



The Weaver's Bag

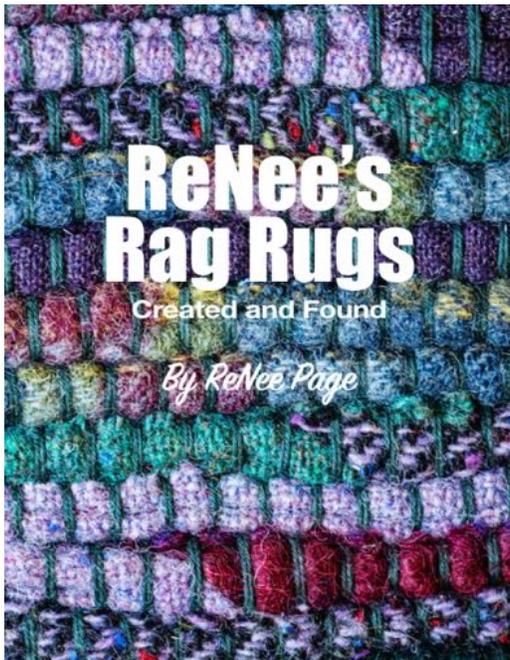
Mary Meigs Atwater Weaver's Guild of Utah • May 2022 • Vol. 70, No. 5

May Guild Meeting

What: ReNee's Rag Rugs, by ReNee Page

When: Thursday, May 12, 2022, 6:30 p.m.

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



At our May Guild meeting, we will have the privilege of learning about ReNee Page's recently published book, *ReNee's Rag Rugs: Created and Found!* This book can be found on Amazon! Just type the title into the search bar, and you can order the book for \$20. It is a beautiful book, with about 50 full-color images of ReNee's beautiful rugs.

The book includes instructions for making a rag rug using ReNee's techniques, as well as instructions for making rag fabrics. There is a section on the old rag rugs that have inspired ReNee over the years. There is a section on the wonderful rugs that ReNee has made. And there is a section on the rag fabrics that ReNee has made and turned into beautiful garments.

At our meeting, ReNee will bring many of the old and new rugs in her collection, as well as her rag fabrics. She will share the techniques she has developed for creating these rag rugs and rag fabrics and share the wonderful stories behind her rugs!

Please bring your recent weaving for Show and Tell at 6:30. ReNee's presentation will begin at 7:00.

Note: We will show the plaid fabrics made for the Guild Challenge at our meeting on Saturday, June 11. This is a change from what was announced previously.

President's Message

Dear Fellow Weavers:

What gives us strength and stability in our lives are the warp threads in our life fabric. The warp is our family and friends. We are each our own weft moving over and under those in our lives that we care about and who care about us. Adding color and supplemental warp can enhance and add depth to our fabric, but it is the caring (the warp) that helps us face the hard things in life. I hope to see you at the May meeting, when we will learn more about rag rugs and have the opportunity to see ReNee Page's book on the subject. We weave our lives together as we share our friendship and interests. *Beth Myrer, Guild President*

Guild Challenge Reveal in June

We will share the plaid fabrics woven for the Guild Challenge at the June Guild meeting.



For those of us who are “challenged” to create a plaid this year, we will be excited to see your creations at our June meeting. Please bring your plaid weavings to our June Guild meeting on Saturday, June 11, where we will have plenty of time to share what we have done. *Juliette Lanvers*

Getting Ready for the June 11 Guild Meeting: Indigo Dye Pots

At our Guild meeting on Saturday, June 11, Maureen Wilson and Jill Dahle will have two indigo dye pots ready for us to use. They will have flour sack towels available for those who would like them and will show us how to do simple shibori techniques on the towels and then dye them. Or you can bring a couple of ounces of fiber or cloth of your own to dye. After everyone has dyed something, if there is dye left in the pot, individuals can dye other things they have brought as well.

Since the meeting will be held in the family park behind Susan Hainsworth's home in Centerville, Guild members will be able to browse the Guild library, which has recently been moved to Susan's home. There will also be a potluck lunch. Make plans to attend this fun Saturday meeting.

Guild Officers for 2022–2023

Most of the elected Guild officers from the 2021–2022 year are continuing into the next Guild year, and we are very grateful to them! We will vote on this slate of officers at the June meeting. Please note that according to our Guild bylaws, these officers are elected. Other officers are appointed, so we don't need to vote for them.

President: Beth Myrer

Vice President: Catherine Marchant

Membership Secretary: Barbara Allen

Recording Secretary: Margaret Hopkin

Treasurer: Sam Kievit

Getting to Know Susan Hainsworth



Conversation. Connection. Compassion. Creativity. Those are just a few of the words that come to mind when I think of Susan Hainsworth. From her warm hello to her open invitation to come by and visit, Susan enwrapped me with her friendship. Our time chatting on the phone was never an interview but a connection like we had always been friends. I honestly think that at the end of our conversation, Susan knew more about me than I knew about her. Her genuine interest in others, her delight in making connections, and the constant stream of creativity woven into her life made this a most enjoyable visit.

