



The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • March 2017 • Vol. 63 No. 3

March Guild Meeting

What: Opening Reception for the Guild Fiber Show

When: Thursday, March 9, 2017, 6:00 to 8:00 p.m.

Where: Utah Cultural Celebration Center, 1355 West 3100 South

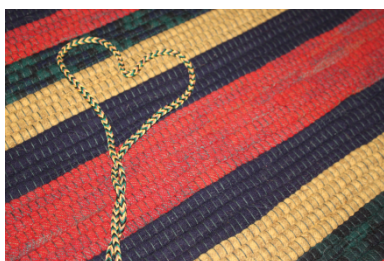
"From the Heart: Expressions in Fiber"



The biennial Guild show is here! It will hang at the Utah Cultural Celebration Center from March 9 through April 27, 2017, and 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.

Pieces for the show must be delivered to the Utah Cultural Celebration Center on Friday, March 3, from noon to 6:00 p.m. If you have any trouble getting your pieces to the center on this day, please contact Catherine Marchant (fiberbeads@gmail.com) or Susan Hainsworth (susanhainsworth@gmail.com).

The opening reception for the show will be held on Thursday, March 9, from 6:00 to 8:00 p.m. Sarah Jackson – nationally known weaver, instructor, and editor at *Handwoven* – will speak about 7:00 on the topic "One Thread at a Time." Awards will be presented. Sarah will also be teaching the three-day workshop "Color Confidence" on March 9–11.



For this Guild show, fiber artists have been asked to make something that has meaning to their lives. It may commemorate an important event, symbolize a deeply held belief, memorialize a person dear to them, or represent an accomplishment, trial, or celebration. If fiber artists desire, they can write their story (a paragraph) about the meaning their piece has to them, and the story will be displayed alongside their entry. (They will be able to write their story on the entry form.)

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

Complete registration information is included in this newsletter and on the Guild website.



UTAH CULTURAL CELEBRATION CENTER 1355 WEST 3100 SOUTH, WEST VALLEY

President's Message

I am so looking forward to the Guild Show Opening March 9th! It is always so amazing to see all of the wonderful pieces that get entered. I hope you are all planning to attend so you can see the exhibit, the awards presentation and hear Sarah Jackson's talk **"One Thread at Time."** I hear she is a wonderful teacher and I am looking forward to the workshop as well!

I would like to express my appreciation to Catherine Marchant, Susan Hainsworth, Jane Roos, and the rest of the team for putting the show together! It is quite amazing to note that this is the Guild's 24th Bi-annual show! That means the first show was **48 years ago!!!** . . . and we're still going strong! Terri Pianka has done a great job of organizing the workshop! Thank you, Terri!! And I so appreciate Juliette Lanvers volunteering to host Sarah during the workshop! I understand we have 18 participants signed up, so it will be another amazing learning and sharing experience!!

I would also like to recognize Jeanette Tregeagle, who as this year's Grants Officer successfully applied for a grant from the Utah Arts & Museums, which will partially support the show and workshop. In recognition thereof, you will see the following statement on our promotional materials for the event: **This project is supported in part by the Utah Arts & Museums, with Funding from the State of Utah and the National Endowment for the Arts.** We are so grateful for their support! Hope to see you all at the opening, March 9th! ☺ *Mimi Rodes*

Summary of Guild Meeting on February 9, 2017



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

At our February Guild meeting, we had the wonderful opportunity to hear from Guild member Karen Elrod, who is a Saori style weaver and cultural explorer, as well as an inspiring presenter. She encouraged us to let go of our preconceived ideas as we weave and presented slides and woven examples.

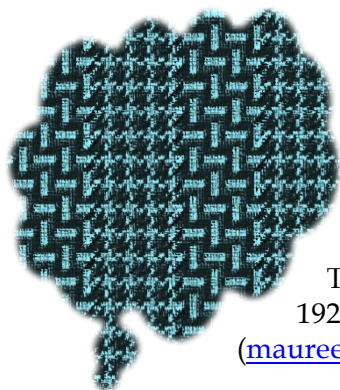
Karen explained that the Saori philosophy is to approach weaving (and anything we do) with an open mind, asking, "What would happen if I change this"? We all have a plan as we begin our projects, but as we start to weave, we can open ourselves to taking a chance—we can ask, "What would happen if I used a different color here? If I used a different approach here? If I tried an alternate treadling 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!

