



The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • February 2017 • Vol. 63 No. 2

February Guild Meeting

What: “What Happens When . . . ?” by Karen Elrod

When: Thursday, February 9, 2017, 6:30 p.m.

Where: South Valley Unitarian Church, 6876 South Highland Drive



What happens when you spin feathers into your yarn? This sculpture is one answer!

Karen Elrod is a Saori style weaver and cultural explorer. At our February Guild meeting, she will talk about what happens when we let go of our preconceived ideas as we weave. For example, we will learn what happened when . . .

Kenzo Jo from Japan looked at the traditional loom and said, “What Happens When . . . “!

Kadi Pajupuu from Estonia wanted to move threads around!

And, most important, we will learn what happens when we look at our world with OPEN EYES!!!

Karen will help us understand the Saori philosophy of approaching weaving (and anything we do), with an open and mind and asking, “What would happen if I change this”? We all have a plan as we begin our projects, but as we start to weave, we can open ourselves to taking a chance – we can ask, “What would happen if I used a different color here? If I used a different approach here? If I tried an alternate treading there?

Ideas like these can influence the weaving of every one of us – no matter what types of projects we create – and can creep into our lives in many ways, with surprising and wonderful results!

Karen has been weaving since she joined the Guild in the 1980s. Over the last several years, she has traveled to Oaxaca, Mexico; Guatemala; and Peru – where she has learned from the weavers living in those countries and woven alongside them. She will bring some of the beautiful fiber pieces created by these people and will show us how these pieces can help us look at our own work with new eyes.

Karen is opening the Canyon Wren Saori Weaving Studio in Salt Lake City – a place where experienced weavers, and those who have never woven before can play, create, explore, share, and learn what happens when we trust our instincts. For some background information about Saori weaving, try visiting this website: Saoriglobal.com.

President's Message



We had a wonderful, rich February meeting thanks to Jo, Judie, and Deanna! I so enjoyed hearing about Jo's travels and the wonderful woven examples she shared. Thank you, Judie and Deanna, for your technical discussions on Swedish weaving, drafts, and Crackle! It was a very full and instructive evening!

I hope that everyone is getting their entries ready for the March opening of our Bi-Annual Show "From the Heart!" I think it will really add interest and a personal touch to read your brief descriptions of what each piece has meant to you personally and/or what inspired you to create the piece.

I am planning to put the rug that I wove in Oaxaca last year in the show. I have wanted to weave a dark, indigo-blue rug with geometric shapes for many, many years. The design and colors were "in my heart" waiting for the opportunity to unfold. It was extra special to be able to use all handspun and natural-dyed yarns and to be able to work in the beautiful, inspiring

surroundings of the weaving center of Teotitlan! I am so grateful to Karen Elrod for encouraging me to go with her! I know we all have wonderful stories to tell!

We still have a few openings for the Sarah Jackson workshop, so do sign up! Many thanks to Terri Pianka for taking charge of the workshop. It is going to be GREAT!

Sadly, I will miss the February meeting as we will be out of town. I know Karen Elrod has wonderful things to share, so enjoy it for me!!!

✿Mimi Rodes

Summary of Guild Meeting on January 12, 2017

Guild members brought inspiring fiber pieces for our Show and Tell:

Catherine Marchant: A hat in shades of green and purple from a dye workshop she taught at the Great Basin Fiber Festival this summer.

Jeanette Tregeagle: Baby blankets done on a 20-yard warp in 12/2 cotton, with diamond huck and varying wefts to create several variations. Also a very fine pinwheel scarf in red and white Jaegerspun Zephyr.

Michelle Pahl: An 8-shaft blanket in shades of tan, turquoise, and white, southwestern-inspired design.

Leslie Sieburth: Inkle bands woven on her new Glimakra band loom.

Eileen Barry: Saori pieces woven at Karen Elrod's Saori studio.

Deanna Baugh: A set of scarves in various twills woven of Icelandic wool in natural shades.

Mimi Rodes: A tablecloth in a red and white twill. A faux-ikat scarf of turquoise, purple, and indigo acrylic with a sewing-thread weft. Silk scarves dyed shibori-style with turquoise dye.

The following items of business were discussed:

Catherine Marchant: Asked members to write approximately three sentences to describe each entry submitted to the Guild Fiber Exhibit – “From the Heart.”

Susan Hainsworth: Registration forms for the exhibit with full instructions will be available when the February newsletter is posted.

