



The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • April 2017 • Vol. 63 No. 4

April Guild Meeting

What: Mini Basket-Weaving Workshop, by Connie Denton

When: Thursday, April 13, 2017, 6:30 to 8:00 p.m.

Where: South Valley Unitarian Church, 6876 South Highland Drive



Our April Guild meeting will be held on Thursday, April 13. Connie Denton will teach each of us how to make a small wood-splint basket that we will be able to get finished or mostly finished at our meeting. **Please note that the meeting will begin at 6:30!** There will be no Show and Tell so that we will have time to complete our baskets. We will have an extended Show and Tell at our May meeting.

Connie Denton is a past president of the Mary Meigs Atwater Weaver's Guild and has been a weaver and fiber artist for many years. She has been making baskets and teaching basket-making for more than 20 years. She is an excellent teacher, as well as basket designer. Much of her influence in designing baskets comes from utilitarian baskets of yore when a basket was a necessary household item. She is interested in

all forms of fiber art and is an all-around fiber enthusiast. You will leave this class with a treasure of a basket and greater appreciation for basketry.

Thanks to the grant that we received from a former Guild member, the materials fees for everyone's baskets are already paid for! Be sure to join us for this wonderful evening!

Pick Up Your Artwork from the Guild Show!

Thank you so much to everyone who submitted their beautiful artwork to the Guild show. The show has been a marvelous success. Be sure to pick up your artwork from the Guild show on April 27, from noon to 6:00 p.m. If you have any problems picking up your pieces at that time, please contact Catherine Marchant (fiberbeads@gmail.com) or Susan Hainsworth (susanhainsworth@gmail.com). We will be happy to take your artworks home and then arrange a way for you to get them.

President's Message

I hope everyone is enjoying our show at the Utah Cultural Celebration Center (UCCC). It is amazing! The opening reception was extremely well attended, and feedback from the attendees on Sarah's presentation has been great! Michael Christiansen at UCCC did a fabulous job of hanging and lighting the show. I would urge you all to make time to visit the show again and be sure to thank Michael if you see him! I have taken several groups and friends to see it and each time I marvel at how talented everyone is!!! Thank you all for participating, and again thanks to Catherine, Susan, and their team for pulling this all together! Lee and I went over the other day so he could photograph the show, and I plan to put together a slide show that we can post on our website. However, be patient – it will take a while to put it together!



The Color Confidence workshop with Sarah Jackson was awesome and intense!! Terri Pianka did a wonderful job organizing things and Juliette (of course!!) was a fabulous and generous hostess to Sarah. We participants had a great time! This is one of Sarah's inspirational photos and the wrap of yarns I did during the workshop. Colorful, isn't it!!!

To view Sarah Jackson's slide show of all the photos and wraps she shared for this exercise, go to the Guild web page (mmawg.org), choose Education and then Workshops. Or, if you prefer, the URL link is mmawg.org/wp-content/uploads/2017/03/ColorConfidenceInspirationPics.pdf. Thank you, Sarah, for allowing us to share this in the newsletter!!

At our April meeting, we will have a fun, hands-on mini basket-weaving workshop with Connie Denton, so be sure to come and join in the fun! The Guild will cover the materials fee from the general fund. In addition, Susan Hainsworth and Maureen Wilson will be presenting the slate for next year's officers, which we will vote on at the May meeting. I so enjoyed working with this year's board members and appreciate all they do to keep the Guild vital and active! As they say – "It truly takes a Village!" Cheers, Mimi

Getting to Know Leslie Seiburth



My first introduction to weaving was when I was 8 years old. My family spent a year living in Europe, mostly Norway, while my father was on sabbatical, and we made a trip to Scotland to meet my grandmother's family. One of the "uncles" was a weaver, had a floor loom in his home, and also showed us a large early industrial-era loom in a stone building down the street that he was restoring.

But I didn't think about weaving myself until many years later when I was finishing my PhD. Uncertainty about my future was causing many sleepless nights, and an offhand comment from my mother – saying she had my grandmother's table loom and would give it to anyone wanting to weave – led me to purchase a weaving book (*The Weaver's Workbook*, by Hilary Chetwynd). This book has short chapters that describe many weave structures, and I found that if I lay in bed and tried to think through the structures, I could relax

and fall asleep. Nearly 30 years later, I still think about weaving and weave structures to relax and fall asleep.

