



The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • March 2019 • Vol. 65 No. 3

March Guild Meeting

What: Opening of Guild Show – “For the Love of Fiber”

When: March 7, 2019, 6:00 to 8:00 p.m.

Where: Utah Cultural Celebration Center, 1355 West 3100 South



From **March 7 through April 24**, the Guild's biennial show – **For the Love of Fiber** – will hang at the beautiful gallery in the **Utah Cultural Celebration Center**. Fiber arts bring comfort, inspiration, and beauty when life gets hard – both to the creator and the viewer – and this show celebrates these wonderful arts.

The show opening will be our March Guild meeting – on March 7, from 6:00 to 8:00 p.m. At 7:00, local fiber artist Patti Pitts will share an inspiring presentation with us, and the show awards will be given.

This show is an important contribution that our Guild makes to textile arts in the state of Utah. The show provides opportunities for all types of fiber artists throughout the state to share their beautiful art with the public. And since hundreds of people see our show each time we have it at the celebration center, we are helping to educate the public about the beauty of fiber arts.

Thank you so much to Jeanette Tregagle, our show chair, who has given a great amount of time and effort to this show – she has done an absolutely marvelous job. And thanks so much to all of you! Your beautiful pieces are what make this show possible.

President's Message

A photographer friend of mine has recently introduced me to the writing of the wonderful Canadian photographer David DuChemin (see davidduchemin.com). I would like to share a little of a recent essay that really impressed me:

"I sure wish I was more creative." Have you ever said those words either to yourself or others? Every time I hear 'I wish I were more creative,' I want to put my fingers in my ears and run out of the room. La-la-la-la-la, I can't hear you! It's a crappy mantra. You *can* be more creative.

"Being more creative is not something you wish for. It's something you do. You don't hear athletes saying, 'Gosh, I sure wish I were stronger, or faster.' What you hear them saying is, 'I'm going to the gym,' or 'I have to train harder.'" *David then shared three questions:*

"What kind of ritual or structure do you have for your creativity? If your creative time is ad hoc or crammed into the margins of the day, then there's a good chance your creativity isn't that important to you. Sure, it matters, but just not as much as all the little stuff. Or you've never made it a priority. For me, creativity needs to be on my calendar. . . . The most creative people – those who create the most – make dedicated time. . . . Creative work needs only a few truly essential resources and the most needed of those is time. Don't hope you can find it: make it.

"Where are your distractions? Creativity of any stripe is problem solving, and to solve problems, your brain needs space and quiet to work. It doesn't work well when checking Facebook every 10 minutes or answering the phone every time it rings. It needs a certain level of boredom – that's when it chews on things – and we quickly eradicate those longer spans of boredom by looking for that dopamine hit from social media and email. This is one of the reasons I have a social media ban in place during my workshops. You need to be undistracted. . . .

"Finally: What are you reading? What are you watching? What are you listening to? The quality of your output is related to the quality of your input. That's where the raw materials for the ideas come from. My most truly creative times are when I've got a good book or two on the go, when I'm spending less time online and more time with my nose in a book of photographs or walking through a gallery. Because in a gallery or with a book, not only is it more pleasurable, but it's a more immersive experience. . . . All of these have something in common: a slowing down. An intentional creation of larger margins in our lives. More time and attention spent on fewer (though deeper) things. . . .

"Want to do something really scary? Take responsibility for every moment over the coming week. Do a time audit. Every hour take one minute to write down what you've done with your time. How many times did you check email? How many times did you check texts that are nothing more than chit-chat? I'm not saying it's all frivolous. But you might find that if you stopped breaking the day into the tiniest little moments and batched those together, you'd have some larger pieces to do your creative work. . . .

"However you have to do it, remember this: creativity is not something we are. It is not a talent we have or do not have. That's a cop-out. Creativity is something we do, and time and attention and slowing down is essential to creating good work: YOUR work. Those things are made; they are carved out of the chaos. They do not magically happen. They are not wished for.

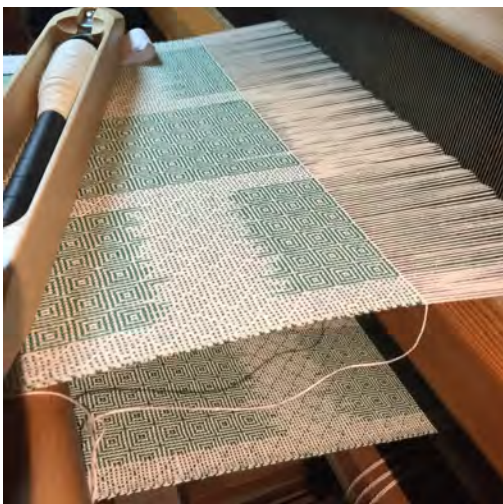
"More creative? Here's the good news: you can be as creative as your heart desires and that should give you freedom and permission, should you feel you need it, to make a little more time for the muse this week."