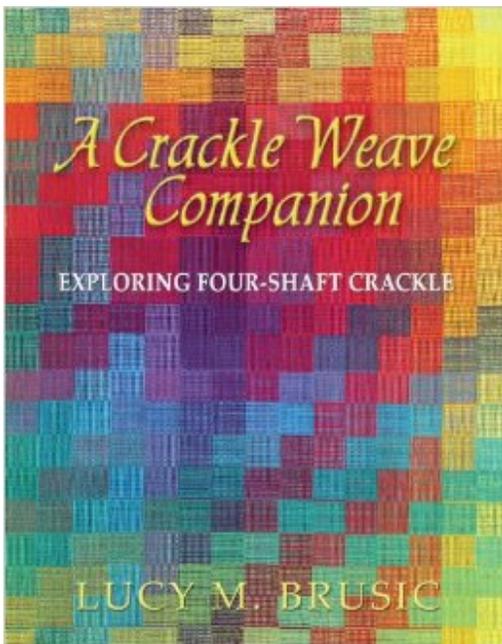
Catherine Marchant: A craftsmanship award is to be given for pieces created in workshops and also from patterns which are not original, e.g. from magazines.

Susan Hainsworth: Sarah Jackson will be the speaker at the Fiber Exhibit opening.

Terri Pianka: Reported on the three-day workshop that will be taught by Sarah Jackson, March 9-11, 2017. Places are still available in the workshop. Participants will bring their own looms. Sarah Jackson will send pre-wound warps around February 1 so that participants can warp their looms ahead of the workshop start date. Terri has an equipment list to be distributed. The final cost is estimated to be \$165 with an additional \$45 for materials (to be collected at the start of the workshop.)

Mimi Rodes: An arts council grant received will help cover workshop costs. Juliette Lanvers will host Sarah Jackson.

The meeting program was very inspirational:



Jo Stolhand spoke about her trip with Sandra Sandberg to Glimakra, Sweden, where they were able to weave on drawlooms and learn from expert drawloom weavers. Then Maureen Wilson and Deanna Baugh spoke about Crackle weaving, showing handwoven samples and finished pieces. Judie Eatough provided a handout to help us understand Scandinavian drafts.

✿ *Jane Roos*

Spring 2017 Workshop—“Color Confidence,” with Sarah Jackson

The Guild is happy to welcome Sarah Jackson as our guest teacher for this year’s Guild Fiber Show. Sarah will be hosting a three-day workshop on weaving with color, titled “Color Confidence.” The workshop will be held March 9–11, 2017, at the Utah Cultural Celebration Center, 1355 West 3100 South, West Valley City.



Sarah Jackson is the weaving editor at *Handwoven* magazine. Sarah states, “My design process often centers on color as I work within the limitations of the loom to stretch and explore the possibilities of color interaction. Color is one of the most exciting components of weaving, and learning to use colors confidently can be challenging. Mixing yarn colors doesn’t work like mixing colors with paint, and even experienced professionals with in-depth color knowledge are often surprised by color effects in woven cloth.”

Sarah will provide a warp for each student and the weft yarns that will be used in class. *Because the warps will be sent to the Guild for distribution around February 1, it is important to register early for this workshop.* The workshop will accommodate up to 24 participants and, at the time of this writing, the workshop is about half full. Each participant “will explore fresh ideas for developing color studies, learn how various weave structures impact color interaction, and understand how to effectively translate color combinations into woven cloth.”

You will use your own loom for the entirety of this workshop, with the warp and weft yarns being provided by the instructor. We will be weaving on four harnesses for this workshop. Please bring your warped loom to the workshop. The Guild has looms available for rent. Contact Sonya Campana at sonyacampana@gmail.com to make arrangements for a loom rental.

There are still a few spots left in the workshop. Contact Terri Pianka at terri.pianka@yahoo.com to register.

Guild Show, March 9–April 27, 2017 “From the Heart: Expressions in Fiber”



The biennial Guild show is coming up very soon! We would love to have one or more fiber pieces from every Guild member as part of the show. Fiber artists from other disciplines will also be participating.

The Guild offers a number of awards in a variety of categories for show entrants. Since many of our members may not be familiar with the specific awards, Jane Roos has volunteered to provide a list of the awards and a brief description of the criteria the judge will use to select the winners. This information will also be presented and discussed at the Guild meeting next week. The judge for this year’s show will be Sarah Jackson, an accomplished weaver, instructor, and editor at *Handwoven*.

Registration information follows in this newsletter, and the complete registration package will be available later this week..

