



# The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • May 2019 • Vol. 65 No. 5

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## May Guild Meeting

**What:** Guild Challenge Reveal: Color and Weave, by Juliette Lanvers

**When:** Thursday, May 9, 2019, 6:30 p.m.

**Where:** South Valley Unitarian Church, 6876 South Highland Drive (2000 East)



May is our Guild Challenge reveal month—a meeting where we will see the efforts of fellow Guild members and learn much more about this versatile technique.

This year we are exploring the possibilities of Color and Weave, a straightforward way to create a visual pattern with a cloth woven in plain weave. Color and Weave can also be combined with other structures such as double weave. Some of us enjoyed some examples of this in the samples shared with us by Jennifer Moore during her workshop.

We hope you will bring a project to share with the Guild. Please remember to share your project draft

with Juliette Lanvers before the meeting to be included in the file shown during the presentation and later saved on the website. See a PowerPoint presentation on the Guild Challenge under Resources on the Guild website: <http://www.mmawg.org/resources.htm>.

Show and Tell will begin at 6:30, and the main part of the meeting will begin at 7:00. We look forward to seeing you there!

*The beautiful cloth shown in the photo was created by Leslie Sieburth, who combined ikat with color and weave*

## President's Message

One of the many wonderful things that our Guild is doing regularly is the Shuttle-Craft Bulletins study group. This group began meeting soon after ReNee Page gave a Guild meeting about Mary Atwater. We decided that it would be a good thing for us as a Guild to study the writings of Mary Atwater, one of the most important people in the history of modern hand-weaving.

In these meetings, we have learned more about how remarkable Mary Atwater was, as a person, as a weaver, and as a teacher of weaving. At the last meeting of our study group, we read some wonderful bulletins and talked about Mary Atwater's work with weaving as a form of occupational therapy for war veterans. This work is what led to her lifetime work with weaving. I was inspired by a statement she made about weaving's value in the lives of these veterans:

"Weaving . . . when done well has a value greater than any other craft because it combines the pleasures to be found in the use of color and of pattern, the pleasure of agreeable textures, a certain amount of physical exercise, a great deal of mental stimulus, a wide variety of product, and the joy of creation. We who know weaving intimately must, I think, feel that what may be called the spiritual values are as great if not greater than the very delightful material values."

## Save These Dates!

- **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.
- **September 14 (Saturday):** At our September meeting, Shahr Boyayan will teach us how to make felted birds. We will felt in the morning and share a potluck lunch and social time together. More to come! *Mimi Rodes*
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## Looking Back on the Guild Show

The 2019 Guild show "For the Love of Fiber" was a tremendous success. Thank you to everyone who participated to make this happen. It was fun to be a part of a 50-year tradition that started back in 1973 when Betty Atwater Biehl was the first keynote speaker.

The Utah Cultural Center stated that they had over 3000 visitors to the main gallery. The response was extremely positive. It was a great chance to show the public the talent and artistry from members of our Guild and other textile artists in Utah. Please enjoy the pictures on the next page taken by Mimi's husband, Lee, of award-winning textiles from the show, and we look forward to doing this again in two years! *Jeanette Tregeagle, show chair*



# For the Love of Fiber 2019 Awards



**Chairman's Choice Award & Handwoven  
Award of Excellence**

Leslie Sieberth, Ancient Towers (left)



**Handweavers Guild of America Award:**  
Charlene Lind, White Pique Vest



**Complex Weavers Award:**

Jeanette Tregeagle, Iradescent Scarf

**Lorna Taylor Award:**

Catherine Marchant, Swedish Stars (right)



## For the Love of Fiber 2019 Awards, continued



**Functional, 2<sup>nd</sup> Place**  
Maureen Wilson, Huckaback Towel



**American Tapestry Alliance Award**  
Mimi Rodes, Sunset I



**Functional Honorable Mention**  
Mimi Rodes, Chenille Rug



**Student Award:**  
Juliette Lanvers, Dented Gray Scarf



## April Guild Meeting: Jennifer Moore on Textiles Adventures in Ancient and Contemporary Peru

The business meeting consisted of the announcements on the color and weave challenge – please get your drafts to Juliette Lanvers – and the Peoples’s Choice Award at the Guild Show, given to Jo Stolhand for her Advent Calendar. Congratulations, Jo!

