



# The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • May 2017 • Vol. 63 No. 5

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## May Guild Meeting

**What:** Crackle Sample Exchange

**When:** Thursday, May 11, 2017, 6:30 to 8:00 p.m.

**Where:** South Valley Unitarian Church, 6876 South Highland Drive



The **Crackle Challenge Exchange** will be held at our May meeting. I hope all of the participants have enjoyed their study of the weave structure and have learned a lot in the process.

The Crackle structure is a tied-block weave from Scandinavia, woven with two shuttles. It was of great interest to Mary Atwater, who studied this weave at some length.

Each participant will need to bring a sample of their weaving, at least one repeat, attached to their weaver's worksheet, which will contain a draft, threads, and other pertinent weaving information.

All Guild members will be able to see the various samples and come away with a much greater understanding of the Crackle weave structure. Here's looking forward to all the different samples!

*Sonya Campana*

P.S. Be sure to bring your show and tell at 6:30!

## President's Message



I want to thank Connie Denton for a wonderful, fun April meeting! I am proud to share my first-ever basket with you! Connie's hand-dyed wood splits and great instructions made it all possible! Needless to say, Deanna's beautiful little basket was completed and, of course, PERFECT . . . in HALF the time!



I was looking through my pictures file and came across a photo of a most amazing tapestry that I wanted to share with you. Friends bought this tapestry in Peru a few years ago. It is of a folded Peruvian wedding shawl.

The artist has handled the yarns so beautifully that it looks three dimensional. The folds literally seem to pop out at you, but the piece is actually woven totally flat. The artist has done an amazing job of working with color gradations, and I am sure that all of the yarns were hand-dyed to the artist's specifications. It is a wonderful piece!

I am looking forward to our May meeting and the Crackle exchange! I have seen a number of the Crackle samples that members have woven and they are all so different! As Deanna, Judie, and Mary Atwater all said, there seem to be unlimited possibilities with this structure!

Hope to see you all at the May meeting!

*Cheers, Mimi*

## Review of the April Basket-Making Meeting

The April Guild program, basket-making with Connie Denton, was an intensive one. Show-and-tell was not held this month to accommodate our longer than usual presentation. Connie had done a lot of preparation, testing out a series of small baskets ahead of time to find a design suitable for completion on one evening.



After a quick introductory talk and a look at the basket Connie chose as the most suitable design, everyone selected materials from the supply Connie brought with her.

We began by cutting ribs for our baskets from colorful sections of fiber pre-dyed by Connie, who showed us how to soak the reed strips first. Next, the ribs were secured to special wooden basket bases using waxed thread and a process of twining.

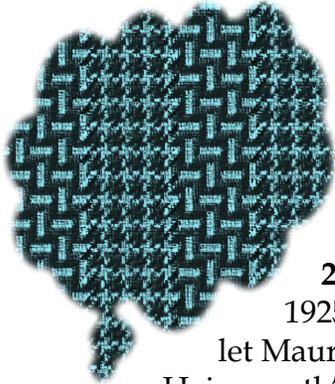
With the ribs secured to the base, our next step was to weave pre-soaked strips of plain reed through them in an under/over fashion. Connie demonstrated how an even number of ribs produced a "twill line" in the finished basket, whereas uneven numbers of ribs produced a plain weave effect.

A few rounds of weaving made a base for the baskets, after which the ribs got guided inwards from the base to make the sides of the basket. As our baskets progressed, Connie showed us to join in new weaver strips seamlessly, and ultimately, how to trim the ribs and finish off the rims.

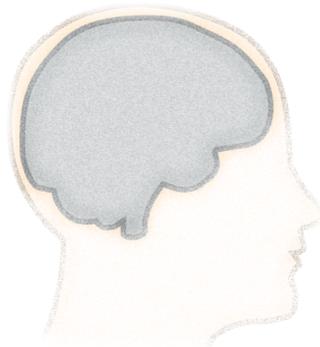
Several people completed their baskets. Those who didn't had Connie's instruction sheet to help them finish their baskets at home. Connie's clear instructions and well thought out lesson plan meant that everyone learned some basketry basics in a very sociable atmosphere.

