

THE WEAVER'S BAG



Mary Meigs Atwater
Weaver's Guild
February • 2024

What's Happening

FEBRUARY 8: Woven Color: James Koehler and Tapestry Weaving in the American Southwest, by Rebecca Mezoff (Zoom meeting, 6:30 p.m.)

FEBRUARY 17: The Power of Cloth, by Mary Zicafoose (Extra Zoom meeting, 9:30 a.m.)

FEBRUARY 15: Guild library open house at Susan Hainsworth's home (2:00 to 4:00 p.m.)

MARCH 7: All about Overshot! by Jeanette Tregear and Deanna Baugh

MARCH 23: Paint Two, Beam One: Painting with Two Warps and Beaming Them as One, by Denise Kovnat (Zoom one-day workshop)

APRIL 11: The Power of Craft: A Weaver's Perspective, by Denise Kovnat

APRIL 11, 12, 13: Echo and Jin: Variations on a Theme, by Denise Kovnat (three-day in-person workshop)

MAY 2 (FIRST THURSDAY): Color, Pattern, Shape, by Karen Donde

JUNE: Saturday Dye Day and Potluck (date TBA)

All regular Guild meetings begin at 6:30 p.m. at the South Valley Unitarian Church, 6876 Highland Drive, unless otherwise indicated.

February Guild Meeting—Woven Color: James Koehler and Tapestry Weaving in the American Southwest, by Rebecca Mezoff

Thursday, February 8, 6:30 p.m.

Zoom meeting

We are so excited for our Zoom meeting on Thursday, February 8. We have the privilege of having Rebecca Mezoff as our guest artist. She will be presenting a lecture about tapestry weaver James Koehler. The meeting starts at 6:30 p.m., and the Zoom link will open at 6:15 p.m. Rebecca will join us at 7:00 p.m. I do so miss seeing you all in person, but what a great opportunity! This guest lecture is sponsored in part by the generous donations from the families of Linda Asa and Charlene Lind in their memory.

James Koehler was an influential tapestry weaver in the American Southwest in the 1990s and 2000s. He passed away unexpectedly in 2011 at 58 years of age. Rebecca Mezoff was his student and apprentice for six years. In this lecture, Rebecca will talk about his life, his work, and how he influenced many of the tapestry artists working in the Southwestern United States today. To learn more about James Koehler, go to the James Koehler tab on Rebecca's website: <https://rebeccamezoff.com/james>

Here is Rebecca Mezoff's biography from her website: "Today I am a contemporary tapestry weaver with a studio in Mancos, Colorado. My work is drawn from the colors, open skies, and symbols of the southwestern United States. I hand-dye all my own yarn to get the color gradations I love, and I weave most of my tapestries on my grandfather's Harrisville rug loom. My work is in various public and private collections and you can see some of the tapestries in the gallery on this website. I teach classes in my studio, online, and at venues throughout the United States."

To learn more about Rebecca, go to her website: <https://rebeccamezoff.com>.

The Zoom link will be sent out on the Guild email list before the meeting.
—Sunny Cate, Vice President



Tapestry by James Koehler

The Power of Cloth, by Mary Zicafoose

On Saturday, February 17, the Guild will host an extra Zoom meeting. Mary Zicafoose, ikat tapestry weaver and author of *Ikat: The Essential Guide to Weaving Resist-Dyed Cloth* (Penguin Random House, 2020), will give a one-hour talk titled "The Power of Cloth" at 9:30 a.m.

Mary works from her fiber studio called Pahuk, which is along the Platte River in Cedar Bluffs, Nebraska.

Here is Mary's description of her presentation: "In this inspirational lecture Mary Zicafoose will share a selection of her favorite stories tracing the impact of textiles on her life. Recounting her experience of a life-changing meeting with a symbol shaman in Peru, Mary discusses her mission as an artist to unravel and evolve the visual codes of archetypal symbols through the creation of transformative textiles. Over time her carpets and their symbolically driven stories have gradually migrated up the wall, and today these contemporary tapestries are collected and exhibited worldwide. She is proudly one of a handful of contemporary weft-ikat weavers whose distinct voice has demystified intricate textile processes, stimulating new directions in the field of contemporary tapestry."



The figure here, used with permission, is *Mountain for the Buddha: Luma*, weft face ikat tapestry, diptych, 55" w x 62' l, wrapped, and woven silk/bamboo on linen warp, 2017.

For more information on Mary and her work, see her website: <https://www.maryzicafoose.com/index.php>

The Zoom link will be sent out on the Guild email list before the meeting.
—Maureen Wilson, Workshop Coordinator

President's Message

I hope everyone enjoyed Deb Essen's workshop on color as much as I did! She was so well spoken, and her color examples were both illustrative and so clear! Many thanks to Sunny Cate for organizing this wonderful program!! As much as I miss seeing everyone in person and our fabulous Show and Tell sessions, it is so special to be able to share such a great educational opportunity on Zoom and not have to worry about the weather!