Jennifer Moore then gave the program on her adventure teaching doubleweave to weavers in Peru. Jennifer has been weaving for over 40 years, specializing in doubleweave. She told us that doubleweave originated in Peru about 3,000 years ago. Many weaving techniques in South America were lost with the arrival of the Spanish. The pre-Columbian doubleweave was done in cotton, natural brown and white, with imagery of stylized animals or geometric shapes done in pickup. Jennifer showed slides of examples in the Amano collection, in Lima Peru. The imagery is symbolic, and the textiles carry the local cosmology as there was no written language.

Nilda Callañaupa is a Quechua weaver from Chinchero, who is restoring the local historic weaving techniques. She founded the Center for Traditional Textiles of Cusco, devoted to reintroducing traditional textile techniques, materials, and designs. She has established weaving centers in ten villages. These weavers work on backstrap looms on multicolored warps in warp-faced weaves.

Jennifer met Nilda at the Santa Fe International Folk Art Market, where she volunteers, and in 2010 she attended the first Tinkuy (gathering of weavers) conference in Peru and toured the villages in Nilda’s cooperative. Nilda invited Jennifer to the 2013 Tinkuy in Cusco to teach doubleweave pick-up to members of her weaving communities at the conference. Jennifer would teach them on backstrap looms, a technique she had not used for doubleweave.



She made backstrap looms with narrow cotton warps, and shipped them to Cusco. Nilda chose twenty master weavers from her communities to attend. They would pass on the techniques to other weavers in their communities.



There were 450 attendees at the gathering, starting with a procession of the communities attending, each in their native costume. It was held in the open air. Jennifer had studied the Spanish language to prepare for the class, but her students spoke only Quechua, their native language. She taught the enthusiastic students by demonstration for three days, with the aid of Nilda’s sister, who translated. At the 2017 Tinkuy, a contest on double weave was held. All of the intricate entries were done by students of Jennifer’s students – none were by the students of her workshop.

Jennifer called it the experience of a lifetime and you may view of her slides of the trip, including the ones seen here, on her website:

<http://www.doubleweaver.com/peru.html>

## Jennifer Moore's Double Rainbow Workshop

It was good, colorful weaving fun!



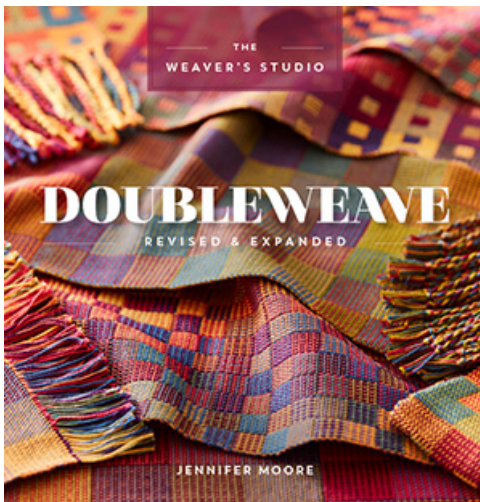
Jennifer Moore has developed her curriculum for double weave to the point that while this weave structure can be a confusing weave to mentally picture, she made understanding come easily to everyone who attended.

It was fun to walk around the workshop and look at everyone's work. In preparing our warps, we had different color ways to choose from: from bright colors to pastels to deeper tones. So, there were many different combinations of color for us to look at.

I especially liked her warping method of gradual color gradations across the warp. If you are curious about her techniques, we do have her most recent book on double weave in our library, which has the double rainbow method in it. You

can also go to her website at [doubleweaver.com](http://doubleweaver.com).

