

The Weaver's Bag

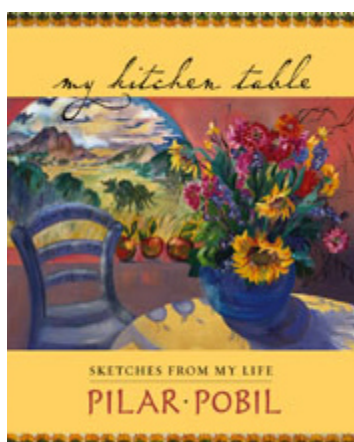
Mary Meigs Atwater Weaver's Guild of Utah • September 2015 • Vol. 61 No. 1

September Guild Meeting

What: Visit to Pilar Pobil's home and potluck lunch

When: Saturday, September 19, 2015, 10:00 a.m.–2:00 p.m.

Where: 403 8th Avenue



Our Guild has the remarkable opportunity to have our opening meeting at the home and garden of prominent Utah artist Pilar Pobil. Besides producing beautiful paintings and pieces of ceramic art, Pilar is also a fiber artist, and we will be able to share her art and show her what we do. (She has also written a wonderful book about her life and art, *My Kitchen Table*, which tells stories to the readers as if she were seated with them at her kitchen table.)

Pilar's biography: Pilar Pobil was born in Madrid, Spain, and lived on the Island of Majorca in the Spanish Mediterranean. Raised in an old-fashioned household where girls were not encouraged to pursue their talents, she nevertheless spent much of her childhood sketching scenes and playing with color and design in any medium that was available to her.

In her twenties, Pobil met and fell in love with an American, moved to the Avenues in Salt Lake City, and had three children. In her forties, she picked up her love of art again and worked in watercolor and oils as well as sculpting art in clay. She has become one of Utah's most prominent artists, and her work has won innumerable awards. She has exhibited in galleries and museums throughout the Western States, Chicago, Spain and Mexico. For further information, see pilarpobil.com.



Pilar's art and Majorcan embroidery: We will gather at Pilar's home at 10:00 a.m. and spend some time seeing the wonderful art that is part of every square inch of her home and garden. You will be amazed! After we have seen all the beautiful things, Pilar will teach us an embroidery stitch that comes from the Island of Majorca and which she has used in many decorative ways in her art. If you are interested in practicing this stitch, please bring a fabric swatch. This

could be upholstery fabric that could be made into a bag, or it could be any other type of fabric you would like to embellish with embroidery. Please bring embroidery floss, thread, or yarn that would be suitable for the fabric. The yarn should be heavy enough to show up well on the fabric. Bring a needle that will easily hold the thread and pierce the fabric. You can bring just scraps if you would like. By bringing something to practice with, you can take home a sample of the stitch. It is well worth learning this beautiful and versatile stitch.

Potluck lunch and show and tell: Please bring an item for the potluck lunch (we will not plan to use Pilar's refrigerator, so bring a cooler if necessary). The Guild will provide drinks. After our potluck lunch, we will have show and tell. Please bring all the wonderful things you have made this summer, as well as any interesting fiber discoveries you have made. Pilar will also share with us some of the textiles she has made.

Directions to Pilar's home: Pilar lives at 403 8th Avenue. To get there, turn north onto E Street from South Temple. Travel north on E Street until you get to 8th Avenue. LDS Hospital will be on your left. Pilar's home is on the northeast corner of E Street and 8th Avenue. If you have any trouble finding it, please call Susan at 801-860-6483. (I will be at Pilar's home and can direct you or answer questions.) ✨ *Susan Hainsworth*

President's Message

Hope everyone had a wonderful summer! Sixteen Guild members went to IWC this year! It was so much fun! Ping, Nancy, and I took the Navajo weaving class. It took three whole days of intensive weaving to complete this little piece! (See pictures below.)



Thanks to everyone who contributed to the Guild IWC raffle basket. What a nice thank-you note the recipient sent! Thanks so much for sending that around, Deanna! I would also like to recognize Beth Myer as our IWC representative and the work she and Deanna did to prepare for the raffle! Nice job ladies!

I am so looking forward to seeing you all at Pilar Pobil's on September 19th. I would especially like to thank Susan Hainsworth for organizing this event for us! It will be a treat to see Pilar's garden and home, learn something new, and catch up on what everyone has been doing since June! Show and Tell is always one of my FAVORITE things! Sounds like a "Quadruple Header" to me!