I am so looking forward to our February program with Rebecca Mezoff. I have taken several of Rebecca's online tapestry classes, namely Color Gradations and several of her Designing for Tapestry courses, and I enjoyed them thoroughly. Rebecca started teaching online years before COVID and has it down to a science. If you are not familiar with James Koehler and his beautiful tapestries, you are in for a treat! His use of color and gradations is AMAZING! Rebecca worked with James Koehler for a number of years. He has since passed away, but Jeanette loaned me his biography, which I would highly recommend. Rebecca posted a YouTube tribute to him after he passed away. Rebecca has a tab on her website dedicated to James Koehler, and you can find this book and many other resources there: <https://rebeccamezoff.com/james>.

Last spring we were visiting friends in San Diego and went to the San Diego Zoo. I was so inspired by the beautiful colors of the flamingos that I took this photo. The tones of coral and white in its feathers are so gorgeous and subtle, and the lighting was perfect. The colors would make a beautiful shawl or scarf,



and I started wondering what accent colors I might use. Then a friend gifted me this beautiful dishtowel that provided all kinds of answers and possibilities! It shows me that while the bright blue stripes might be a little too bright in a soft coral shawl, a little bit of turquoise, purple and/or a lighter blue would add a bit of pizzazz!!!

Happy Weaving! See you all on Zoom!
—Mimi Rodes, Co-President



Zoom Meetings Offered by IWC

Intermountain Weavers Conference is pleased to announce a new virtual series of programs beginning in January 2024. You must be a member of IWC to attend, but you can definitely join in order to take advantage of these great programs. Here is the next Zoom program:

"Tied and Untied Weaves on 8 Shafts," by Marcy Petrini, Saturday, February 24, 2024, 10:00 am to 1:00 p.m. Cost: \$50

Description: Tied unit weaves have some interesting characteristics that allow flexibility in designing. We will explore and contrast these structures with other block weaves. Drawdowns and photos of samples will be shared. We will also discuss the suitability of these weaving structures for various uses.

To sign up for a class, go to www.intermountainweavers.org. Click on the blue box with the icon of a person that is in the upper right corner of the web page. If it is your first time to log in or you have forgotten your password, click on "Reset your Password." Go to the "Register" page.

To join IWC, click on **Join Us**

Meetings of the Guild's Southern Utah Branch

MONDAY, FEBRUARY 12, 2024: 1:00 pm to 3:00 pm—Clasped warp and weft on rigid heddle, taught by Dona Fisher at her home

MONDAY, MARCH 11, 2024: 1:00 pm to 3:00 pm—Slide show of "The Threads That Bind Us," the recent MMAWG fiber show, at St. George Library

MONDAY, 8 APRIL 2024: 1:00 pm to 3:00 pm—Card and inkle weaving, taught by Isabell Lee, at the St. George Library

MONDAY, MAY 13, 2024: 1:00 pm to 3:00 pm—Stash busting—bring items you would like to give away, at the St. George Library

Guild Challenge

We introduced this year's Guild Challenge at our October meeting, and we are so excited about it! It's all about COLOR!

To participate in the challenge, create a project (or two or more!) that challenges you to create with color. You may interpret this challenge however you want. It is fully self-directed. At our May Guild meeting, we will all share what we have done.

To help us with this challenge, several of our Guild meetings will be focused in some way on color and weaving. Please join us in this challenge, and get ready to have fun! We can't wait to see what you create!

—Sunny Cate and Beth Myrer

January Guild Meeting

For our January Guild meeting, we had a wonderful lecture by Deb Essen on color theory. I hope you were able to watch. She also sent Mimi some handouts with terms and phrases needed when discussing color. I hope through all we are hearing about color that you are finding inspiration to move forward with the Guild Challenge. I look forward to seeing how you approach the challenge!

—Beth Myrer, Recording Secretary

Request from Our Treasurer

Margaret Hopkin, our wonderful treasurer, needs everyone who has an uncashed check from the Guild to please cash it!!!! The Guild is changing banks and needs to have ALL checks cashed as soon as possible. Thank you!!

Member Profile: Karen Elrod



Karen Elrod

Our February featured Guild member is Karen Elrod. Karen lives in Murray and is retired from a career in IT and database systems management. She enjoys learning about other cultures' weaving traditions and styles. One of Karen's non-weaving activities is exploring the state, and she has backpacked extensively in the Grand Staircase—Escalante area. Most recently Karen has been taking a class at the University of Utah about color and its role and meaning within societies.