I purchased two inexpensive used looms while in graduate school – a Schacht Mighty Wolf (8-shaft) and a Schacht standard (4-shaft) – and a used *Learning to Weave* by Debbie Redding to teach myself. I continued to weave after moving to Pasadena, California, for my postdoc, and it was then that I discovered weaving guilds. I joined the Southern California Handweaver’s Guild and learned the joy of sharing my passion with others. My next move brought me to Montreal, Quebec. Weaving took a backseat while I worked to establish my career and have two children, and it remained in the backseat after I moved to Salt Lake in 1999 for a faculty position in the Biology Department at the University of Utah. After a house remodel offered the possibility of a nice spot for my looms, I took up the shuttle again. This was spring 2013. Now with the support of the Guild, my passion has been reignited.

I like to learn, and I enjoy trying out new weave structures. My favorite part of weaving is project planning, warping, and weaving the first five inches – to see the result. I have little patience for weft-faced weaves, and I long for more shafts so I can turn more drafts into single-shuttle weaves. I recently completed a set of dishtowels using a Bateman weave structure (Boulevard), which was a fun and surprising journey. My haphazardly purchased used looms have served me well, though I have to say that my mother has still not given me that table loom that belonged to my grandmother!

Review of “From the Heart: Expressions in Fiber”

For our current Guild show, we had a record number of artists and entries: 44 artists and 123 pieces of art.

It is a beautiful show. Many thanks to everyone who helped, especially: Jeanette for applying for the State grant; Jane for applying for the special awards; Sonia for handling the paperwork; Susan for many hours of coordination with UCCC, writing up the entry documents and getting them to all the guilds; Jeanette and Sonia for weaving the ribbons; and Mimi for just being on top of everything.

Here are pictures of some of the winning entries.





FROM THE HEART

EXPRESSIONS IN FIBER
WORKS BY UTAH FIBER ARTISTS

MARCH 9 - APRIL 26

OPENING RECEPTION MARCH 9, 6-8PM

GALLERY HOURS:

MONDAY - THURSDAY 9AM - 6PM OR BY ARRANGEMENT



UTAH CULTURAL CELEBRATION CENTER 1355 WEST 3100 SOUTH, WEST VALLEY

Award Winners MMAWG Biennial Exhibition 2017 From the Heart: Expressions in Fiber

MMAWG Awards

Functional 1 st Place: Jeanette Tregeagle: <i>Brother's Scarf</i>	\$75
Functional 2 nd Place: Juliette Lanvers: <i>Norwegian Band with Hearts</i>	\$50
Functional 3 rd Place: Sara Lee Neill: <i>Labor of Love</i>	\$25
Functional Honorable Mention: Leslie Sieburth: <i>Morse Code</i>	
Non-Functional 1 st Place: Karen Caduff: <i>African Huts</i>	\$75
Non-Functional 2 nd Place: Timmy Burton: <i>The Letter X</i>	\$50
Non-Functional 3 rd Place: Sandra Sandberg: <i>Wonders and Weeds</i>	\$25
Non-Functional Honorable Mention: Joanne Gealta: <i>Simply Elegant</i>	
Lorna Taylor Award: Ellza Coyle: <i>A Winter's Meditation (Phoenix Rising)</i>	\$150
Judge's Award: Leslie Sieburth: <i>Ocean Rythms</i>	\$75
People's Choice	?

HGA Award: Deanna Baugh: *Ripples of Sunlight* \$25

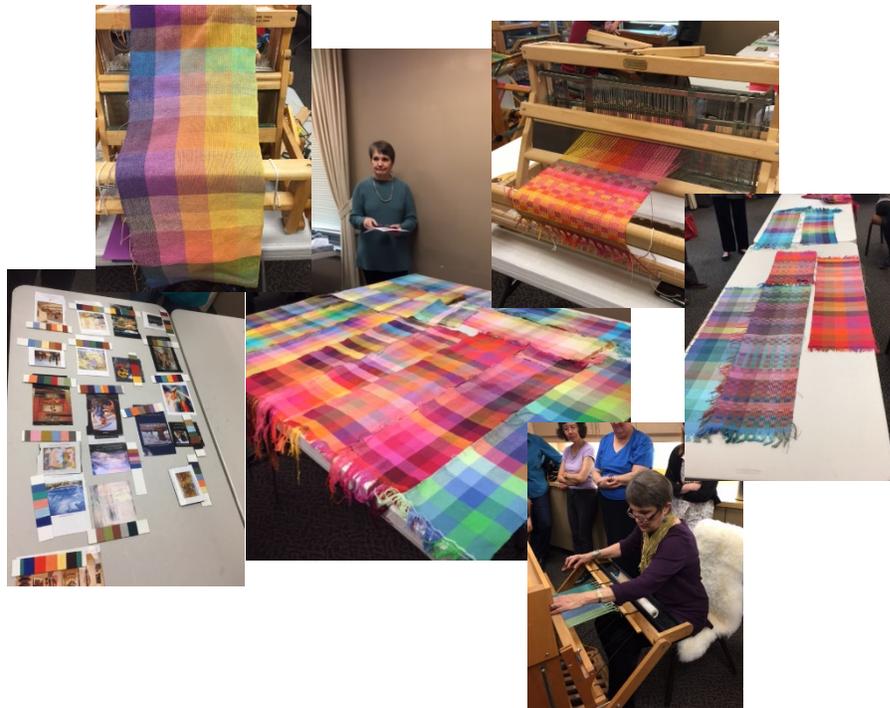
Surface Design Award: Ivona Oblansky Thomas: *Sunset Shower* \$25
One-year membership

