changed art." Anni Albers (1899–1994) was an iconic artist, designer, weaver, writer, and a gifted teacher who continues to inspire generations who follow in her footsteps. This lecture examines the life and work of Anni Albers and her continuing legacy.

Cameron Taylor-Brown is an artist, weaver, and educator and the curator of the 2019 exhibit "Material Meaning: A Living Legacy of Anni Albers," at the Craft in America Center in Los Angeles. She studied fiber arts at the University of California, Berkeley and textile design at the Philadelphia College of Textiles and Science, where she later taught weaving and design. Since 1985, she has lived in Los Angeles. Cameron teaches workshops and offers lectures at schools, guilds, museums and conferences throughout the United States and at ARTSgarage in Los Angeles.



To join the Zoom Meeting

<https://us02web.zoom.us/j/2999560221?pwd=MFFybmNVRzImeU5ORTRnbExJK1VuUT09>

Meeting ID: 299 956 0221

Passcode: 1z0n1T

President's Message

Dear Friends:

I hope that you were able to weave a wonderful tapestry of the holiday season. Use the memories of family and friends, food, good cheer, and the spirit of Christmas to create something that you can bring out when facing the hard things that come into everyone's life. Hold onto that tapestry to face what will come in the new year, and know that you have friends that will help you when you need support.

This month we are having a Zoom meeting so we don't have to worry about the weather. I hope you will log on and enjoy the warmth of your home while being with each other. *Beth Myrer, Guild President*

Membership Dues

Please remember to pay your Guild dues if you haven't already done so. They are just \$30 a year for so many opportunities! You can give the dues to Ping Chang or send them to her at the address listed on the last page of the newsletter.

Getting to Know ReNee Page



If I were to write a book about ReNee Page, it would probably be about all the wonderful people she has met. Every time I asked her a weaving question, we ended up talking about people. With her cheery voice and easy laugh, I feel like I made more than one friend as she spoke of all the kind and supportive friends she has met in the Guild. "I've been given two families," she said. "I could not have lived my life without my friends and this is where I found them." I can only imagine the warmhearted response many would offer about having ReNee in their life. The Guild is not just about weaving. It's about friendship, encouragement, laughter, and learning.

It was a dear friend who invited ReNee to join the Guild. ReNee's husband had done odd jobs for Flossie Goodwin, a charter member of the MMAWG.

He would even drive Flossie over to Mary Atwater's home for weaving lessons. Flossie was the recipient of many of Mary's looms and spinning wheels and other weaving things after Mary died. Flossie ended up living with ReNee and her husband near the end of her life. The night Flossie passed away, she made ReNee promise that she would join the Guild. "And I did."

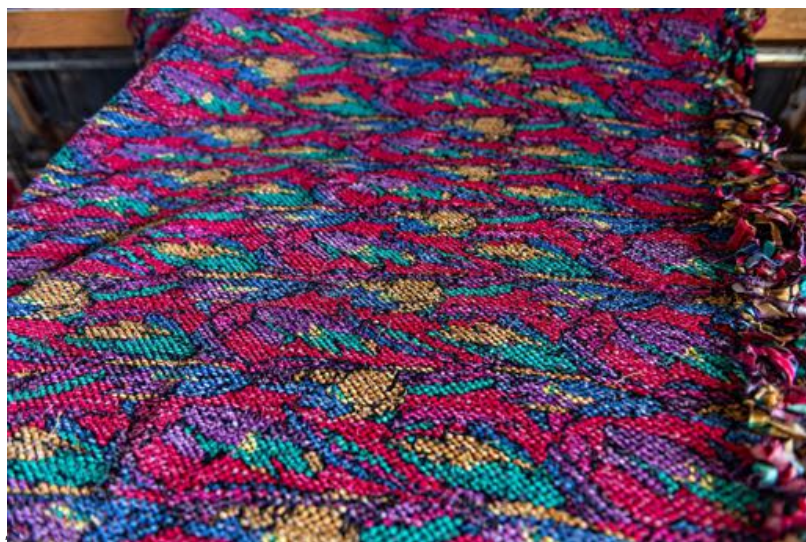
ReNee and Darrell then had a garage full of spinning wheels and weaving looms – one with Mary Atwater's name etched on it. ReNee had no idea what to do with it all. She figured she would give herself two years to sort it all out. And after taking just one weaving class, ReNee was hooked and began a lifetime of weaving.