On the night of our call, Susan was reflective as she would be retiring the next day. She has worked as an editor for The Church of Jesus Christ of Latter-day Saints for 42 years. She was hired while doing an internship there, while working on her graduate degree from BYU. It was creative work and time well spent. There are people that she is going to miss. The days ahead feel a little unsure, but there is an excitement about the future.

Susan found a family while serving others in her community. She made time on evenings and weekends to help refugee families get settled, teach English as a second language, and assist in care centers—just to name a few of her efforts. Now that she will have more time available, she hopes to enlarge her circle of service and “make a difference in the world.” From my own personal experience with Susan and from all that I have learned about her, I know that she has already done that!

Susan has a large circle of friends, and she enjoys going to the symphony and to opera and ballet performances with them. The friends she has made in the Guild have expanded her horizons and filled her life with inspiration. “There are just friends everywhere,” Susan said. What Susan may not know is how fortunate those friends feel to know her.

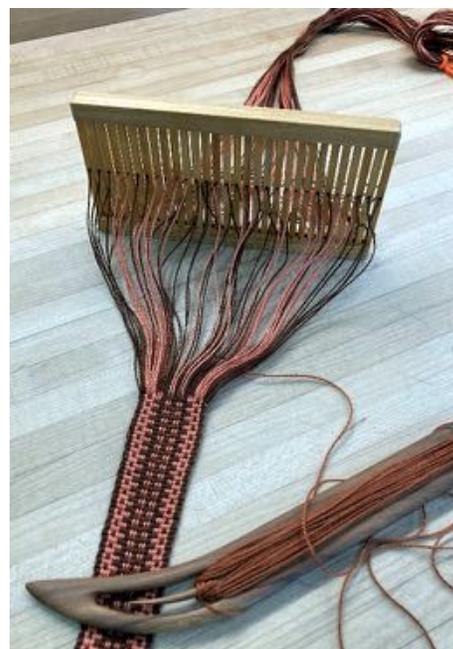
Susan has always loved textiles. She is a seamstress and a knitter. In September of 1985, she went to the Arts Festival in Salt Lake and visited a booth where a lady was selling handwoven items. It caught her attention. She went home, looked in the phone book, found the local weaving store Intertwine, and signed up for a class taught by Becky Menlove. The week after the first class, Susan went back and bought the Schacht loom on the floor of the store. “I knew immediately that I was a weaver.” She enjoys weaving Swedish style textiles for her home. Susan joined the Guild in 1985 and she has been an active, supportive

member ever since. She has served the Guild in many capacities over the years. "I just did what was needed," she said. She is currently serving as editor of the Guild newsletter, and she does a wonderful job!

When asked what Susan would like to say to the Guild, she replied, "Come to my home and see the Guild library!" She recently set up the library in her Centerville home alongside all of her looms. "Everyone is welcome to come and find some inspiration." I am going to take Susan up on her invitation to "come and see the library." I could use a little inspiration right about now. But I also want to go so I can see my friend, Susan. After living in the Covid world, I think we all could use some more conversation, connection, compassion, and creativity. You can find all of that and a friend in Susan Hainsworth. *Rosemarie Deppe*

Shuttle-Craft Bulletins: Belt, Pickup, and Backstrap Weaving

In the July 1935 and 1941 Bulletins, Mary Meigs Atwater wrote about belt and backstrap weaving. She wrote that the weaving of narrow fabrics is a special form of weaving. In 1935, she focused on what she called the belt loom, or "Colonial garter-loom," also called a "Swedish Heddle." These were made of light wood with slots and holes like a rigid heddle. The Hammett Company of Cambridge Massachusetts sold them. Mary wrote that Indians of the Southwest used them for belt-making. The narrow fabrics woven on these are warp faced. Mary gave threading instructions, as well as a setup for weaving. The heddle hangs freely on the warp when it is attached to a stationary object at one end and to your belt at the other. Pattern work may be done by pickup using two simple tools: a small, pointed sliver of wood (like a knitting needle) and a small, flat shed stick. Mary liked to use tongue depressors. Weft may be wound on a flat stick shuttle or a bobbin. The weft color should be the same as the selvages or it will show along the edges as small dots. This could be a desired design effect.



When weaving, Mary instructed weavers to draw the warp threads together until the weft is completely covered. The web will be much narrower than the warp in the heddle. The heddle cannot be used to beat the weft as in a rigid heddle loom. A shuttle with a narrow edge or the shed stick will help with seating the weft in place on the opposite shed. Mary advised against using soft, fuzzy materials for this type of weaving as it is difficult to get a good shed with them. She recommended the hard twisted knitting yarns of the time, mercerized cotton, coarse linen, and heavy silks.

