



The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • April 2019 • Vol. 65 No. 4

April Guild Meeting

What: Teaching Double Weave to Back Strap Weavers in Peru, by Jennifer Moore

When: Thursday, April 11, 2019, 6:30 p.m.

Where: Utah Cultural Celebration Center, 1355 West 3100 South



At our April Meeting, we will have the pleasure of listening to Jennifer Moore, author of the comprehensive book *Doubleweave* and internationally recognized instructor. Jennifer is in Salt Lake City to teach a three-day workshop on double weave, and the full Guild will have the opportunity to hear her on Thursday evening.

Jennifer will share her experiences with teaching double weave to 20 master Peruvian back strap weavers at the first Tinkuy Weaver's Conference held in Urubamba, Peru. To teach these weavers, she had to first teach herself how to weave on a back strap loom, and try to learn Spanish and Quechua weaving terminology. How is that for a challenge!!!

Jennifer was invited to teach by Nilda Callanaupa, founder and director of the Center for Traditional Textiles of Cusco. Double weave pickup was developed in the Andes about 3000 years ago but died out in Peru after the arrival of the Spanish in the fifteenth century.

After the conference, Jennifer spent 10 days traveling in Peru, so it will be a colorful and interesting evening program!

Please note: The April meeting will be held at the Utah Cultural Celebration Center, where the Guild's show "For the Love of Fiber" is hanging. Instead of Show and Tell, we will meet at 6:30 p.m. in the main floor gallery to enjoy the show and visit with each other. At 7:00 p.m., we will go downstairs to rooms 103 and 104 for the program.



President's Message

What a beautiful show our Guild has sponsored yet again! The show is a gorgeous display of textures, colors, techniques, and individual talents. The fiber artists in Utah are remarkable, and we are so fortunate to have colleagues at the Utah Cultural Celebration Center who can display the art pieces to their greatest advantage. I am so grateful to all of you for the wonderful work you do and for your willingness to share it. And I am very grateful for the Guild that brings us together and provides opportunities like this – opportunities that inspire each of us and the many people who see the show.

The show's theme was chosen by Jeanette Tregeagle, who did a magnificent job as show chair. The theme – “For the Love of Fiber” – reflects Jeanette's great love of our craft and the great love all of us have for it. I am reminded of the following thought from Mary Atwater, found in *Shuttle-Craft Book of American Hand-Weaving* (pages 19–20), which expresses beautifully the great value that the fiber arts have in our lives:

“People . . . may open for themselves this door into the world of art – where there is much refreshment for the spirit. [People] whose work is all with abstractions, find great comfort in coordinating mind and body for the making of a bit of fine linen or a lap-robe for the car. People suffering from anxieties about which they can do nothing, people trying to live again after some shattering loss, people whose lives are unsatisfactory or incomplete, all find in weaving a great resource. It is so impersonal, so very old, so practical, with such boundless variety, such opportunities for beauty! And there is for most people a curiously instinctive pleasure in the handling of threads – something that has come down to us through the ages. For weaving is an ancient ‘mystery’ as well as a bit of earnest work with a handsome reward.”

Save These Dates!

- **March 7–April 24:** Guild Fiber Exhibit: “For the Love of Fiber” at UCCC
- **April 25, noon until 6:00:** Pick up items from the fiber exhibit 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 back strap weavers.
- **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. Start saving colored magazine pages and colored paper to work with. *Mimi Rodes*

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](https://www.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>.

2019–2020 Guild Board

The following Guild members have accepted the nominations listed below. We are so grateful to each of them for their willingness to serve the Guild. We will vote on these officers at the May meeting. These are the elected officers (many other Guild members will serve in appointed board positions):

President: Sonya Campana
Vice Presidents: Jo Stolhand and Jeanette Tregeagle
Membership Secretary: Ping Chang
Treasurer: Sara Lee Neill
Grants Officer: Mimi Rodes

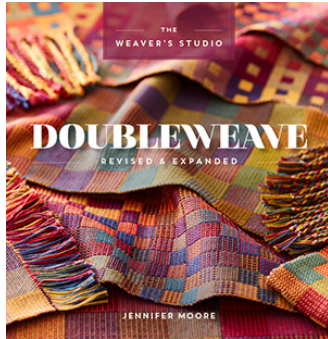
Intermountain Weavers Conference

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.