One day as ReNee was attending a family funeral, she invited her mother to come to the car and see one of the first things that she had woven. Someone overheard her and shared some very surprising news. ReNee was told that her great-great-grandfather was a master weaver and he was brought to Utah by Brigham Young to work in the woolen mills. This was the first time she had ever heard that she might have a family connection with weaving. How did that make her feel? "Blessed," was her reply.

ReNee loves to sew and she is an accomplished seamstress. After learning to weave, she found the perfect combination in weaving material that she then made into clothes. Several handwoven clothing items were displayed at our most recent fiber arts show, and you may have seen some of her amazing handiwork up close. She gives all the credit to the many wonderful teachers who have helped her along the way.



Rag rug woven by ReNee



Rag fabric woven by ReNee

She also gives a lot of credit to her husband and is grateful for his support. They started dating in junior high when they were 12 years old. When I asked about that, she said the teachers would pair up the students for the dances. She was the tallest and he was the shortest so "we were the leftovers – they kept putting us together." They are the parents of two wonderful children, three grandchildren, and four great-grandchildren.

ReNee talked with excitement about being a “fly on the wall” as Mary Jo Reiter worked on the biography of Mary Atwater, titled *Weaving a Life*. ReNee went along with Mary Jo to meet some of the people who were interviewed for the book. She also went on field trips that uncovered treasures from Mary Atwater’s life. She enjoyed being a part of that.

If ReNee were to write a book, it would probably be about rag rugs. She loves rag rugs. In fact, her dear friend Susan Hainsworth has been meeting with her and they have been “interviewing ReNee’s rag rugs” – determining the weaving details of each one. With the help of many talented friends, these interviews have been put in a book with photographs. She is looking forward to the April release of her first book, *ReNee’s Rag Rugs*. It will be great to get her autograph!

When asked what advice she would give to new and old weavers alike, she said, “Follow your heart. If you have feelings about doing something, do it. There is a reason for it!”

Rosemarie Deppe

Guild Challenge



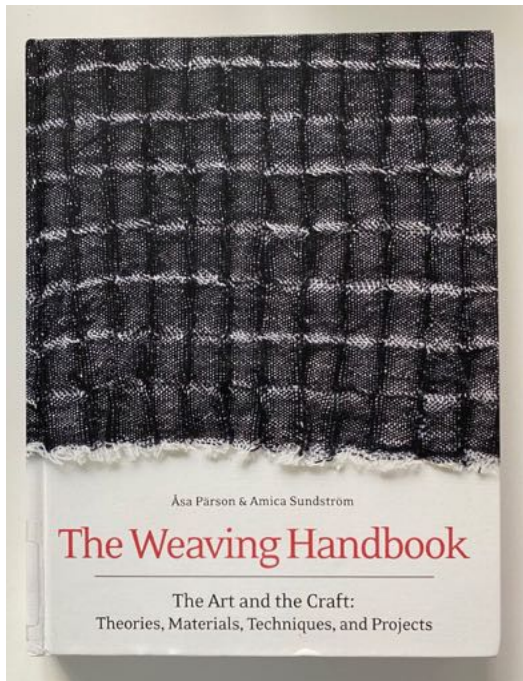
In our last newsletter, we shared a picture of a scarf woven by Juliette Lanvers’s mother, who was visiting from France. She recreated the Burberry scarf that Juliette showed as an example during the meeting on plaids. Juliette then wove a second scarf on the same warp but this time in a straight twill. She gave the scarf to her aunt. The second scarf is shown here.

The yarn is 6/34 cotton-cashmere 50/50 from Colourmart. Juliette hopes you are having fun weaving plaids for the Guild Challenge. These wonderful plaids can be addictive!