Over the summer, the Board has met to discuss program ideas for the coming year, and Jane and Susan are planning a fall workshop on rep weaving taught by Rosalie Nielson. So many great ideas! Sonya Campana has volunteered to Chair the Fiber Festival, which will be in April. Thanks to a team effort, Sonya, Jeanette, and I managed to submit a grant request to the Utah Division of Arts and Museums for the Fiber Festival in May, which has been granted!

Aren't we lucky! See you all in September! ✨ *Mimi Rodes*



Fiber Festival Coming in April 2016!

Save the dates! Friday, April 22, and Saturday, April 23, will be when the next Guild Fiber Festival will occur. Afterwards, there will be a three-day workshop, Sunday–Tuesday, April 24–26 with preeminent weaver and teacher, Robyn Spady. The topic of the workshop is still open, and I encourage all Guild members to take a look at Robyn Spady’s website on her workshops: spadystudios.com. She has quite a selection to choose from, and I would like to hear some ideas from the membership before finalizing the topic. As you may have guessed it, I am going from being your president to chairing next year’s Fiber Festival. I am looking for a few good weavers to step forward and help me out. It is a big job, but it is a lot of fun to plan such events. Give me a call at 801-733-5888, or shoot me an email at sonyacampana@yahoo.com if you would like to give me workshop feedback and/or join me in the fun of planning this event. ✨Sonya Campana

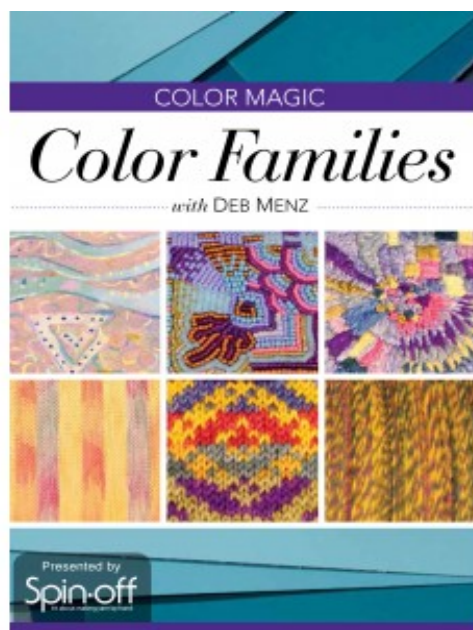
2015–2016 Weaving Exchange: Christmas Ornaments



Do you like weaving exchanges? This year the Weaver’s Guild is proposing a weaving exchange of Christmas ornaments. The exchange will be during the last meeting of the year—in June—so we will have Christmas in June!. If you make five ornaments, you can exchange for five. If you make three ornaments, then you will get three back. The goal is to see how creative you can be and how much fun we can have. Please start thinking now about any type of fun fiber-y Christmas

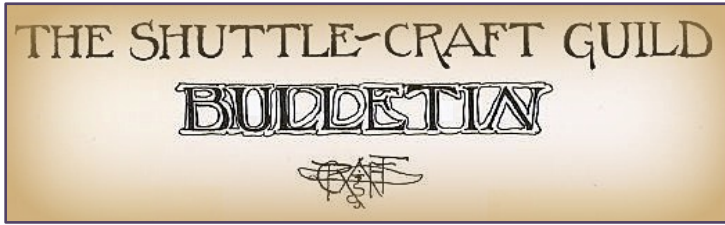
ornament you can make. It can be made with weaving, knitting, basketry, etc. ✨Jeanette Tregeagle

Color Magic, Color Families DVD with Deb Menz



A recent acquisition to our library is the DVD *Color Magic, Color Families*, with Deb Menz. I volunteered to write a review of this DVD. It was fun to watch the colors and listen to Deb discuss her system of evaluating color in tints, shades, and tones. What I found interesting is her use of medium. Her visual examples were from different aspects of the fiber arts—weaving, knitting, embroidery, surface design, beads, spun yarn, art paper. So, depending on whether your TV set has a good picture or not, Deb assembles a visual feast in a rainbow of little square samples of all the different uses of fiber arts mentioned above. Sometimes the set for the visual examples got a little crowded with all the different samples, but Deb does a good job with it and manages to keep making sense throughout the video. Her careful, patient manner comes across, and one finds herself understanding quite easily. I recommend checking this one out. ✨Sonya Campana