Save These Dates!

- **March 7:** Opening of “For the Love of Fiber” and Reception at UCCC
- **March 7–April 24:** Guild Fiber Exhibit: “For the Love of Fiber” at UCCC
- **April 11–13:** Jennifer Moore Doubleweave Workshop at UCCC
- **April 11:** April Guild meeting, with Jennifer Moore sharing her experience with teaching double weave to Peruvian backstrap weavers.
- **April 25:** Pick up items from UCCC
- **May 9:** May Guild meeting: Participants share results of the Guild Challenge – Color and Weave
- **June 8 (Saturday):** June Guild meeting. Learn how to make designer paper beads with Catherine Marchant, including a potluck lunch. *Mimi Rodes*

Upcoming Guild Events

Guild Challenge



This is a picture of Leslie Sieburth's color and weave project that is in the Guild show.

Juliette Lanvers is leading this year's Guild Challenge on color and weave. Her challenge to the Guild is to use color and weave to make something different.

Juliette recommended that if you are new to it, try a gamp and try the Jane Stafford online guild that you can look into in the Ravelry group: (ravelry.com/groups/weave-with-jane-stafford). See also *Janesstaffordtextiles.com*. You can also see *Handwoven Magazine* Sep/Oct 2018.

Juliette is open to help design your challenge piece. An option for the challenge is to reproduce a traditional or historical weave. Try using this reference: *Tradition Stripes and Lattices, Textile Design III*. There are some examples in Erica De Ruiter's book on 3-shaft weaves (in the Guild Library). Another option includes using thick and thin, as in diversified plain weave.

The Challenge Reveal will take place at the May Guild meeting. See a PowerPoint presentation on the Guild Challenge under Resources on the Guild website: <http://www.mmawg.org/resources.htm>.

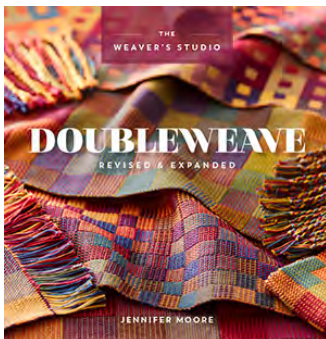
Intermountain Weavers Conference

The next Intermountain Weavers Conference (IWC) will be held July 25–28, 2019 at Fort Lewis College in Durango, Colorado. To be notified of the latest information about the conference, become a member of IWC by going to intermountainweavers.org.

Upcoming Doubleweave Workshop!

Go to the Guild website under “Events” to find the registration materials for the workshop! There are still a couple of spots left in the workshop.

On April 11, 12, and 13, we will have the chance to take a doubleweave workshop from a very accomplished teacher of doubleweave. Jennifer Moore teaches extensively, has pushed the boundaries of doubleweave, and has written a wonderful and comprehensive book on the subject.



This three-day workshop is called **Double Rainbow**. In this workshop, you will create what is perhaps the ultimate color sampler! You will begin by winding a warp and setting up your loom according to Jennifer’s system for working with multiple colors in a rotational sequence and bringing it to the workshop. A basic two-layered structure will enable us to mix and match our colors, creating an amazing array of color mixtures.

As you weave and your warp, colors move past each other and you will experience a visual feast of iridescence and moire patterns. We will also experiment with single-layered structures such as warp rep and warp-faced twills and the effects that they create on this versatile warp. This sampler will provide a remarkable education in color theory and how optical mixtures work in weaving, as well as a great source of inspiration for future weaving projects.

No prior experience in doubleweave is necessary. Participants will bring a 4- or 8-shaft loom warped according to instructions. To see some of Jennifer’s intricate and beautiful weavings, go to doubleweaver.com.