Registration Materials
From the Heart: Expressions in Fiber
Sponsored by the Mary Meigs Atwater Weaver's Guild

March 9 – April 27, 2017
Utah Cultural Celebration Center, 1355 West 3100 South

*Utah's finest contemporary fiber artists will show new works
at the beautiful gallery within the Utah Cultural Celebration Center.*

Eligibility

Open to any fiber artist living in Utah. Entries must be handcrafted using any type of fiber art technique. Group work will be accepted (friendship coverlets, samplers, etc.). Each participant may submit up to three original entries. Entries must have been completed within the last two years.

Categories for Judging

Artists will choose one of the following categories for each entry:

1. Functional (table linens, rugs, pillows, garments, etc.)
2. Nonfunctional (two- or three-dimensional pieces)

Artists will choose one of the following originality categories for each entry:

- A. Original, one-of-a-kind, and not executed under supervision.
- B. Adapted from a design source (source should be listed).
- C. Student entries (may be executed under supervision or reproduced from a design source; source should be listed).
- D. Display only (not considered for awards).

Theme: From the Heart

Artists may choose to write a short paragraph about the meaning that each artwork has to their life. The artwork may commemorate an important event, symbolize a deeply held belief, memorialize a person dear to the artist, or represent an accomplishment, trial, or celebration. The paragraph will be displayed with the story alongside the entry.

Submission of Entries

Date: Works will be accepted at the Utah Cultural Celebration Center on Friday, March 3, from noon to 6:00 p.m.

Fees: There is a nonrefundable entry fee for up to three entries: \$15 for Weaver's Guild members, \$20 for non-Guild members, and \$10 for students. Checks should be payable to the Mary Atwater Weaver's Guild.

Sale Price or Insurance Value: The artist assigns the sale price or insurance value of each item. The Utah Cultural Celebration Center will deduct a 30% commission fee from all sales, so the sale price should include the commission. Items can be marked NFS (not for sale).

Display: Works should be ready for display. The top and face of each piece should be clearly marked if necessary. If the entry requires a mannequin, the artist must submit it. The artist must attach the identification provided with the attached Entry Form.

Picking Up Artwork

Artists will pick up entries on Thursday, April 27, from noon to 6:00 p.m. A signed, written permission from the artist must be presented in order for works to be released to persons other than the artist.

Awards

The entries will be juried for entry into the show by a committee of MMAWG members. The above criteria will be used as the basis for judging. The show will be judged for awards by Sarah Jackson. Cash prizes will be awarded.

Show Opening

The opening reception will be held on Thursday, March 9, from 6:00 to 8:00 p.m. Sarah Jackson, nationally known weaver, will speak (at about 7:00 p.m.), and awards will be presented.

Questions

With any questions, please contact:

Catherine Marchant (fibernbeads@gmail.com, 801-216-4722)

Susan Hainsworth (susanhainsworth@gmail.com, 801-860-6483)

*This project is supported by a grant from the Utah Arts Council
and the National Endowment for the Arts, Washington, D.C.*

Shuttle-Craft Bulletins: Selling Your Handwoven Articles



In the November 1928, May 1929, and January 1930 Shuttle-Craft Bulletin issues, Mary Meigs Atwater discusses selling your handwoven goods. In 1928, Weavers asked: What makes a piece of weaving saleable or unsaleable? Many complicated factors enter into it, according to Mary: salesmanship, location and product type, to name a few. But to her, the single most important element is beauty of color in the article. This is what everyone reacts to most instinctively and most powerfully.

Mary writes: "Nothing sells like beauty. Weavers are apt to forget the fact that it is not so much cloth we are creating as it is, or should be, beauty." A good color combination gives pleasure, while a bad one she describes as acutely painful. She goes on to write that while there is no recipe book for putting colors together well, she got advice from an art teacher. He gave this guidance: try your colors together; if they displease

the eye, the combination is incorrect.

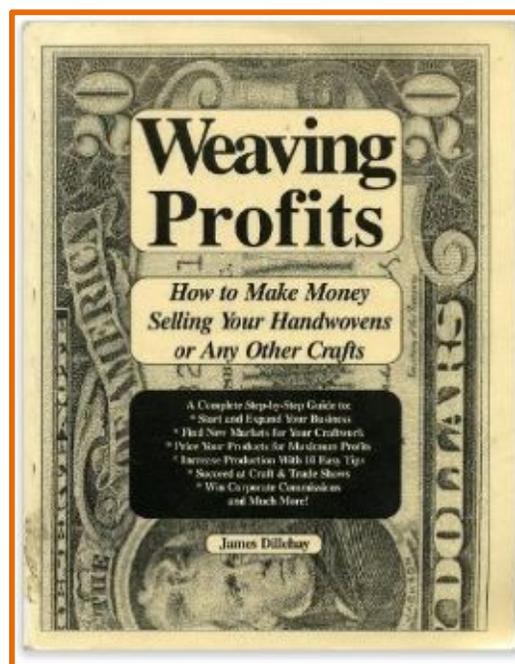
In 1929, with the Depression on, weavers were asking, where and how can I sell the things I make? Mary wrote then that a weaver should first ask, what shall I make for sale and how shall I make it?