Handwoven Weaving for the Home Award: Leslie Sieburth: *Ocean Rythms* \$25
DVD and Book

Craftsmanship Award: Elizabeth Peterson: *Purple Barjac Ombree*
One-year subscription to magazine of choice

Complex Weavers Award: Ann Edington Adams: *O Be Wise* \$25
One-year membership

Review of “Color Confidence” Workshop with Sarah Jackson



The Mary Atwater Weaver’s Guild spring workshop was held in conjunction with the opening of the Guild show “From the Heart,” held at the Utah Cultural Celebration Center. During this workshop, participants were encouraged to explore color interplay and combinations in various weave structures. Attendees were provided a five-color warp by the instructor, Sarah Jackson, and numerous yarns for weft colors. Sarah guided participants through selecting colors for projects by using inspiration photos, wrapping yarn combinations on poster board, and sampling. Two long samplers were woven by each participant – one in plain weave and one in summer and winter. Attendees were encouraged to incorporate their own personal style and preferences into each sampler. The results were some inspiring samples and a newfound appreciation for the process of color selection in weaving.

Terri Pianka

Sarah Jackson wrote this note to the Guild Weavers following the workshop:



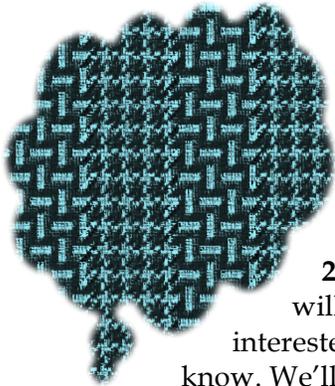
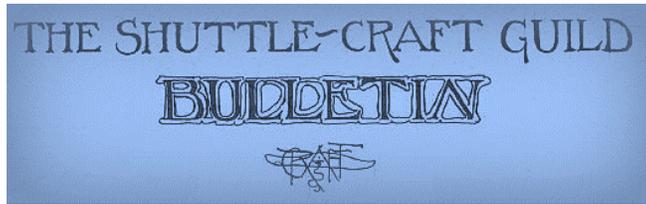
Following the workshop, I find myself smiling as I think not only about the amazing samples you wove and your enthusiasm for learning, but about the many ways you helped and encouraged each other (and me)! Your generosity of spirit and a deep sense of community made the workshop a joyous time.

Thank you for making me feel so welcome. I'm grateful for each of you – for the spirit of adventure you brought to the workshop, your willingness to dive into the unknown, and for your warmth and friendship.

A special thank you to Terri and Mimi for all they did to make my trip possible; to my delightful and generous hostess, Juliette; to Catherine, Mimi, and Sonya for their personal chauffeur services; and to Susan for a lovely evening out with her friend, Karna.

I look forward to seeing where your weaving takes you next. Thank you for allowing me to be part of your journey. Warm (and colorful) regards, Sarah

The Shuttle-Craft Bulletins Study Group



The next meeting of the Shuttle-Craft Study group is scheduled for **April 24, 2017 – note the change in date from last month’s newsletter**. The topic of discussion will be Weaver’s Ideas, from the October and November 1925 issues. If you are interested in joining the discussion, let Maureen Wilson (maureenmwilson@yahoo.com) know. We’ll meet at Maureen’s home at 7:00 p.m. Directions will be mailed before the meeting.



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 meetings start with a section from Mary Meigs Atwater’s biography.