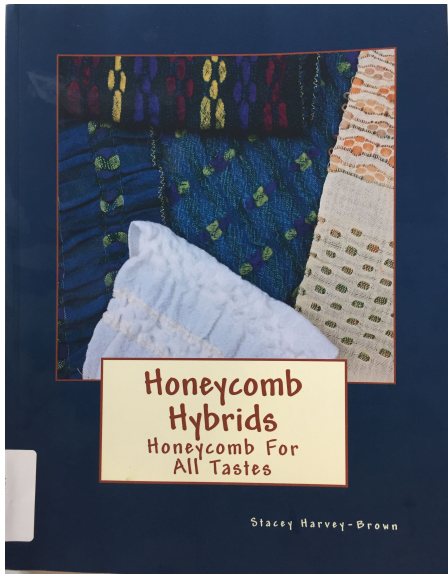
*Sonya Campana, workshop chair*





# Honeycomb Hybrids: Honeycomb for All Tastes

## Stacey Harvey-Brown, Loom Room Publications, 2017



As a beginning weaver, images of woven honeycomb's sunken cells and undulating lines totally fascinated me. However, when I wove a sample, my excitement dissipated when I saw the huge number of long floats on the back side. But despite this early disappointment, I still love weave structures with undulations, and this book's focus on honeycomb makes a great read. Not only has this book helped me to better understand honeycomb structure, it also helped reinforce my understanding of all other weave structures as it discusses the relationship between honeycomb and weave structures such as rep and deflected doubleweave.

This book is organized into the following six chapters: (1) Traditional – With a Twist; (2) Sugar Spun – Honeycomb Lace; (3) Honey-Glazed Ribs; (4) Layer Cake – Double Cloth; (5) Honey Hybrid – Deflected Double Weave; (6) Honeycomb Turned. The writing is very clear, and the book is richly illustrated with drafts

and drawdowns in full color. Each chapter also includes a gallery of full-color photos of woven fabric illustrating the chapter's principles.

Chapter 1 introduces the Honeycomb weaving concept – how the cells are produced and the variations that affect the resulting cloth. Cell size, the use of color, and whether the weaver decides to use outline threads are just some of the ways an individual can influence their honeycomb fabric's appearance. This clear approach enables the weaver, whether novice or advanced, to design and weave original honeycomb projects.

Chapter 2 demonstrates the relationship between overshot and honeycomb, and extends to discussion to also incorporate huck. Very clear examples are provided as both drafts and photographs of woven samples. The author references Marguerite Davison's book *A Handweaver's Pattern Book* and mentions that this classic reference book places honeycomb among the overshot drafts. This little aside has kept niggling at me. It rang a bell. And finally, I retrieved a box of my earliest weaving from the



back of a closet and started digging. You see, I spent my early weaving years mostly weaving samples, and Davison was my go-to instruction manual. And sure enough, after some digging, I found the fabric shown here. It includes a bit of overshot and then honeycomb with several different wefts. Beyond this personal tale, the chapter demonstrates how to use any overshot pattern to generate honeycomb.

A similar approach is taken in the next chapter, called “Honey-Glazed Ribs,” where the author connects honeycomb to rib and rep weave structures. This was a particularly interesting chapter to me. It starts with a remarkable color photo (Sunset @ Sea), and I remain inspired by Mimi’s lovely rep tablerunner in our recent show. This book has interesting ideas on how to combine rep with bits of honeycomb. A similar structure mashup is found in chapter four, which dives into doubleweave honeycomb. Doubleweave can be used to generate interesting 3-D structures, and in the case of honeycomb, it can also be quite practical as it can allow you can hide those bothersome weft floats on the inside.

The final two chapters document the similarity between honeycomb and defected doubleweave (DDW), and turning the honeycomb draft. The DDW chapter is rich – there are many drafts explored through both drafts and woven fabric.