*Regards, Jane*

## The Shuttle-Craft Bulletins Study Group



The next meeting of the Shuttle-Craft Study group is scheduled for **June 15, 2017**. The topic of discussion will be Household Weaving, from the December 1925 and November 1933 issues. If you are interested in joining the discussion, let Maureen Wilson ([maureenmwilson@yahoo.com](mailto:maureenmwilson@yahoo.com)) know. We'll meet at Susan Hainsworth's home at 7:00 p.m. Directions will be emailed 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>
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 Tregeagle

## Shuttle-Craft Bulletin: Weaving for Pleasure

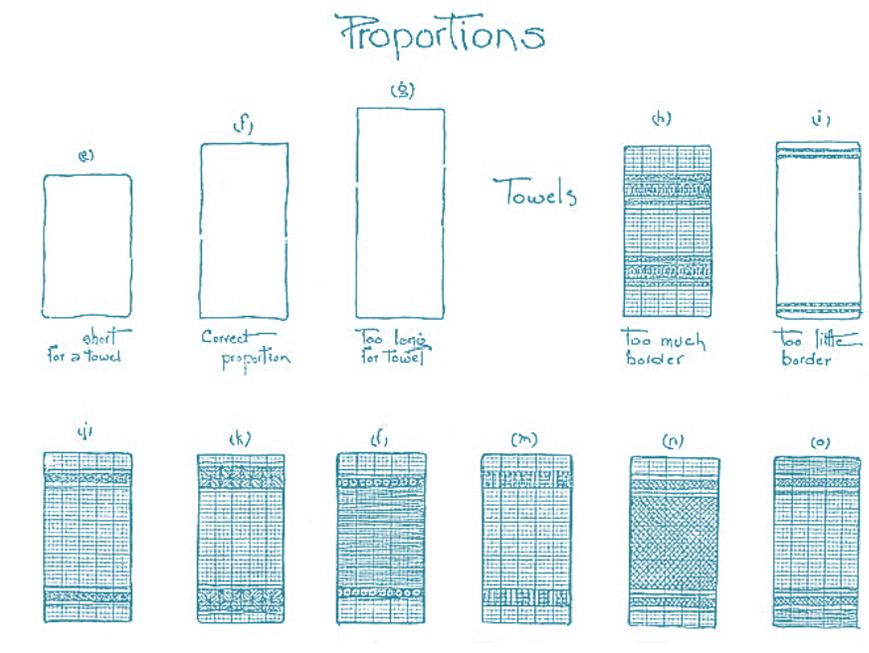
In the November 1929, Mary Atwater wrote about weaving for pleasure rather than profit. Of course she says, a weaver may weave for both profit and pleasure, but in this Bulletin she addresses weaving when pleasure is the more important consideration. I found her discussion to be very interesting and thought-provoking.

A truly beautiful thing does not always find a ready buyer. And we all know that beauty is in the eye of the beholder. But in weaving for pleasure, Mary says, the thing made should be far more beautiful than a thing made for sale. And one should not count the time and labor expended, in fact the reverse is often the case. Think of the hours of weaving pleasure obtained when working with two shuttles, for example, rather than the fact that it takes longer than a one shuttle weave. She considers those who weave purely for pleasure as taking an artistic approach to the craft and when a piece is criticized, the weaver would “thrill” to the criticism and see through the faulty work to something much finer to strive for rather than finding the criticism discouraging or having hurt feelings.

Mary emphasizes the dangers to be avoided and the special satisfactions in weaving purely for pleasure. The standard is higher, according to Mary. The proof of success is in the artistic excellence of the product and in the enrichment of the craftsman’s life through the joy of creative work. Her analysis of the approach to weaving gives a lot of food for thought that any nonprofessional, indeed, any weaver should consider.

If you weave for pleasure, according to Mary, you have a responsibility toward the craft. The craft is in your hands, for you to carry along to new achievement. The standard of work and beauty that you establish will be followed by those who weave for profit. You are the leader.

A beautiful textile fabric may be achieved in three ways, and I’ve heard other weavers refer to these three considerations, that is: color, texture and design. Mary writes about design specifically in this Bulletin issue, in the arrangement of the decoration and proportion of the article. She writes about the proportion of towels and the size and placement of the borders on them – see the figure here. At that time, towels were usually made twice as long as they are wide. Mary recommends that you make a scale sketch of the article you



are going to weave, allowing width and arrangement of decoration. Her sketches in the figure represent towels 20" wide and 40" long.

Beauty is no matter of an ancient and fixed law, but is dependent on our emotional response. It is a very personal and present thing and to see beauty means to work and to observe with an open mind and heart. So, as you plan your next project, think about your approach to the weaving, the three elements: color, texture and design, and enjoy!

*Maureen Wilson*

## **Fiber Event Roundup**

Fiber Train  
May 27-28, 2017  
Nampa, Idaho

Estes Park Wool Market and Fiber Festival  
Estes Park, Colorado  
June 8-9, 2017

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

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

Great Basin Fiber Arts Fair  
August 25-26 2017  
Farmington Legacy Event Center *Note: change of venue*  
Farmington, Utah

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

# Guild Calendar 2017

**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