The topics, bulletins, and meeting dates for the rest of this year are listed below:

<i>Topic</i>	<i>Bulletins</i>	<i>Meeting Dates</i>
Weaver’s Ideas	Oct. 1925, Nov 1925	April 24
Household Weaving	Dec 1925, Nov 1933	June
Jackets and Coats	Jan 1926, June 1926	August

2017–2018 Slate of Guild Officers

The following officers are presented by the nominating committee for the vote of Guild members. These are the elected officers of the Guild. Appointed officers will be announced later. This slate of officers will be voted on at the May Guild meeting:

President: Susan Hainsworth

Vice-Presidents: Juliette Lanvers and Mimi Rodes

Secretaries: Catherine Marchant and Maureen Wilson

Treasurer: Sara Lee Neill

Grants Officers: Karen Elrod and Jeanette Tregagle

Shuttle-Craft Bulletin: Scandinavian Weaving

In the September 1929, and briefly, in the October 1937 Shuttlecraft Bulletins, Mary Meigs Atwater continues with the topic of Scandinavian weaving. This same topic, conveniently, is covered in the latest edition (March/ April 2017) of *Handwoven* magazine. Mary includes two weaving drafts as Scandinavian weaves: Rosengang, or Rose path and Monk's Belt. She states that "American weavers are in construction, more similar minded to Scandinavian weaving than to the work of any other country."

That said, Mary writes that rose path is a structure that is both a surprise and disappointment to most American weavers when first put on the loom, appearing insignificant and uninteresting. She attributes this lack of interest to the fact that most weavers have not learned how to use it.

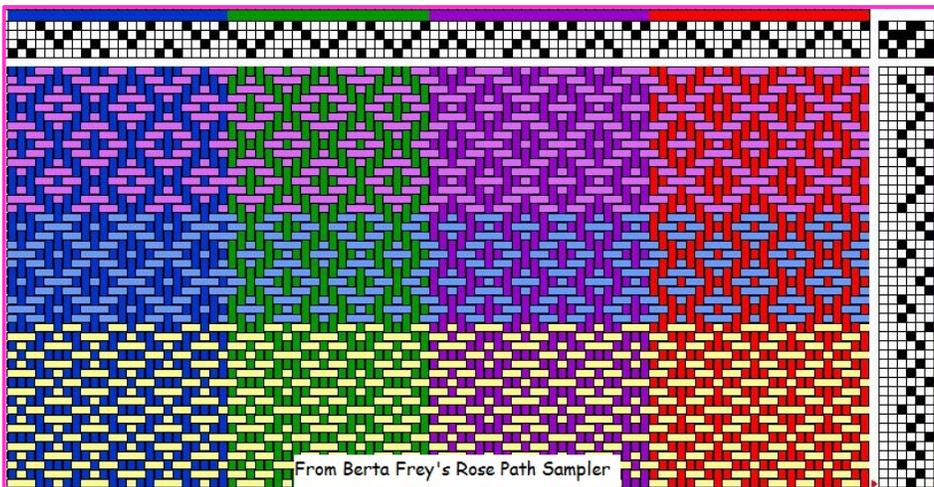
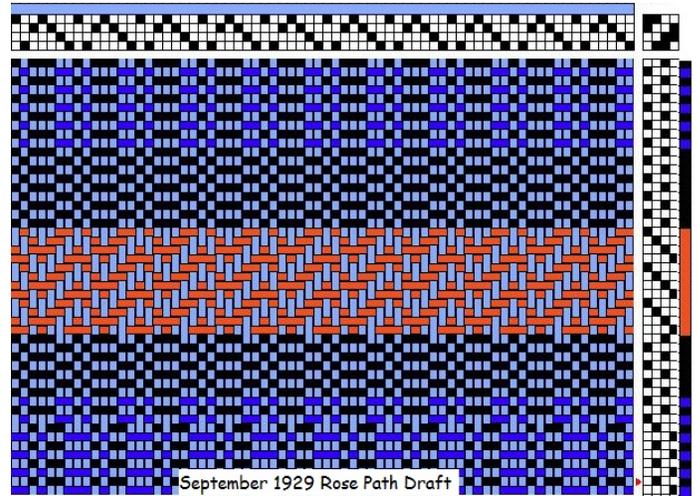
One of the Shuttlecraft Guild members wove a beautiful woolen scarf on one rose path threading: 1,2,3,4,3,1,4 and continue, on opposites and in several colors. A portion of the drawdown that Mary describes is shown here.