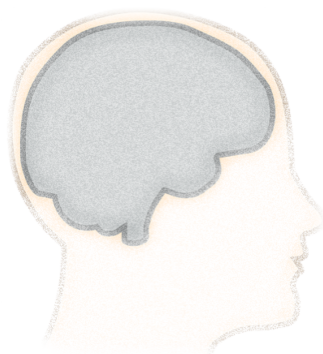
And, most important, we will learn what happens when we look at our world with OPEN EYES!!!

Karen has offered special introductory opportunities to Guild members who come to her Canyon Wren Saori Weaving Studio in Salt Lake City. This is 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.

The Shuttle-Craft Bulletins Study Group



The next meeting of the Shuttle-Craft Study group is scheduled for **April 20, 2017**. 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. Details on time and location will be provided soon.



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
Household Weaving	Dec 1925, Nov 1933	June
Jackets and Coats	Jan 1926, June 1926	August

✿Maureen Wilson

Shuttle-Craft Bulletin: Weaving for Drapes and Curtains

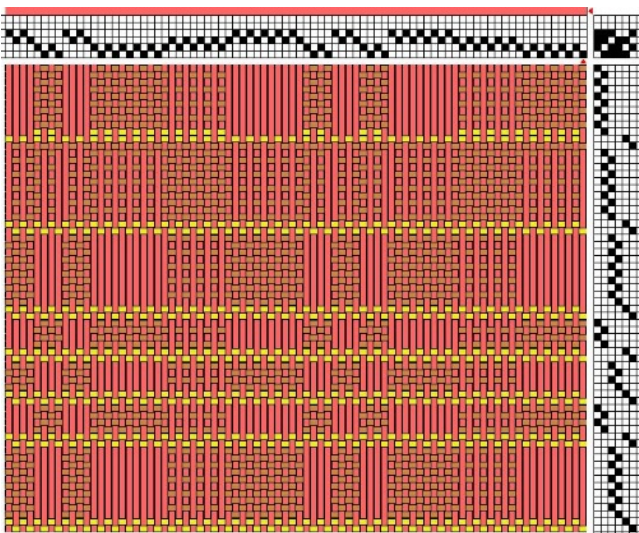
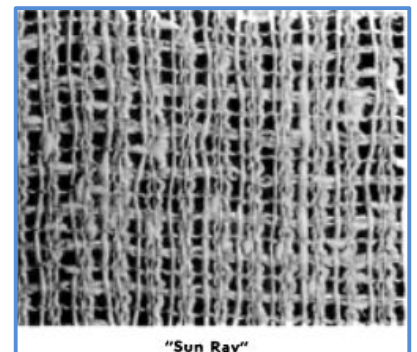
In the August 1929 and April 1931 Shuttle-Craft Bulletin issues, Mary Meigs Atwater covers weaving for drapes and curtains. The purpose of drapes, she writes, is to soften the outlines of windows, soften and diffuse incoming light, insure privacy, and add color to the decorative scheme. She recommends several considerations when designing drapes for a room: the room size, shape and color; the window size, shape and number; the amount of light desired in the room, and the need for privacy.

Mary then evaluates options based on the window type. She calls the modern window (this is 1929, remember) made up of small panes and recommends fine curtains covering the glass for privacy, with a narrow panel of heavier fabric on either side for color. For Victorian era windows, those that are long and narrow, she recommends the use of fine curtains, presumably sheer fabric over the window glass, and side draperies and valances across the top where the windows are not too tall. But for most of us, she describes the “ordinary” window of two moderately sized panes divided by a sash, as the easiest to design drapes for. She warns that any borders used on the drapes must be placed with the line of the window sash in mind.

In terms of drape color, Mary recommends that it be bolder in a neutral decorated room and restrained in a more colorful room. She says to select one color from the room color scheme and make that a dominant one in the drape fabric.