January Meeting Summary

Show and Tell

- Charlene brought more materials from her sister's stash – she said that she keeps finding more – recommending donations for the yarns be made to the Guild.
- Eileen B. had sample napkins woven in 16/2 at 30 epi. They were beautifully done, and she was looking for advice on the sett. They looked fine to all of us.
- Renee brought Mary Meigs Atwater's double weave pickup and double-face twill samples in honor of Mary's birthday month and in keeping with the meeting topic.
- Judie E. brought a tie-dye shirt made by her daughter, who used Elmer's blue dye as a resist, very creative. She also brought the two editions of Jennifer Moore's *Doubleweave* book for examination. These are in the Guild Library.
- Juliette brought her latest piece inspired by the online Jane Stafford Guild, a silk alpaca scarf using denting and cramming, beautiful and light as a cloud. She highly recommends joining the JST Guild.
- I brought my Krokbragd samples from the Tom Knisely workshop and a cone of the Bernat Linen Floss recommended by Mary for weaving with linen.
- Jill D. showed her most colorful Krokbragd samples, one woven with handspun from the Spinning Guild's dye exchanges, showing a most creative combination of colors.



Business Meeting

Upcoming Guild show and workshop: Jeanette encouraged all to submit their pieces to the show, on March 1 at the Utah Cultural Celebration Center, for six weeks. Sharon Alderman will judge the show. Details and forms are in the newsletter on the website. Sonya Campana reminded us all of the upcoming doubleweave workshop with Jennifer Moore. Juliette reminded us of the Guild Color and Weave Challenge, recommending that we take a look at Leslie's sample in the newsletter as well as the presentation and drafts on the Guild website under resources. The big reveal will be in May.

The Evening's Program, Deflected Doubleweave

The program was on deflected doubleweave by Judie Eatough and Catherine Marchant. Judie started out by distributing the last of the 1956 *Recipe Book* CDs, produced by the Guild, on sale for \$9. The *Recipe Book* is to be distributed by thumb drive from now on.

Judie mentioned that the first known deflected doubleweave draft was included in the *Recipe Book* as the colonial shawl, and she distributed a sample. The Guild had Ingrid Boesel, cofounder of Fiberworks, teach a doubleweave workshop and many of the samples were from that. She brought samples of doubleweave from the coverlet museum shop in Palmyra NY. Doubleweave coverlets are a topic covered by MMA in several bulletins. She discussed the colonial overshot doubleweave by Madeline Vanderhoot (see *Best of Weavers Doubleweave* book with a chapter on this topic).

Catherine then reviewed the samples of the deflected doubleweave drafts that she has been weaving. There were many beautiful and inspiring pieces.

Shuttle-Craft Bulletins: Weaving Curtains and Drapes

In the May 1932 and March 1933 Shuttle-Craft Bulletins, Mary Meigs Atwater wrote about weaving curtains and drapes. Amanda Cutler called them “Fabrics of Light” in her 2014 *Handwoven* article on making handwoven curtains. Mary said that they are to soften the harsh lines of a window opening and to give a room privacy and an effect of “indoorsness” – a word she coined. Mary wrote that in the spring we want to dress our windows in something fresh.

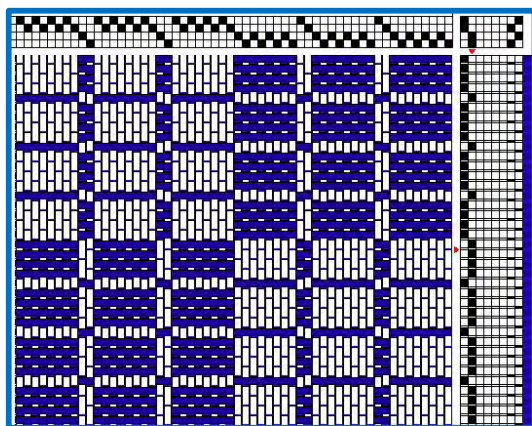
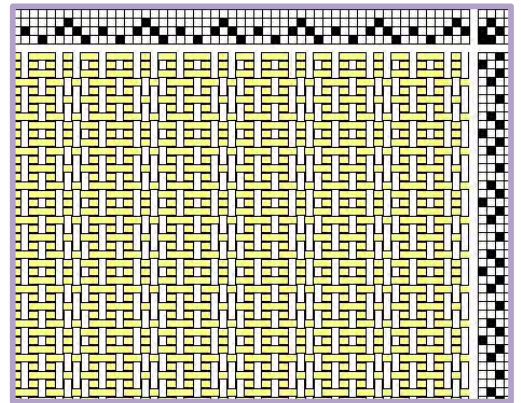
“We can have new dresses for every window in the house if we like, at the cost of a little thread and some expenditure of thought and energy.”

The size of the room and the windows dictates the curtain design. A small room in the house that Mary lived in was predominantly brown, with brown stained oak furniture upholstered in brown leather, a plain brown rug, and tan walls. She hung drapes on the tall narrow windows at the side of the windows and a valance along the top in a very bold modernistic designed fabric in strong colors with a touch of brown. She described when to use drapes at the side, when to add a valance over the top, and how to bring several smaller windows together with drape design.