Looking through a few of my weaving references,

I could not find an example of this threading and found that Marguerite Davidson's *A Handweaver's Pattern Book* includes in Chapter II several draft threadings called rose path. Marguerite wrote in the chapter introduction that rose path has no one traditional treadling but has always held first place in treadle manipulation, forming the basic design for weavings in certain parts of the Scandinavian countries for hundreds of years. She includes a Rose Path Project No. 1, (sampler)

by Berta Frey with 4 different threadings (see figure 2 for a sample) and 16 treadlings.

Karen Isenhower, of the blog, *Warped for Good* has a beautiful Swedish rose path rag rug project in the March/ April *Handwoven* with yet another rose path threading variation.





There is a very different effect on the same threading woven in a fine yarn over a coarse warp set far apart, much like the boundweave example shown here from the Minnesota Weavers Guild Scandinavian Study Group (<https://scandinavianweaversmn.wordpress.com/>). I'd recommend their website if you are interested in delving further into Scandinavian weaving, they have some beautiful examples.

Mary calls this a suitable fabric for chair seats and large bags. A similar weave may be done on three shafts, threaded 1,2,3,2.

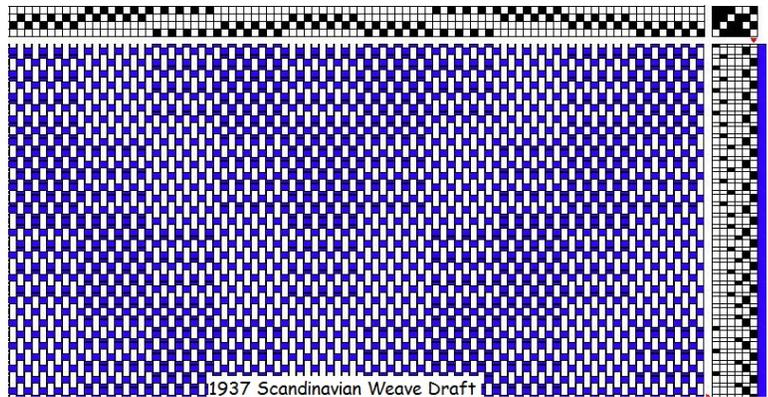
The other weave structure Mary writes about is Monk's Belt. Marguerite Davidson refers to Monk's Belt as the "beginning of the overshot patterns, being the simplest form of that truly handweaver's technique." Mary refers to a hanging illustrated in a book on ancient Swedish weaving, probably done by what she calls an "embroidery process." She

describes it as having pattern stripes in Monks Belt, tabby stripes and stripes consisting of rose-figures on a solid background. The rose as made up of 4 large blocks and one small central block. Unfortunately, there is no diagram for reference. Based on her discussion of the weave, done by the embroidery process, on a warp set far apart and the weft beaten so that the warp is completely covered, it reminds me of the Swedish Art Weaves we did with Joanne Hall, using the krabba and halvkrabba techniques.

In the 1937 Bulletin, Mary describes a bag that may be woven in spun silk, set at 30 epi, and a coarse tabby weft, using a Scandinavian weave (See Figure 3). The resulting fabric has a lacy appearance but is firm and solid.

Mary also discusses Finnweave in the 1937 issue, a topic for another time.

The March/ April 2017 *Handwoven* issue covers several more weave structures as Scandinavian weaves that Mary did not, such as: half Dukagang, art weaves, rya, doubleweave, lace (as in Swedish), band weaving and crackle (*Jamtlandsvaev*). I recommend the issue for further study. *Maureen Wilson*



Fiber Event Roundup

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

Big Skye Fiber Arts Festival
Hamilton, Montana
June 10-12, 2017

YarnFest
Interweave
Loveland, Colorado
March 30-April 2, 2017

Estes Park Wool Market and Fiber Festival
Estes Park, Colorado
June 8-9, 2017 ♡ *Jill Dahle*

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

April 2017 • Vol. 63 No. 4

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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@yahoogroups.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)

2016–2017 MMAWG Board

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Vice Presidents: Deanna Baugh, 801-966-3642, num1weaver@gmail.com. Juliette Lanvers, 801-860-5481, juliettelanvers@icloud.com

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Website: Judie Eatough, 801-375-5535, judie@eatough.net

HGA representative: Jill Dahle, 801-446-5581, pjdahle@msn.com

Guild Calendar 2017

March 9–April 27, 2017

From the Heart: Expressions in Fiber
(Utah Cultural Celebration Center)

April 13, 2017

Mini Basket-Weaving Workshop
Connie Denton

May 11, 2017

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

June 10, 2017

Shibori and Indigo Dyeing
Lisa Chin