



# The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • November 2016 • Vol. 62 No. 9

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## An Evening with Anita Luvera Mayer!

Mary Meigs Atwater Weavers Guild of Utah and Utah Surface Design Group

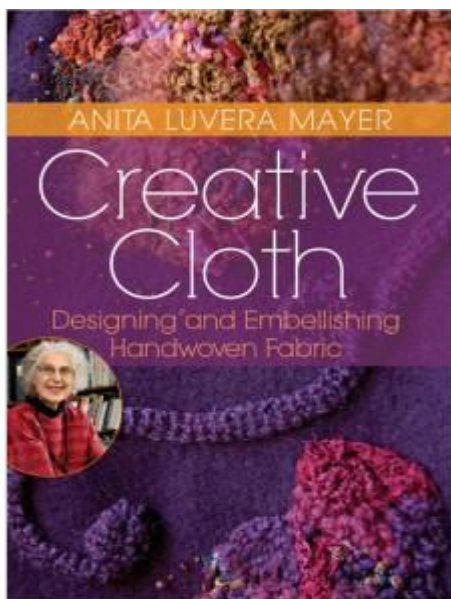
**When:** Thursday, November 3 – *Show and Tell* at 6:30 p.m. *Program* at 7:00 p.m.

**Where:** Utah Cultural Celebration Center, 1355 West 3100 South

### One Vest – Many Verses

In this inspiring lecture and fashion show, Anita Luvera Mayer will present the concept of using one simple shaped garment that is made unique by the treatment of the fabric and the use of surface embellishments along with the steps to creativity. The techniques used in the creation of these garments include hand dyeing, weaving, surface embellishment, and antique lace – with each piece assembled and sewn by hand. The reverse side of the garments reveal hidden surprises, with a number of the pieces being reversible.

Anita is an internationally recognized weaver, fiber artist, designer, and author. Her focus on weaving contemporary garments began in 1972, and she has focused her work since then on honoring the generations of women before her, with each piece a statement about ageing, wisdom, joy, and sorrow and creativity. Although she still weaves, her creative fiber work has evolved to include many types of innovative surface design techniques – including but not limited to beadwork, embroidery, contemporary use of antique laces, etc.



## President's Message

Dear All:

Well, there was certainly lots of "Crackle" in the air, on the table and in our thoughts at the October meeting! Thank you, Sonya Campana, Deanna Baugh, Sarah Lee Neill, ReNee Page, and all others who contributed and shared for a wonderful and inspiring program. I am still confused about crackle (nothing new!) but sure that it will be a BIG challenge for the year and determined to participate! It will be amazing to share our swatches and experiences in May!

Maureen Wilson tells me that some the Shuttlecraft Bulletin Study Group Christmas bulletins have some crackle Christmas items in them, and Deanna Baugh said the February program will provide more information on Crackle so there is hope for us all!



Our November program with Anita Mayer is going to be amazing, so be sure to come! The meeting will be November 3 at the Utah Cultural Celebration Center. See the meeting information on the first page of the newsletter!

Hope everyone is having a lovely fall and getting lots of weaving in!  
✿Mimi

## Looking toward the Guild Christmas Party December 15

Be sure to put our annual December Christmas party on your calendar. On December 15, we will meet at Mimi Rodes's home (directions in the next newsletter) for a potluck dinner, fiber gift exchange, and so much fun!



Mimi's home is beautiful and inspiring, and this evening is always a treasured evening for those who attend.

Plan to bring a potluck item (the Guild provides the turkey and drinks), and a wrapped gift that can be exchanged with another Guild member. Gifts can be anything that a fiber fanatic might enjoy. Gifts can be simple – the most important thing is to come and share in the fun!

There will be lots more information in the December newsletter, but start planning now for this wonderful evening!

# Summary of October 13 Guild Meeting

## SHOW AND TELL

Mimi Rodes and Ping Chang: Saori pieces woven in Karen Elrod's studio

Juliette Lanvers: warm, cushiony beanie hat made of cabled yarn

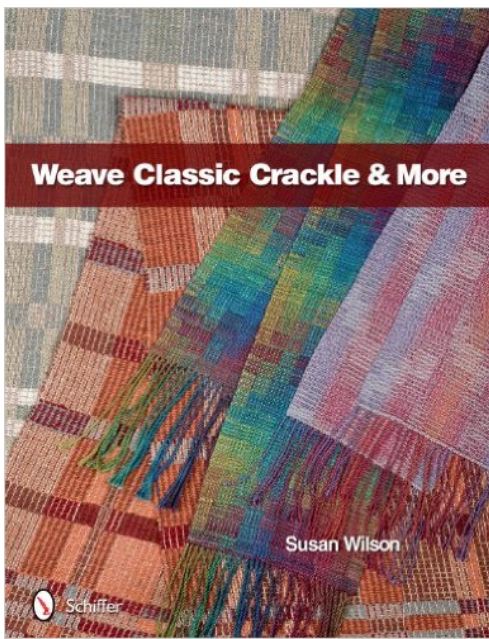
Sara Lee Neill: potholders

Leslie Sieburth: small zippered purses made from handwoven cloth

Sarah Marsden: bolster pillow made from cloth in crackle weave

## MEETING

*Business:* Mimi Rodes reminded all of the November meeting on November 3. It will be part of the Anita Mayer workshop.