Karen started weaving in 1980. She was drawn to the craft by both her husband and her interest in the organization and mathematics of weave structures. She joined the Guild in 1984. In her early years of weaving, she focused on crafting a number of household items, working primarily with her 8-shaft loom. Once she retired from her job in the tech industry, she started working as a traveling guide with Loom Dancer Weaving Odysseys.

During her time with Loom Dancer, Karen was exposed to a variety of cultures and their weaving traditions. It was during one of these trips to British Columbia that she was exposed to Saori style weaving. Saori challenged all of Karen's preconceptions about weaving, and she was soon entranced by the free-form style of weaving. After beginning to weave in the Saori style, she could no longer go back to structured weaving. Saori changed her weaving completely, and she enjoyed the challenge it presented. As a result, she opened a business that focused on teaching others how to weave with the Saori method. Unfortunately for those of us who would like to be exposed to this style, she had to shut down the studio during the COVID pandemic.

Karen continues to weave in the Saori style. She would like other folks to challenge themselves and think out of the box when weaving. Her focus and message to others is, "Weave your heart, not your head." She encourages us all to play more with our weaving and try things that we wouldn't normally do. We should all step outside the rules imposed on weaving and challenge ourselves to pick different fibers and add in a couple of shots of a different color just to see what happens. She believes that this opens our minds to new ideas and leads to innovation as we move out of our comfort zones.



Karen's poncho, which was manipulated on the loom to be one continuous piece.



Detail of the manipulation method Karen used to connect the ends of her poncho.

Guild's meetings and workshops. She wants to remind all of the members just how lucky we are to have a Guild.

Karen recently finished a poncho project, where the weave was manipulated on the loom to form a continuous piece of fabric. While many people are starting to do this with shawls, she took the extra step to figure out how to do it for a poncho. While she jumps around in the types of things she weaves, her favorite projects revolve around clothing. Karen's out-of-the-box thinking also leads her to create unique art pieces, such as a wall hanging incorporating sticks. If you had the opportunity to visit the Guild show, you also experienced this innovative thinking in her pieces that incorporated LED lights.

Next time you see Karen at a Guild meeting or workshop, make sure to say hello. She'd be more than willing to share her knowledge and warm personality with you.

—Nicole Lohman, Newsletter Writer

2023–2024 MMAWG Board

President: Mimi Rodes (801-619-6888, mimirodes@comcast.net); Jeanette Tregeagle (801-568-9645, knitweave@yahoo.com)

Vice President: Sunny Cate (801-589-3393, sunny.cate@aquacate.com)

Membership Secretary: Barbara Allen (801-618-7397, boldadybug@gmail.com)

Recording Secretary: Beth Myrer (801-602-8612, betsyboo100@hotmail.com)

Treasurer: Margaret Hopkin, (801-624-8060, gmasfel@msn.com)

Librarian and Equipment Coordinator: Susan Hainsworth (801-860-6483, susanhainsworth@gmail.com)

Hospitality: Karen Gregory (801-916-9849, klgregory12@gmail.com)

Grants Officer: Mimi Rodes (801-619-6888, grants@mmawg.org)

Newsletter: Susan Hainsworth (801-860-6483, susanhainsworth@gmail.com); Maureen Wilson (801-485-5241, maureenwilson@yahoo.com); Nicole Lohman (715-491-1893, nicolelohman@gmail.com)

Webmaster: Nancy Crowley (505-480-8079, ludmillalilly@outlook.com)

IWC Representative: Nancy Crowley (505-480-8079, ludmillalilly@outlook.com)

Shuttle-Craft Guild Study Group Coordinator: Maureen Wilson

Guild Challenge Coordinator: Beth Myrer

Guild Sale Coordinator: Catherine Marchant (801-216-4722, fibernbeads@gmail.com)

Outreach Coordinator: Julie Guiney (435-640-2965, jamg57@msn.com)

Mary Meigs Atwater Weaver's Guild of Utah

To join the Guild, send \$30.00 (\$35.00 to receive the newsletter by mail) to Barbara Allen, 524 North 100 East, Centerville, UT 84014, or go to the Guild website, where you can join using Paypal.

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

Guild website: mmawg.org

**The Weaver's Bag, February 2024
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Shuttle-Craft Bulletins: Weaving Rugs, Twice-Woven and Two Warps

The Shuttle-Craft Bulletins covered in this article are from March 1938 and 1941. These Bulletins are on the Guild website (mmawg.org) under the Bulletins Tab.

In March of 1938 and 1941, Mary Meigs Atwater wrote about rug weaving of two distinctive types—twice-woven and two warps.