The Weaving Handbook

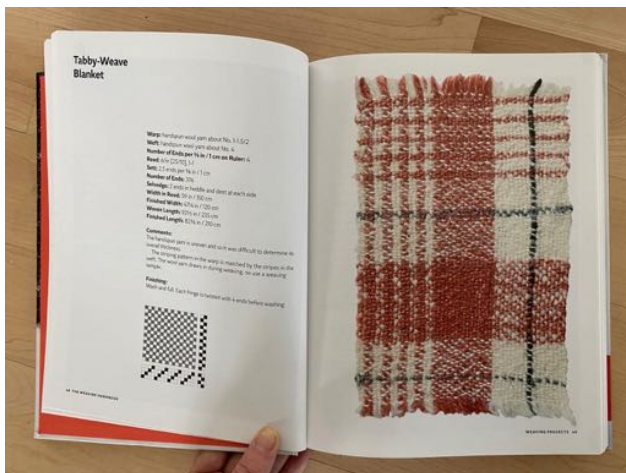
The Art and the Craft: Theories, Materials, Techniques, and Projects

By Åsa Pärson and Amica Sundström



This new book (2021) is advertised as a modern reference guide for novice and experienced weavers. The authors are well established Swedish textile artists/weavers, and their design aesthetic really shines in this book. The book is well organized, including a good index that adds to its value as a reference book. It starts with foundational information which most weavers probably already know, but as it is written from a Swedish perspective it felt very fresh to me. The book's contents range from projects to practicalities (e.g. how to set up your loom) and from theory of weaving to

pattern drafts. The 19 projects are not just for beginners; some use fine yarns (e.g. 44/1 linen) and while most are for four shafts (14), there is also one 6-shaft project, two 8-shaft projects, and two 10-shaft projects. I find this book to be informative and aspirational, and with plenty of good stuff for weavers of many skill levels.

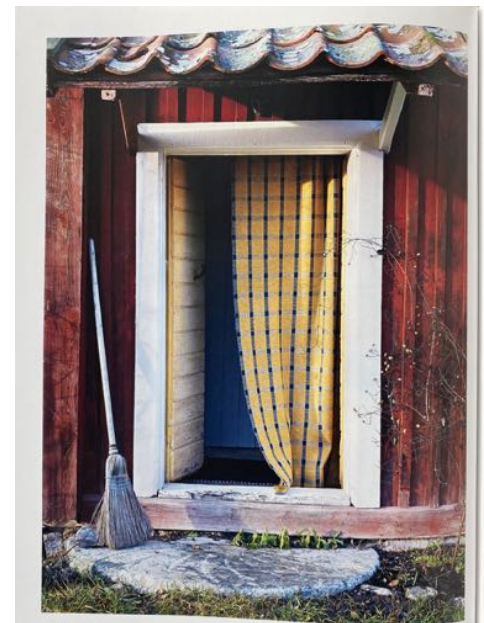


The book's organization is brilliant. A very brief preface gives the background of the authors, how they met (at a weaving class in Stockholm, 1991), and their philosophy. And then wham – the book dives straight into projects! No first taking the reader through warping boards, epi calculations, theory, or nomenclature. Instead the authors present lovely photos and spare instructions on uncluttered pages.

The projects are organized around outfitting a darling old cottage in

Sörmland, Sweden, with each project designed for a specific need, be it a curtain, rug, or cloth for drying glasses. I think this section will help both weavers and non-weavers to get excited about the possibilities.

Seven additional chapters provide a broad coverage of weaving, and I will only describe a few of my favorite things. Chapter 2 covers *Looms & Tools*, and here the Scandinavian origin of this book is front and center. It has nary a mention of jack looms, end-