*Program:* Deanna Baugh introduced this year's Guild challenge, which is to be a Crackle weave sample exchange.

Sonya Campana gave a talk on Crackle weave, explaining the structure and its Swedish origins. She mentioned how this point twill variation, woven as a block weave, can be treadled in several different ways to achieve a range of effects. Using several reference books and Crackle weave samples supplied by ReNee Page, Juliette Lanvers, and Sarah Marsden, amongst others, Sonya illustrated the versatility of the weave structure.

Sarah Marsden, who had just completed a six-yard length of fabric in Crackle weave, elaborated on the topic.

Sonya explained the sample exchange protocol, whereby all participants will choose a draft in consultation with her to avoid duplication. Yarn choice is up to the participants. Each participant will weave enough fabric to yield a 4" by 4" sample for each of the other participants in addition to the fabric they want to for themselves.

Another meeting will be devoted to the challenge. Sonya asked that in the meantime, those interested indicate their wish to participate by contacting her and start looking at drafts.

## Sarah Jackson Workshop held with Guild 24<sup>th</sup> Biennial Fiber Show

The Guild Fiber Exhibit has been a part of the weaving community since 1973. We are thrilled that the Utah Cultural Celebration Center will once again host and hang our show. This show provides an opportunity for fiber artists from around the state to share their artwork. This year's show opens on **March 9, 2017**. See the **Show Information** that follows this article so you will start weaving now for this important event.

It is exciting to announce our guest teacher and the workshop that will be connected with the exhibit.



The Guild is happy to welcome Sarah Jackson as our guest teacher for the Fiber Exhibit. Sarah will be hosting a three-day workshop on weaving with color. This workshop will be held from **March 9 through 11, 2017**. 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. In these workshops, participants 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.

Students will explore color compositions, weave samples in three weave structures, and discover fresh ideas for effectively translating color combinations into woven cloth. This workshop is a combination of presentation, discussion, and weaving; it is not a round robin workshop.

Students will complete the workshop with a greater understanding of how colors interact in woven cloth. They will know how to sample effectively and how to evaluate ideas for cloth using their sample color combinations.



Years ago, Deanna Baugh and I had a conversation about weaving. She said there are two types of weavers – those who love structure, and those who understand color. There are people in our Guild, who put together colors that I could never see working, but the final piece is a work of art. Some of the most beautiful works of weaving are done on two shaft, mixing colors and creating beauty. It will be exciting to explore the color through Sarah's insights and knowledge. ✨*Jeanette Tregagle*

## Mary Meigs Atwater Weaver's Guild 24<sup>th</sup> Biennial Fiber Show

### *From the Heart: Expressions in Fiber*

Dates: March 9 through April 27, 2017

Place: Cultural Celebration Center

The theme for this show is *From the Heart: Expressions in Fiber*. We are hoping that you will make something for this show that has meaning to your life. It may commemorate an important event, symbolize a deeply held belief, memorialize a person dear to you, or represent an accomplishment, trial, or celebration. We would like you to write a short story (one paragraph) about the meaning your piece has to you. We would like to display your story alongside your entry.

An entry fee of \$10, for Guild members, will allow you to enter three pieces. Only those items completed in the past two years will be eligible for an award. You have the option of listing a selling price or marking it not for sale.

We hope to have the formal Call for Entries ready to send out in November, but wanted you to have a heads-up so you can begin planning your entry!

Any questions, contact:

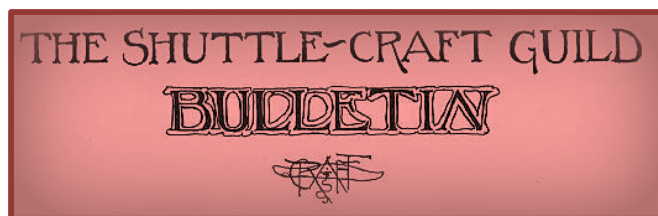
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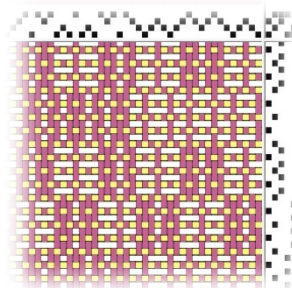
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## The Shuttle-Craft Bulletins Study Group