The "how and where to sell" question deals with salesmanship, which Mary considers to be a gift, a talent not to be learned or evolved by any amount of effort. But, before a weaver attempts sales, he or she must have a saleable line and not attempt to sell the random designs that one might like to weave. The main objective is weaving an article that the buyer will like and purchase. This comes through planning. Mary lists about 17 possibilities, a few of which are rugs, curtains, wall hangings, table runners, towels, fabric for clothing or upholstery and so on. A weaver must be willing to try to find out what interests the buyer and pay less attention to what interests him or her.

Once a product line has been chosen, consideration must be given to the design, weave structure, materials, size, and color. Of color, a variety of combinations should be tried out to see which sells and then concentrate on weaving with those.

Once that is done, a weaver can consider how best to reach the intended customer. There are more avenues available now, I think, with online selling (for example, Etsy, Ebay, or Amazon to name a few).

In 1930, weavers were still interested in weaving for profit, and Mary's advice has not changed. Mary considers weaving for pleasure and weaving for profit to be two different things. While she writes that it is possible to enjoy weaving for profit, the two should not be confused. In weaving for profit, items that people will spend money on must be woven at the lowest possible cost in materials and time. A standardized line is desired. Samples should be prepared from which custom orders may be made, or production of a sizable stock

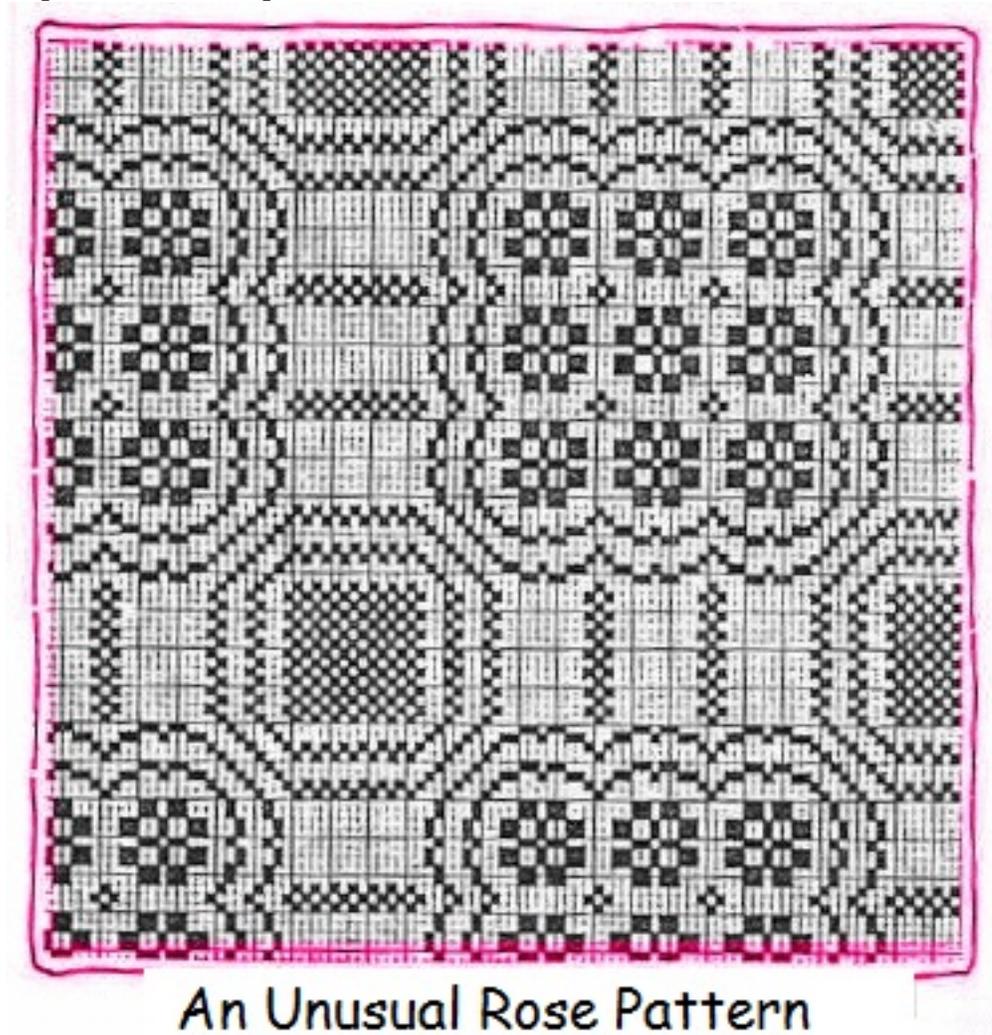


prepared. If you plan to sell your own work, then you will be a salesperson as well as a manufacturer. If you plan to sell through a shop or on consignment, then you must pay a price for that convenience. It may be worth it.

Mary proposed forming a Shuttle-Craft Guild Selling Group, either organized as an incorporated stock company with a sales agency, or having weavers host a sale each year at several locations in the country. I don't think either plan was ever implemented.

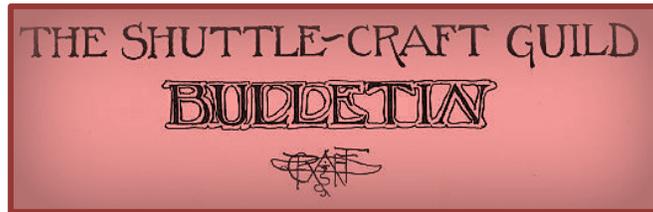
Finally, Mary offered a lovely overshot draft in the May 1929 Bulletin, which was woven rose style with threading and treadling recommendations for either a coverlet, woven in two pieces, or a table runner. See the figure.