The Shuttle-Craft Bulletins Study Group



The Shuttle-Craft Bulletins study group continues to meet, with the August meeting led and hosted by Mimi Rodes. The topic of discussion was double-width weaving. We are slowly making our way through the bulletins, two or more at a time, depending on the main topic. We meet every other month at one of the

study group member's homes, discuss the topic, and share samples and experiences. The meetings start with a section from Mary Meigs Atwater's biography. The meetings have been extremely interesting. The topics, Bulletins and meeting dates for the next year are as follows:

Topic	Bulletins	Meeting Date
Color and Ms and Os Structure	January 1925, July 1928	October 2015
Baby Blankets	March 1925, May 1949	January 2015
Bronson Weave	April and May 1925	March 2016
Twill	June 1925, April 1929	May 2016
Philippine Bag	July 1925, September 1936	July 2016
Dress Fabric	August 1925, June 1944	September 2016

The Bulletins covered at each meeting are sent out in time to read them before we meet. We meet generally on the third Thursday of the month, adjusting when we need to according to everyone's schedules. If you see something in the list that interests you, please join us. Announcements of the time and place are made in the Guild newsletter and the Yahoo list. ☀ *Maureen Wilson*

Used Looms for Sale

MMAWG has five table looms for sale. All are gently used and in functional condition.

Three are Structo looms: 4 harness, 20" wide. Prices vary from \$100 to \$150.

J Made, 4 harness, 24" wide, \$125.

Dundas, 4 harness 24" wide, \$100.

Call or email Sonya Campana for more information. 801-733-5888. sonyacampana@yahoo.com

☀ *Sonya Campana*

Shuttlecraft Bulletins: Overshot weaves for upholstery

This issue's topic is weaving overshot for upholstery. The Shuttlecraft Bulletins on overshot upholstery fabric are: November 1926, March 1928 and September 1927. In the 1926 article,

Mary Meigs Atwater begins by describing Colonial Coverlet

Patterns as the

"foundation of our

weaving." The pattern in the 1926 Bulletin is one

that she considers

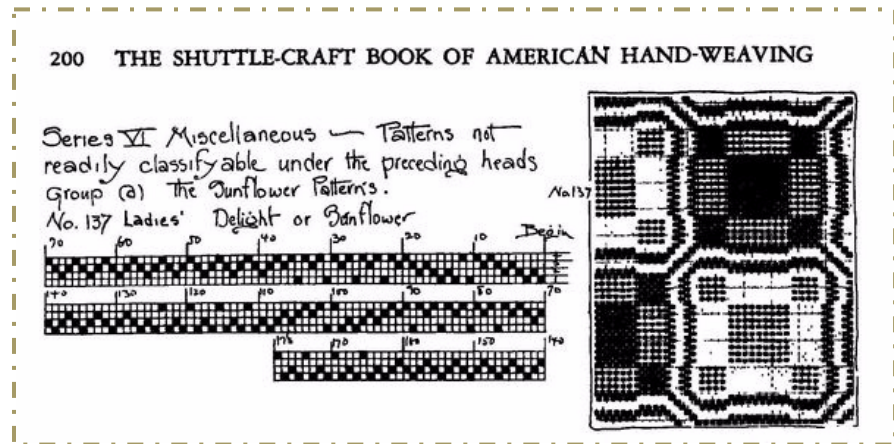
appropriate for

upholstery. One name for

the overshot pattern is

"Ladies Delight." Many

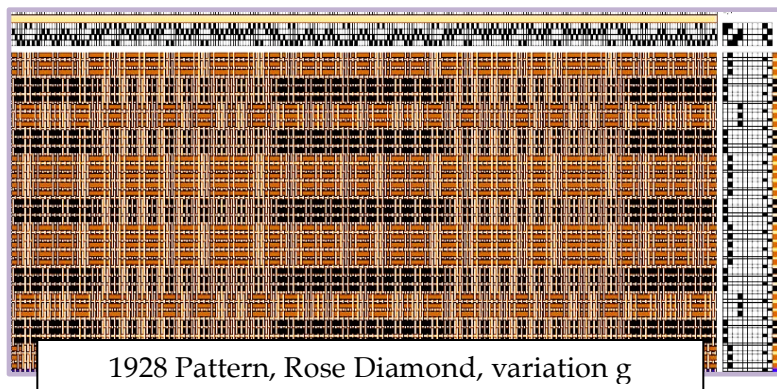
of the overshot patterns had many names, this one is also called "Sunflower" as seen here in the clip from *The Shuttlecraft Book of American Hand-Weaving*.



It has no long overshot blocks or floats and Mary says it would make an enjoyable new cover for a wing chair or old couch.