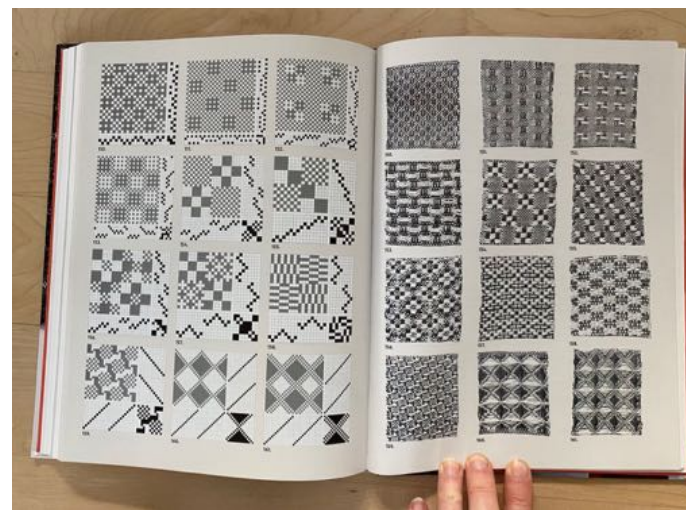
delivery shuttles, or steel heddles, and instead describes counterbalance, countermarch, draw looms, and then Jacquard and “machine” looms (dobby). A new weaver with some experience in an American classroom might find this chapter difficult to square with their experience, but for me it was wonderful.



Chapter 3 is titled *Materials* and it covers yarns and focuses on wool, linen, and cotton. It presents detailed description of fiber processing, and the chapter culminates with a page on quality. I am not sure that I’ve seen this aspect of weaving featured in other books. It focuses on how the grist of the yarn affects the fabric’s feel and durability, while also encouraging the weaver to be environmentally conscious by not shunning some yarns, but instead to match all yarns to their best use.

Finally, the chapter on *Pattern Drafts* also warrants special mention. It starts with teaching the reader how to read and understand a draft, and provides an excellent page on terms such as intersection points, profile drafts, floats, and so on. It then segues into groups of drafts, with illustrations of the draft alongside woven examples. See the photo below that has a grouping that it titled *Variations of weaves that form raised and sunken areas*.

In summary, this is a wonderful book for a weaver who already has a few projects under their belt, yet still offers fresh-feeling insights with a Scandinavian flavor. I think this means that the authors succeeded with matching the book to its intended audience. The lack of jack looms, warping boards, and expression of sett as of ends per $\frac{3}{8}$ of an inch (1 cm) might disappoint some readers, and to be honest, it would have been just as easy for these authors to express sett as epi. Nevertheless, I love this book. And while I am unlikely to make any of the projects, these projects helped me to refine and reorganize the priority order of the future project on my seemingly endless list. This book is available from the Salt Lake County library. *Leslie Sieburth*



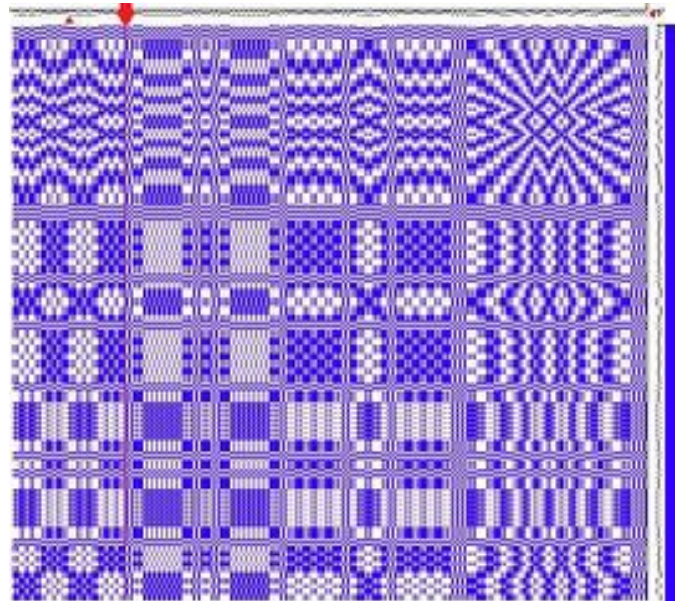
Shuttle-Craft Bulletins on Coverlet Weaving

The Shuttle-Craft Bulletins covered in this article are from January 1936 and January 1937. To find them, go to mmaawg.org and look for the Bulletins tab.