✿Maureen Wilson



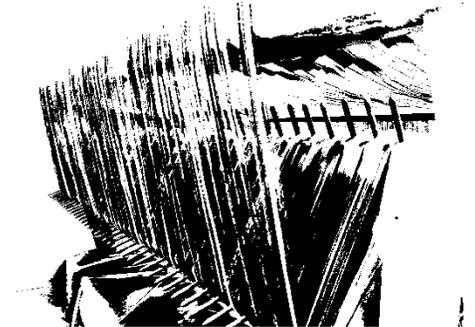
An Unusual Rose Pattern

The Shuttle-Craft Bulletins Study Group



The next meeting of the Shuttle-Craft Bulletins Study Group is scheduled for **February 16, 2017** at Ping Wang's home. The topic of discussion will be warping, from the September 1925 and December 1936 issues. If you are interested in joining the discussion, let Maureen Wilson (maureenmwilson@yahoo.com) know. Details on time and directions to Ping's home will be provided.

The Shuttle-Craft Bulletins study group meets to discuss Mary Atwater's work, as described in the Shuttle-Craft Bulletins. We meet every other month at one of our homes, discuss the topic, and share samples and experiences. The topics, bulletins, and meeting dates for this year are listed below:



<i>Topic</i>	<i>Bulletins</i>	<i>Meeting Dates</i>
Warping	Sept 1925, Dec 1936	February 16, 2017
Weaver's Ideas	Oct. 1925, Nov 1925	April
Household Weaving	Dec 1925, Nov 1933	June
Jackets and Coats	Jan 1926, June 1926	August

✿ *Maureen Wilson*

Fiber Event Roundup

Intermountain Weavers Conference
Fort Lewis College, Durango, Colorado
July 27-30 2017

✿ *Jill Dahle*

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

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The newsletter is published 10 times a year. Any articles or information should be to the editor by the 5th of the month.

To join the Guild send \$30.00 (\$35.00 to receive the newsletter by mail) to Jo Stolhand, 264 Williams Avenue, SLC, UT 84111

To join the Guild e-mail list:
MMAWG-subscribe@yahoo.com

Guild website: www.mmawg.org

Guild meetings are generally held the 2nd Thursday of the month at the Unitarian Church 6876 South Highland Drive (2000 East)

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Guild Calendar 2017

Thursday, February 9, 2017

“What Happens When . . . ?”
Karen Elrod

Thursday, March 9, 2017

Opening of Guild Show
(Utah Cultural Celebration Center)

March 9–11, 2017

“Color Confidence”
Three-day workshop with
Sarah Jackson

April 13, 2017

Basket Weaving
Connie Denton

May 11, 2017

Crackle Sample Exchange Meeting
Sonya Campana
Handweavers Guild of America Update
Julie Schwartz

June 2017

Shibori and Indigo Dyeing
Lisa Chin