The next meeting of the Shuttle-Craft Study group is scheduled for **December 12, 2016** at Maureen Wilson's home. The topic of discussion will be Christmas Weaving Patterns, from the October 1930 issue, with an emphasis on Crackle weave. This is a very informal meeting, as it is the same week as the Guild Party. If you are interested in joining the discussion, let Maureen Wilson ([maureenmwilson@yahoo.com](mailto:maureenmwilson@yahoo.com)) know. Details on time and directions to Maureen'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, generally on the third Thursday, 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 topics, Bulletins, and meeting dates for this year are listed below:

<i>Topic</i>	<i>Bulletins</i>	<i>Meeting Dates</i>
Christmas Weaving Patterns	October 1930	December 12
Warping	Sept 1925, Dec 1936	February
Weaver's Ideas	Oct. 1925, Nov 1925	April
Household Weaving	Dec 1925, Nov 1933	June
Jackets and Coats	Jan 1926, June 1926	August

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## Fiber Event Roundup

Navajo Rug Show and Sale  
Deer Valley Resort, Park City, Utah  
Nov 11-13 2016

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

## Shuttlecraft Bulletins on the Crackle Weave

Crackle weave is a twill-based block weave. It is one of the weaves that Mary Meigs Atwater developed for the American hand-weaver. She first introduced the weave structure in 1926 and wrote about it frequently during the 1920s and 30s. The article in last months' Guild newsletter contained several crackle weave drafts for gift weaving.

Crackle is a very versatile weave structure, displaying a wide variety of textures and colors. I'm so glad that this year's Guild challenge is a crackle weave sample exchange, and it appears to have broad appeal as we now have 17 weavers participating.

This article is based on drafts published in the November 1928, May and June 1930 Bulletins. Many more bulletins include the weave structure. While the November issue is on color, it includes two 4 shaft crackle weave drafts: a small pattern, described as very attractive for upholstery and bags, linens or towels; and three flowers, a larger pattern good for pillow tops or linens. She calls the weave the "Swedish technique" and reports that many guild members are using it with pleasure. She gave it the name "crackle" as it reminded her of the crackle in pottery or batik and thought that the Swedish name "Jämtlandsväv" was not a realistic working name for American hand-weavers. Recommended color combinations and one treadling are given for the patterns, but it is noted that several different treadlings are possible. Susan Wilson's book: *Weave Classic Crackle & More*, Schiffer Press, gives a variety of crackle weave tie-ups and treadlings.

Mary called the crackle weave something different than anything we have had before, with a style all its own that will go well for modern things. The May 1930 Bulletin includes a crackle weave draft that Mary called "The Garden Wall," see a drawdown of it here. It is made up of 2 similar figure of alternating blocks on opposites (just one of the treadlings available), separated by twill figures. She describes the order as having a log cabin effect. These are woven with a tabby, usually the same yarn as the weft and a thicker pattern weft. She

gives 4 variations of the draft, both in threading and treadling. A 5<sup>th</sup> draft, E, is Pattern Number 132, Doors and Windows, from her book: *The Shuttle-Craft Book of American Hand-Weaving*, is an overshot pattern drafted for weaving as crackle weave, yet another way to approach this weave.



In June 1930 Mary reports that the more she experiments with the crackle weave, the more interesting it appears to her. Most of the patterns that the guild members have been weaving have been based on the plain twill. Three examples are discussed: three twills, wild waves and drifting shadows, all variations of the first draft displayed. Five drafts are given, including a large figure of 560 warp ends, based on the Davis coverlet: Star and Rose, draft 201 of the Shuttlecraft Book of American Hand-weaving (p. 227 of the 1973 printing). Overall there are 11 different drafts given in the 3 Bulletins discussed. This is a popular weave structure for the Shuttlecraft Guild. From Deanna Baugh's Index of the Bulletins, 11 Bulletins from 1930 to 1949 include crackle weave drafts and 6 more address the crackle weave. Check them out.

There are many sites online that show beautiful examples of crackle weave. One that caught



my eye is the Northeast Iowa Spinners and Weavers Guild article on what makes crackle pop, see it at this link:

<https://neiwsguild.wordpress.com/2015/02/15/february-14-2014-meeting-what-makes-crackle-pop/comment-page-1/>

Here is one example from that website of the beautiful weave structure, showing the variety of color that may be achieved.

**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.

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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, 2016–2017

**Thursday, November 3, 2016**

One Vest—Many Verses,  
by Anita Mayer  
(Utah Celebration Cultural Center)

**Thursday, December 15, 2016**

Guild Christmas party  
at Mimi Rodas's home

**Thursday, January 12, 2017**

To be announced

**Thursday, February 9, 2017**

To be announced

**Thursday, March 9, 2017**

Opening of Guild Show  
(Utah Cultural Celebration Center)

**March 9–11, 2017**

Three-day workshop with  
Sarah Jackson

**April 13, 2017**

To be announced

**May 11, 2017**

To be announced

**June 2017**

Date to be announced