In the first type—twice-woven—a chenille-type yarn is woven for the rug weft material using rags, thrums, or “waste yarns.” This is a great way to use up stash yarns. Then there is a second weaving of the rug in plain weave, using the chenille-type yarn as weft. Mary wrote that the rug would be woven in a very satisfying rhythm, with no pause to change shuttles or to study a pattern. She called this rhythm “very spirited and vigorous.”

Catherine Marchant has woven these rugs, and you have probably seen one in the Guild show. Here are a couple of her pieces. She weaves the chenille-like weft with several strands of any yarn grouped by color and the thickness of her pinky finger.

Mary did not know where this type of weaving originated, and she thought it was probably Scandinavian or Germanic.

For the weft weaving, Mary recommended a cotton rug warp set at 8 epi, threaded in a straight draw on 2 or more shafts, and sleyed in groups of four threads at half inch intervals, or 4 threads in the first dent, then skip 5 dents, and repeat. The weaver can make this warp any width, but Mary suggested that it would be easier to weave a narrow warp, such as 24” wide.

Rags used as weft should be cut fine. Wool yarns were recommended, and if fine, woven in groups. When finished, this web is cut between the groups of warp threads, then the strips of woven fabric are used as the weft in the second weaving. For this second warp, Mary recommended another cotton carpet warp set at 12 epi and threaded for plain weave. The weft is then woven alone or alternating with shots of warp material, which, Mary wrote, would make a more durable rug perhaps. It should be beaten firmly.

The amount of weft material yardage required depends on the finished rug size desired, and Mary provided information on how to calculate that. She also wrote how to place the colors of the chenille yarns to weave a specific pattern in the finished rug, such as a border, diamond, or checkerboard pattern. Ulrike Beck wrote an article in the January/February 2008 *Handwoven* magazine called “A Pile Rug in Handwoven Chenille.” The article gives very detailed illustrations on how to lay out the weft material by color for a striped rug with diamond patterns.

In March 1941, Mary wrote about the second type of rug—the two-warp rug. These rugs are generally weft-faced and threaded on a Summer and Winter type threading. One warp is threaded through shafts 1 and 2 on a 4-shaft draft, and the other warp—what Mary called the “stuffer warp”—is threaded on shafts 3 and 4, the pattern shafts. Mary wrote that the 2 warps had very different take up, with the weaving warp under higher tension, and so it might be up to twice as long as the stuffer warp. She recommended a second back beam to allow for this. No tabby is used.

Madelyn Van der Hoogt called this weave a “warp stuffer rug weave” and “summer and winter polychrome without a tabby, or more correctly ‘taquete.’” She explained in her column “Ask Madelyn” that the warps threaded on shafts 3 and 4 lie between the weft colors used when shafts 1 and 2 are woven, acting as “stuffers” and giving thickness to the rug fabric. You can read her full response at this link: <https://handwovenmagazine.com/stuffer-rugs/>. The warp ends threaded on shafts 3 and 4 can be thicker yarns, lending more thickness to the rug.

Mary also included pickup to the mix for more patterned effects and described the shots needed to weave a unit of a design.

There are two project descriptions for two-warp rugs in the *Recipe Book* (Series II Nos. 2 and 9). Mary referred there to *The Shuttle-Craft Book of American Hand-Weaving* for a more complete write-up (see pages 286–92). Deanna Baugh wove a sample from Series II No. 9 that is in the Guild collection and is shown here.

An excellent reference on weaving rugs, including the two types discussed, is Mary Meigs Atwater’s monograph on weaving rugs, which may be found at this link: https://www2.cs.arizona.edu/patterns/weaving/monographs/amm_rugs.pdf

—Maureen Wilson, Shuttle-Craft Bulletin Study Group Coordinator



The Shuttle-Craft Bulletin Study Group

The meeting schedule for the Shuttle-Craft Bulletin Study group is presented below. The next meeting will be on February 6, 7:00 p.m., at Ann McKane’s home. The topics will be the crackle weave and knots for tie-ups. If you want to know more about it, email Maureen Wilson (maureenmwilson@yahoo.com).

The study group meets to discuss Mary Atwater’s work from the Shuttle-Craft Bulletins. This is an informal group, and if you have not participated, try a meeting. The meetings often begin with a reading from Mary Meigs Atwater’s biography. If you are interested in attending, email Maureen Wilson (maureenmwilson@yahoo.com).

Date	Topic
February 6, 2024	Crackle Weave Patterns; Knots for Tie-ups
April 2024	Pick-up; Monks Belt and Sugarloaf Patterns
June 2024	Krokbragd
August 2024	Linen Weaving

Bulletins
August 1930; October 1930
September 1930; November 1938
November 1930; November 1937
December 1930; March 1932