For windows on the street, there is a need for what she called a glass curtain, for privacy. Mary provided a three-harness draft for an open mesh in the small Swedish threading, or Swedish lace, beat lightly for an open weave.

She listed Monk’s Belt as a good curtain fabric weave, and provided a draft she named “brick-work” – see the figure below.

She also liked summer and winter, crackle weave, and plainweave with a lace border. She mentioned overshoot as a possible weave structure for curtains, but advised not to use a typical Colonial coverlet pattern, or it will look a coverlet is hung at the window.



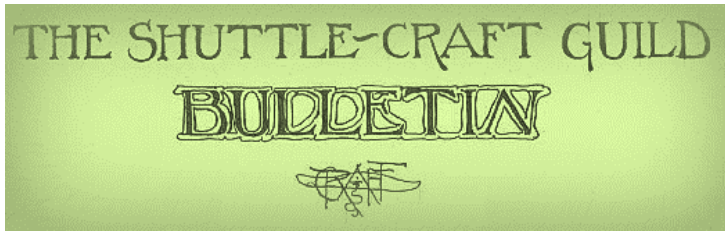
For yarns, Mary suggested silk or rayon for formal rooms, linen for other rooms, and cotton for bedrooms, bathrooms, morning rooms for those that have them, or generally informal rooms.

She wrote more on cotton curtains in 1933, and mentioned a sample sent in from a Guild member done in cotton carpet warp. Mary warned that the materials used should be colorfast, as curtains are directly exposed to sunlight and more apt to fade. For design, Mary preferred vertical stripes for standard sized windows, while horizontal stripes may be more appropriate for a long narrow window.

She repeated the drafts from 1932 and added basket weave and waffle weave as options. She provided four drafts, and recommended a design for windows with an open weave at the top to let in light and an opaque structure at the bottom for privacy. There is a sketch in the Bulletin for such a layout, in Bronson and Lace Weave to achieve the effect. Another possible weave structure mentioned is the three-harness weave, or Krokbragd, as we know it, done in rayon. That sounds unusual.

Maureen Wilson

The Shuttle-Craft Bulletin Study Group

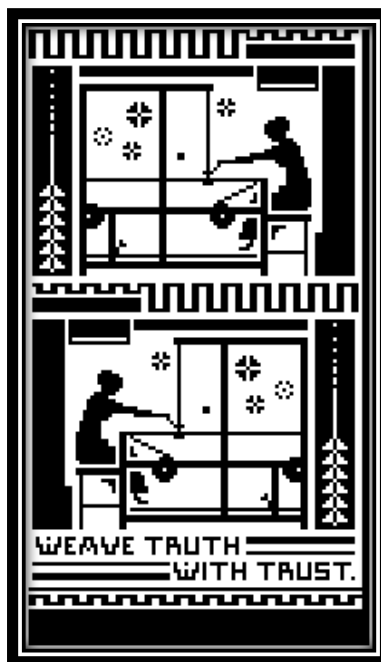


The next meeting of the Shuttle-Craft Bulletin Study group is scheduled for **April 2019, date to be determined**. The meeting will be held at Maureen’s house and the topic of discussion will be the Italian Weave. If you are interested in joining the discussion, let Maureen Wilson (maureenmwilson@yahoo.com) know.

The Shuttle-Craft Bulletins study group meets to discuss Mary Atwater’s work from the Shuttle-Craft Bulletins. This is a very informal group, if you have not participated, try a meeting and see if you want to join. The meetings usually start with a reading from Mary Meigs Atwater’s biography.

The topics, Bulletins, and tentative schedule for the Guild year are listed below:

<i>Topic</i>	<i>Bulletins</i>	<i>Meeting Date</i>
Italian weave	October 1926, March 1927	April 2019
Upholstery	November 1926, March 1928	June 2019
Coverlets, Pennsylvania museum	January 1928, January 1929	August 2019



Mary Meigs Atwater Weaver's Guild of Utah

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Guild Calendar 2018–2019

March 7, 2019

Guild Show Opening Reception

March 7–April 24, 2019

Guild Show: For the Love of Fiber

April 11, 2019

Presentation by Jennifer Moore

April 11–13, 2019

Workshop by Jennifer Moore

May 9, 2019

Guild Challenge Reveal

June 8, 2019

Making Designer Paper Beads,
by Catherine Marchant