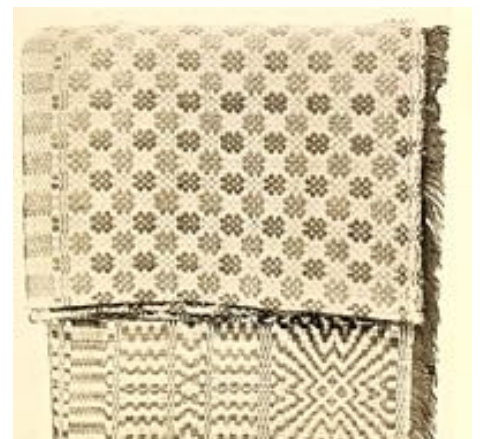
Happy New Year! According to Mary Meigs Atwater, in the January 1936 Shuttle-Craft Bulletin, the New Year is a time for large plans and for initiating important projects. And what is larger or more important than a coverlet? Although Mary went on to write that a coverlet is not really such a large project as new weavers seem to imagine. Indeed, she said that the whole thing from warping to sewing up the center seam and hemming the ends does not take more than a week! That is, if one has six hours of weaving time each day.

Coverlet design should complement the room and bed it is planned for, according to Mary. The colonial design of a dark blue wool pattern on a white cotton ground is handsome but won't fit in a "modern" room and color-scheme and would make, as Mary claimed, "an unhappy note."

She answered two questions regarding weaving a coverlet: (1) Can one be woven on a 20" wide Structo loom? The answer was "yes," but it would take longer as it would have to be done in four strips rather than two; and (2) Should a coverlet always have a border? Again, the answer was "yes." Mary wrote about the appropriate design a border should have with a coverlet pattern of a large figure; the border should be a small simple one. Many sources for these designs were given from her Course and the *Shuttle-Craft Book of American Hand-Weaving*. Conversely, if the main pattern of the coverlet is small, the border could be elaborate, and Mary went on to discuss this in more detail, using the *Shuttle-Craft Book* draft 108 Sunrise and Dog Tracks, which was based on an old coverlet. Here is a draft of the corner, with the border to the right of the red line indicated by the arrow at the top. The figure that Mary referred to in the Bulletin was from Eliza Calvert Hall's book of coverlets, and it is shown below.

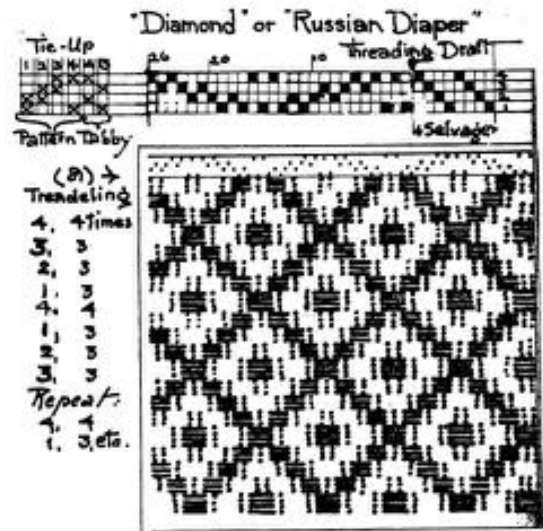


Included in the 1936 issue were several miniature drafts that could be used for coverlets. She recommended using these in arrangements of two to three repeats, with two inches or so of twill. She also included a crackle weave draft of a colonial pattern, to be woven with a border of five to six inches. For modern versions of coverlets, she recommended many patterns from the *Recipe Book*, suggesting alternate color combinations.



Check these out. She also discussed materials—cotton or linen and wool for the traditional look and anything for modern ones, even silks and rayons.

In the 1937 coverlet issue, Mary emphasized planning as the most important part of the making. She wrote, “If we must have rules, let the first one be to play along with the room in style and general color scheme.” She again recognized the need for a border and referred to many drafts in the *Shuttle-Craft Book*. She did offer a design for a modern look using a simple old pattern, threading the figure all the way across, without a side border and alternating these bands with areas of lengthwise stripes. She wrote that several colors could be combined in this way with “great freedom.” Crackle weave, Summer & Winter, or even a very basic overshot such as the Diaper Weave could be used in this way with good results.



Finnweave was also listed as an option for an elaborate coverlet. The draft diagrammed in this issue was for a six-harness Summer & Winter, given in both traditional and modern versions. Changes to the arrangements could be easily made and experimentation on graph paper would be interesting, according to Mary.