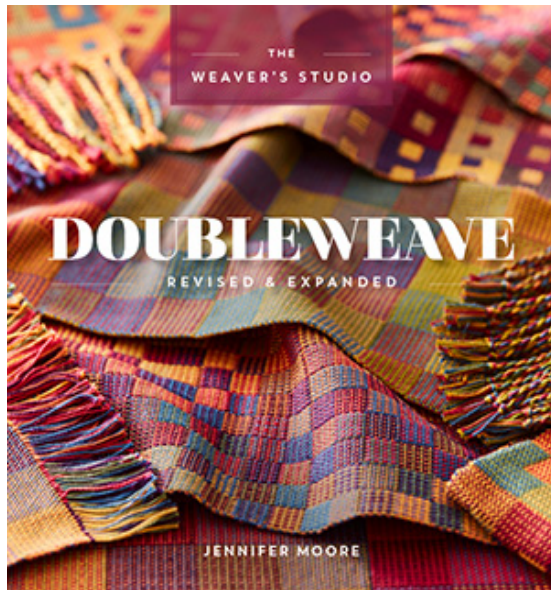


No prior experience in doubleweave is necessary. Participants will bring a 4- or 8-shaft loom warped according to instructions. To see some of Jennifer’s intricate and beautiful weavings, go to doubleweaver.com.

Let’s Double Down on Double Weave

The upcoming *Doubleweave* workshop by Jennifer Moore is an exceptional opportunity, and a real credit to our Guild’s board of directors that they can recruit such stars of the weaving world. However, if your notes are not up to snuff, or if like me, you are unable to attend, don’t despair! Our Guild library’s rich book and magazine collection also provides great double weave resources. Here I focus on one book, Jennifer Moore’s **Doubleweave**. It was republished this winter in a revised and expanded edition, and is among our Guild library’s double weave resources.

I recently purchased this book because my interest was piqued by hearing of bath mats woven using stitched double weave. But sitting down to read this book has brought me so many additional interesting ideas, that I highlight this book to share my enthusiasm. Although double weave is often considered an advanced topic, this book makes it accessible to beginning weavers with at least four shafts, and the know-how to dress the loom.



The first thing the reader might notice are the superb illustrations. This book contains easy-to-follow drafts and superb diagrams illustrating the warp and weft intersections. As Jennifer Moore moves from simple to more complicated double weave approaches, these illustrations make the method accessible. And even better are the lovely color photographs. The woven examples use contrasting colors to illustrate the point of that chapter, they are inspiring, and the photography is impeccable. In addition, important reference material or tips are collected on pages with a consistent format, making them easy to find. These collected tips make the book more than just inspiration; it will provide useful easy-to-find reference as you pursue your own journey in double weave.

This book is organized into six chapters, with a logical organization of content. First it briefly covers the history of double weave (including double weave from Peru and China), then the logic behind double weave, and how to dress your loom for double weave. After these introductory sections, the real fun begins. The next half of the book introduces double weave using four shafts, and then on to the increased possibilities of eight-shafts. With almost all of the double weave methods, a detailed project is suggested. This is superb pedagogy – there is nothing like hands-on activities to understand a concept. The 12 projects include equal numbers designed for 4- and 8-shaft looms. These projects include some samplers, but given that many of you do not love sampling as much as me, do not fear, as the projects also include runners, placemats, and rugs. These projects look wonderful, and yes, they now have me thinking of many more bathmat possibilities.

Project list:

Four shaft: Sampler, Graphed Sampler (pickup), Log Cabin Tubular Pillows, Double width Log Cabin Blanket, Double Rainbow Sampler, Sun Moon and Stars Runner.

Eight shaft: Reversible Self-lined drawstring Pouch, Triple-width Tablecloth with Spot Bronson Center Panel, Eight Shaft Two-Block Sampler, Autumn Windows Runner, Double Block Placemats and Square Dance Mat. *Leslie Sieburth*

For the Love of Fiber



The opening night of the Guild show "For the Love of Fiber" was a great success! Over 80 people were treated to a wonderful presentation by fiber artist Patti Pitts. It was exciting to present the handwoven ribbons made by Sonya Campana and see the joy and delight in the face of each winner.

The exhibit at the Utah Cultural Celebration Center will be open until April 24th. It is worth it to take the time and gaze upon the beauty and talent from our fiber community. It was a special joy and a privilege to assist Sharon Alderman with the judging. I have been back multiple times, and yet I'm still amazed by the new things I saw but never noticed!

Thank you to the 45 people who entered 126 items presented for judging. A special thanks for all those who helped make our fiber show happen. You know who you are. Love ya! *Jeanette Tregeagle*

Please remember to pick up your items on April 25 from noon to 6:00 p.m. Items that are not picked up will go home with me and be available for pickup as needed.



March Guild Meeting: The Guild Show



March's meeting was the biennial Guild show at the Utah Cultural Celebration Center in West Valley City: **"For the Love of Fiber."** It included works of **Tapestry; Embroidery; Knit sweaters and tams; Hand painted silks; Woven rugs, towels, and table runners; Repurposed wool; Needlepoint; Bobbin lace; Three-dimensional yarn painting; Quilted batik; Freeform surface design; Sculptural weavings; and others.**

Michael Christensen of the Cultural Celebration Center thanked the Guild and Center sponsors: Division of Arts and Culture; the Art, Zoo and Parks fund; and others. Susan Hainsworth, Guild President, thanked Michael and Susan Klinger, who assembled all of the pieces in the show. Jeannette Tregeagle opened the Guild show program, mentioning that the Guild has been sponsoring this show for 50 years. She then introduced the Program Speaker for the evening, Patti Pitts, fiber artist, surface designer, and former Guild President.