For weave and pattern considerations, Mary recommends the use of an open work weave for the glass curtains, in fine linen for example. See the sun ray fabric shown here.

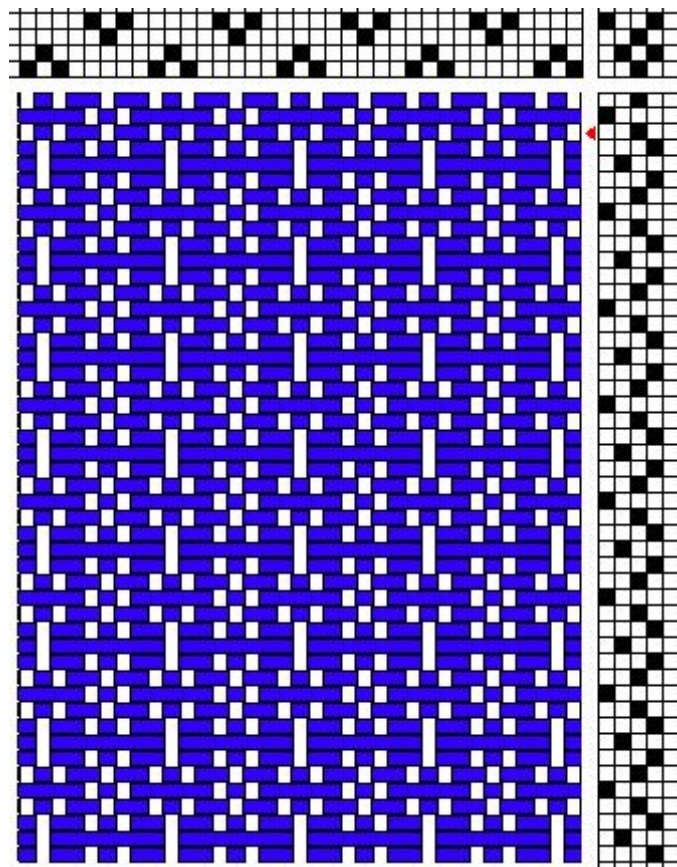
For the drape fabric, she recommends the use of stripes done in a combination of heavier and lighter threads. She again mentions the use of linen, or rayon, or a combination.



In the drafts in the 1929 issue, Mary includes several of what she calls the “Scandinavian weaves.” The first one, *a*, is recommended to be woven in 10/2 perle cotton with a sett of 24 ends per inch. It gives a lace-like tracery over a different fabric. As it has long floats on the back side, it should be lined.

The drafts *b* and *c* are also Scandinavian weaves, treadled as drawn in for a Colonial effect, or woven with two colors in the tabby. These may be done in several colors. Draft *d* is Monk's belt, also recommended to be done in several colors. In 1931, Mary repeats the advice for planning and design and gives additional drafts for material she recommends be woven in linen or rayon. Draft *a* is a simple threading with variable spacing.

Other drafts presented are for Ms and Os and Crackle weave, with suggested color combinations. Mary advises above all else to sample with plenty of color and an entire lack of caution.



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 10-11, 2017

✿Jill Dahle

Mary Meigs Atwater
Weaver's Guild of Utah

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Newsletter editors:

Susan Hainsworth, susanhainsworth@gmail.com; Maureen Wilson, maureenmwilson@yahoo.com

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

President: Mimi Rodas, 801-619-6888, mimirodes@comcast.net

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

Secretary: Jane Roos, 801-572-9997, gracey1849@yahoo.com

Treasurer: Jo Stolhand, 801-521-0069, jstolhand@q.com

Hospitality: Ping Chang, 801-545-0512, wanping801@gmail.com

Librarian and Equipment Contact:
Sonya Campana, 801-733-5888, sonyacampana@gmail.com

Grants Officer: Jeanette Tregeagle, knitweave@yahoo.com, 801-568-9645

Newsletter: Susan Hainsworth, 801-292-1169, susanhainsworth@gmail.com; Maureen Wilson, 801-485-5241, maureenmwilson@yahoo.com

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

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

Guild Calendar 2017

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 10, 2017

Shibori and Indigo Dyeing
Lisa Chin