There are so many design possibilities for coverlets, and there are weavers weaving them today. I recently listened to a podcast by Long Thread Media (<https://longthreadmedia.com/podcast>) interviewing Cassie Dickson, a coverlet weaver. You can see her beautiful work on her Instagram account: [cassiedickson/textiles](https://www.instagram.com/cassiedickson/textiles). At the Weaving History Conference in October 2021, I heard a presentation by Gay McGeary (<http://www.coverletweaver.com/>) on early Pennsylvania German coverlets. She offers classes on coverlet fringes and lectures on coverlet analysis. Her website has many beautiful coverlets to see.

The first edition of the *Shuttle-Craft Book of American Hand-Weaving* (originally published in 1928) included a chapter on weaving coverlets, with details on how wide they should be woven, how to sew up the center seam, and so on. It is available as a pdf at this link: <https://digitallibrary.punjab.gov.pk/jspui/bitstream/1/1061/1/The%20shuttle-craft%20book%20of%20American%20hand-weaving.pdf>

Reference: Eliza Calvert Hall, *A Book of Hand-Woven Coverlets* (Boston: Little Brown, and Company, 1912). The book is now in the public domain and available from Google books—and in flip book form at <https://archive.org/details/bookofhandwovenc00hall>. *Maureen Wilson*

Meetings of the Southwest Utah Weaving Branch

January 2022 Meeting

Our plans for the January meeting on January 10 have changed. We will not be meeting in person due to the recent surge of the COVID-19 variant. However, there is an outstanding Zoom program being sponsored by the Salt Lake City MMAWG on Thursday, January 13, starting at 7:00 p.m. Cameron Taylor-Brown will be giving a presentation titled "Anni Albert: Life and Legacy." Check your e-mail for the MMAWG newsletter for more program information and the zoom link.

If you are not a current MMAWG member and want to join in on Zoom, contact Ivy DeHart or Mimi Rodes by or before January 11 so you can be added to the attendee list. There will be a slide presentation of show and tell as well. Submit your pictures to Sonya Campana.

February 2022 Meeting

We will be meeting at the St. George library at 5:30 pm on February 14 at 5:30 pm. The program will be a discussion of the Theo Moorman technique. More details will be coming.

The Shuttle-Craft Bulletin Study Group



The 2021–2022 Guild year meeting schedule for the Shuttle–Craft Bulletin Study group is presented below. The next meeting will be on Zoom, February 16, at 7:00 p.m. The topic of discussion will be selling our handwoven goods and the Crackle Weave from the November 1928, May 1929, and June 1930 bulletins. The Zoom link will be provided through the Guild email.

The Shuttle-Craft Bulletin study group meets to discuss Mary Atwater’s work from the Shuttle-Craft Bulletins. This is an informal group – if you have not participated, try a meeting. The meetings often begin with a reading from Mary Meigs Atwater’s biography.

<i>Topic</i>	<i>Bulletins</i>	<i>Meeting Date</i>
Selling handwovens Crackle weave	Nov 1928 June 1930 May 1929	Feb 2022*
Twill	April 1929 Oct 1936	Apr 2022
Camp weaving Portable Weaving	June 1929 June 1936	June 2022
Modern art & weaving Design	July 1929 August 1946	Aug 2022

*Zoom meeting

Guild Calendar 2021-2022

Mary Meigs Atwater Weaver's Guild of Utah

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susanhainsworth@gmail.com. The newsletter is
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To join the Guild e-mail list, contact Susan
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January 13, 2022 (Zoom)

Anni Albers: Life and Legacy
by Cameron Taylor-Brown

February 10, 2022 (Zoom)

Suzie Ballenger, HGA President

March 10, 2022

Complementary Plain Weave
by Ann Edington Adams

April 14, 2022

Bow Weaving
by Catherine Marchant

May 12, 2022

Challenge Reveal and ReNee's Rugs
by Juliette Lanvers and ReNee Page

June 11, 2022

Potluck and Dye Vat
by Maureen Wilson and Jill Dahle