Patti wove a story of our journey, a journey of Beauty, Creativity and Sharing. She spoke of her gift of the love of fiber, a gift that we all have and have a responsibility to share. She related her own journey, guided by her mother and grandmother.

In our journey recommended comfort zone, different, get beauty, she Glaser, a challenges us design that delights. For to our time referencing and telling us generation of her talk with a quilter Freddy Moran: "Just do the work." The show, as well as the Utah Surface design show "Fabric, Sticks and More." continues through April 24. If you have not seen it, I encourage you to do so.

Maureen Wilson



of creativity, she moving out of your try something interrupted. In referenced Milton designer who to create beautiful informs and sharing, she spoke and talent, the night's show, to encourage a new makers. Patti ended quote from the art



Shuttle-Craft Bulletins: Weaving Your Signature

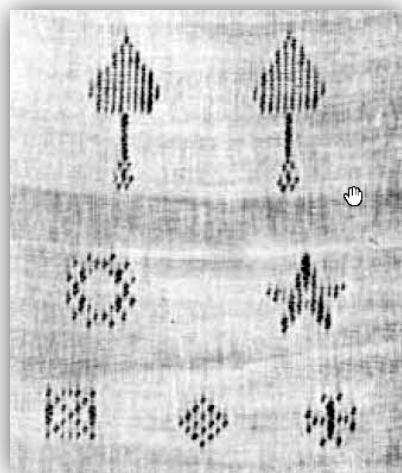
In July 1932, Mary Meigs Atwater wrote that an important part of a work of art is the signature of the artist. In weaving, Mary believed that when weavers make an "outstanding piece, an important coverlet for example, a name or initials and a date should become part of the fabric. She wrote that the Spanish Weave, or as we know it, Spanish Lace a technique developed by a Shuttlecraft Guild member, Mrs. Gertrude W. Howells is a viable option.

Signing your art is an integral part of the creative process. The instant you apply your name to a piece of your art, you declare it to be officially done and ready to go public. No matter what your signature looks like, what form it takes or where you put it, no work of your art is complete without one.

<https://www.artbusiness.com/signart.html>

This technique was written up by Mrs. Howells in a 1930 issue of the *Bernat Handicrafter*, a periodical published at the time. While there are several issues of the *Handicrafter* online (Link: <https://www2.cs.arizona.edu/patterns/weaving/handicrafter.html>). Sadly, the May June 1930 issue is not among them. But, Mary provided a detailed description of how to apply the weave, providing a block cap alphabet of 7 spaces, each of which represents one row of holes in the Spanish Weave. I could not find an illustration of this, but did find another article on the Spanish weave used to weave n figures, see the illustration here:

Mary went on to write about placement of the signature on the piece, depending on how it was to be displayed. She suggested that on a coverlet, a round linen weft, heavier than the warp or tabby be used and to make sure that in making the back shots, the weft be drawn tightly enough to open the holes to develop the letter. It is to be beaten very firmly and it is best to work from a drawing done on graph paper. She also provided a script alphabet and suggested that any cross stitch pattern such as those for samplers could be used as well.



This weave can be done on only 2 shafts. Letters may also be woven on an inkle loom or in Summer and Winter, or taquete using 8 shafts, as described on by Lillian Whipple on the Weavezine website in 2009: <https://www.weavezine.com/content/weaving-words.html>

There is also the option of commercially prepared labels to attach to your weaving. Whatever method you choose, be sure to sign your work. *Maureen Wilson*



The Shuttle-Craft Bulletin Study Group

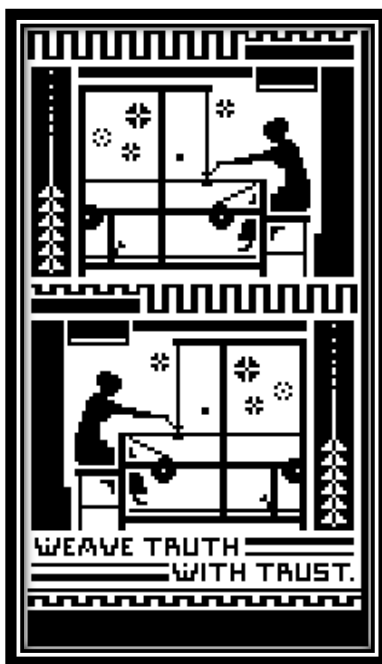


The next meeting of the Shuttle-Craft Bulletin Study group is scheduled for **April 25, 2019**. The meeting will be held at Maureen's house and the topic of discussion will be the Italian weave. If you are interested in joining the discussion, let Maureen Wilson (maureenmwilson@yahoo.com) know.

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 25, 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

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

September 14, 2019

Needle Felting,
by Shahar