Two drafts were provided in this issue: one a simple attractive pattern based on warp colors, woven on two sheds. I've warped it up in a heddle and it is shown here. The most difficult thing with this weaving is achieving even selvages.

The second draft is a more elaborate one with “pattern” threads in the warp that are either picked up or pushed down, depending on the pattern. There were two different techniques—the Swedish style of weaving patterned bands and the Native American or “Indian” method, as Mary called it. Patterns produced are based on geometrics such as triangles, diamonds, or diagonal lines. Mary provided a detailed description of the Swedish method. She recommended turning the warp over to achieve the raised heddle shed or as she called it, the “B” shed. I find this recommendation awkward and would prefer to pull the heddle up to achieve it, although it does not allow both hands to be free to manipulate the threads. Her detailed instructions for the pattern pickup are based on turning the warp over.

In the July 1941 issue, Mary conducted a virtual tour of backstrap weaving in Mexico through a Guild member’s collection of weavings and tools. One tool is the backstrap loom that is made up of round sticks with a warp stretched between them at each end and secured as described for the belt loom. Also used are heddle sticks, shed sticks, and shuttles. They are easily made, or kits can be obtained from sources on Etsy, or from many weaving suppliers. One source is the website: *Education and More*, where a hand-carved rustic backstrap loom may be acquired. See it at this link: <https://www.educationandmore.org/collections/backstrap-weaving-loom-and-yarn>

The Guild member’s loom was warped for a double weave project. Mary reviewed the Mexican and Peruvian double weave method, using four heddle bars. One heddle bar is shown at the bottom of this photo from Kimberly Hammill Weaving’s website (kimberlyhammill.com). This technique was used to weave figures in the fabric, like one does with Finnweave. Mary confessed that with her clumsy civilized hands, this procedure on the primitive equipment was slow and difficult. However, the method may be used on a 4-harness loom with satisfaction and was to Mary simpler and easier than the Finnweave. She went on to describe the pieces in the collection, which included a girdle or belt with attached rectangular pouches, and a poncho style shirt with single rows of leno and an unusual decoration just below the neck opening made up of six strands of rayon. A sketch of the design is in the Bulletin diagram.



There are many online sites on backstrap loom weaving. The most well-known is Laverne Waddington’s Blog “Backstrap Weaver.” On it she provides many online tutorials, from basic weaving, building your own backstrap, continuous string heddles, simple warp floats, braiding and more. She has also published many instructional books on the subject, with her latest on warp-faced double weave on an inkle loom: <https://backstrapweaving.wordpress.com/>.

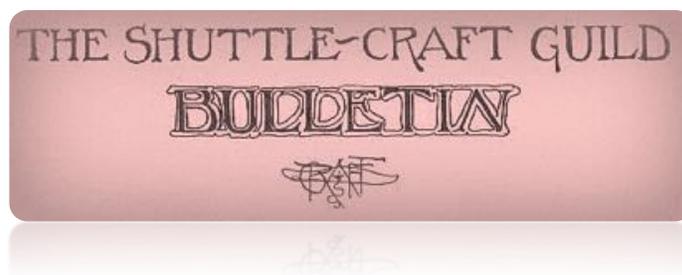
There is also a set of online instructions for making your own backstrap loom at this link: [https://www.kimberlyhammill.com/blog/2019/5/22/how-to-make-your-own-backstrap-](https://www.kimberlyhammill.com/blog/2019/5/22/how-to-make-your-own-backstrap-loom)

[loom](#). Kimberly Hammill also has many resources on her site (link above) including an eBook: *Into the Fray: A Field Guide to Backstrap Weaving*.

Another source is Susan Fowlkes, a weaver in the UK, whose focus is Scandinavian bands. She has published many patterns, articles, and books on the subject. Her blog may be seen at this link: <https://durhamweaver64.blogspot.com/>

We are coming into the warm-weather and travel season, and these portable weaves may be something to get outside with or take on the road.

The Shuttle-Craft Bulletin Study Group



The 2021–2022 Guild year remaining meeting schedule for the Shuttle–Craft Bulletin Study group is presented below. The next meeting is scheduled for June 8 at 7:00 p.m. at Mimi Rodes’s home. The topic of discussion will be camp and portable weaving from the June 1929 and June 1936 bulletins. Samples and tools will be shared.

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>
Camp weaving	June 1929	June 2022
Portable weaving	June 1936	
Modern art & weaving design	July 1929 August 1946	Aug 2022

Guild Calendar 2021-2022

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.

To join the Guild send \$30.00 (\$35.00 to receive the newsletter by mail) to Ping Chang, 7 Courtside Lane, Sandy, UT 84092

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

Guild website: mmawg.org

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May 12, 2022

ReNee's Rugs
by ReNee Page

June 11, 2022

Indigo Dye Vats and Challenge Reveal
by Maureen Wilson and Jill Dahle
Susan Hainsworth's Home