Traditionally, overshot might be woven using a white, or natural warp and tabby weft, usually a tightly spun cotton (Egyptian cotton, a 24/3 was popular in the 1920s but is no longer available, a 10/2 cotton might be used today); and a blue or navy wool pattern weft, like an 18/2 weight, although several colors may be used in combination to make a more interesting fabric. The draft below from the 1928 article is done with a tan warp and dark brown and black pattern stripes, assigning each pattern color to one or two of the four pattern treadles.

Here is an overshot version rendition of the "Rose Diamond" pattern draft "g" from 1928 in the color scheme that Mary suggests, notice that it has a lower color contrast than the traditional blue and white combination:

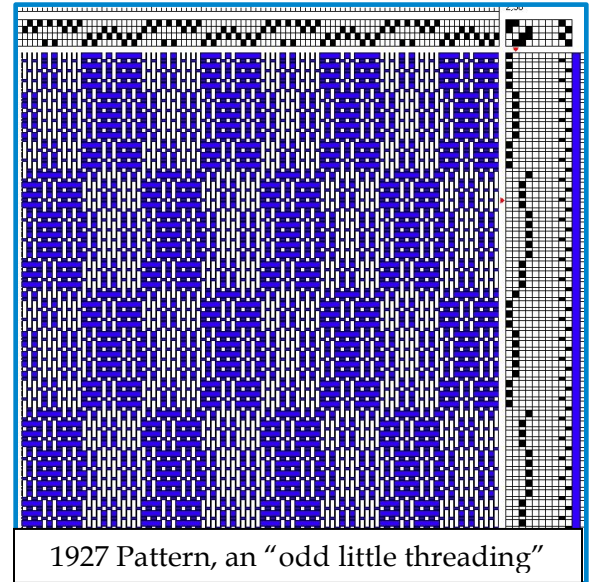


Mary describes the “Rose Diamond” as a little old pattern with variations. Treadled overshoot or as for the “Bronson” weave, it has many options.

The pattern recommended for upholstery in the 1927 issue is referred to by Mary as a very odd little threading, not symmetrical and quite unreasonable but very charming in effect. With that description, I had to draft it up:

What all of these patterns have in common make them suitable for upholstery is the small blocks, giving shorter floats and a more resilient and durable fabric. When designing upholstery fabrics an important consideration is durability or strength, or how well does the fabric resist abrasion.

The consideration of color is a matter of personal taste, but as Mary writes, color combinations in weaving are more difficult than in other work with color because of the way in which the threads interweave and produce intermediate shades. Really, the only way to know what will work is to weave up a sample-experiment with several colors. The intermediate shade may be just the one.



Patterns for upholstery, beyond the practicality of producing a durable fabric is also a matter of taste. A very fine pattern may look like plain-weave from a distance; a large or obvious pattern may detract from the design of the whole piece of furniture. Mary describes a fabric that is too “patterny” as having a tiresome effect and in a room with many objects, distinctly “bad”. The scale of the pattern depends on the scale of the piece and the room in which it will be used. She gives recommendations for each of the variations in the 1928 Bulletin collection that are a good guide.



There aren't too many examples of overshoot upholstery to be found, but there is a good one shown in the photo in the article on weaving (used with permission) for upholstery in the Schacht Spindle 2013 newsletter article by Melissa Ludden Hankins at this link: http://www.schachtspindle.com/yearning-to/2013/issue_34.php

The article gives a very good introduction to the overshoot structure that I'd recommend.

There is another example from a blog entry on the Website My Lithuanian home: <http://www.mlshop.com/>



Here is a completely different, fun approach to upholstery from a designer in Istanbul, Turkey: www.namedesignstudio.com who describe this option as “The wood chairs were nicely covered by striped fabrics with special glue.”



Mary Meigs Atwater
Weaver's Guild of Utah

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Newsletter editors:

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

Guild Calendar 2015–2016

September 19, 2015

Pilar Pobil's home

October 8, 2015

Reports from Intermountain Weaver's Conference

November 5, 2015

Presentation by Rosalie Nielson

November 5–7, 2015

Three-day workshop on rep weaving, Rosalie Nielson, Unitarian Church

December 17, 2015

Christmas party at Mimi Rodes's home

January 14, 2016

February 11, 2016

March 10, 2016

April 22–23, 2016

Guild Fiber Festival, with Robyn Spady

April 24–26, 2016

Three-day workshop with Robyn Spady

May 12, 2016

**June 2016, to be
announced**