Of course, no book is perfect. What did I regret about this book? To me, a well-structured index is a key to making a book easy to use, but sadly, there is no index in this book. I also am surprised that in the author’s comparisons with other weave structures, there appears to be no mention of Ms and Os. Ms and Os seems very close to honeycomb, as both structures have isolated areas of plain weave, both can use outlining of blocks, and both feature floats. Perhaps this comparison seemed too obvious? Regardless of these modest negatives, I feel richer for having read this book, and hope to sweeten up my own weaving by bringing in some honey(comb). *Leslie Seiburth*

## 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

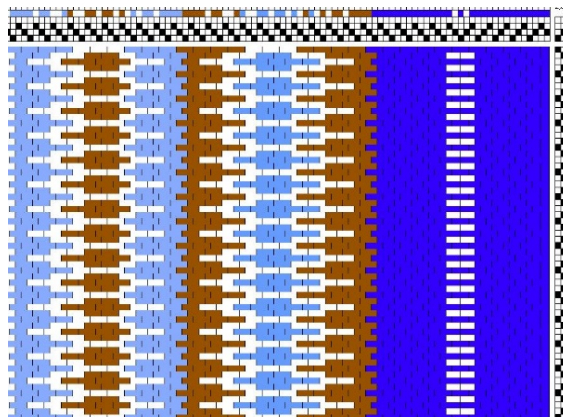
## Intermountain Weavers Conference

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](http://intermountainweavers.org).



## Shuttle-Craft Bulletins: Textiles from Africa

In August 1932 and February 1934, Mary Meigs Atwater wrote about textiles from Africa sent to her by Shuttle-Craft Guild members. These were sent from two very different regions and done in very different weave structures. The first one, from 1932, was sent via a pattern of a striped piece woven in heavy linen in an unusual warp-faced weave from Egypt, found in the Victoria and Albert Design Museum in London. I've drafted one repeat of the pattern here:

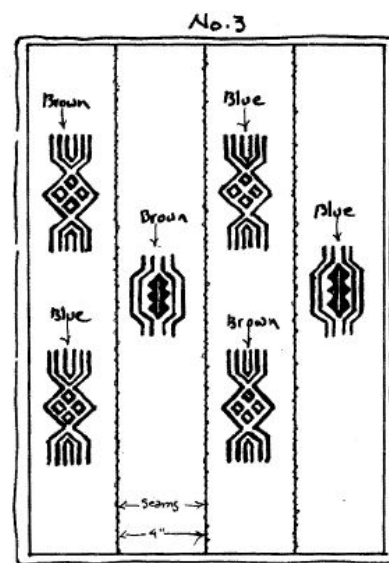


Mary wrote that this old weave held very delightful possibilities for modern weavers— done in heavy linen, it would make a lovely table cover, done in silk or fine wool a handsome bag, in heavy rug wool an excellent rug. Mary wove it up herself in rug wool and offered to send samples to Guild members. She wrote that there were not many warp-faced weaves in American weaving and it was a field that would be valuable. The pattern requires only three harnesses and she provided a draft with two different tie-ups. The warp set-up takes more time, but the weaving goes quickly. She wrote up instructions for a small rug and provided a weft-faced version, similar to Krokbragd, with stripes running weft-wise. Mary wrote that the simplest things in weaving present the most varied possibilities and require the greatest skill and ingenuity.

In 1934, a Guild member sent three different pieces of weaving to Mary from Sierra Leone in West Africa. The first was tapestry, done in an interlocked weave with simple geometric forms similar to Navajo weaving. The second, Mary called “inlaid” weaving done in coarse colored cotton over a foundation of plain weave. It is done on a twill threading, with the inlay pattern shed formed with every fourth thread in the warp. Mary wrote that the technique would not be adapted to elaborate figures or fine materials, but should be used for bold, splashy effects. This technique is illustrated well by Laverne Waddington on her blog on backstrap weaving:

<https://backstrapweaving.wordpress.com/tutorials/tutorial-supplementary-weft-patterning/>

Mary found the third piece to be of most interest. She called this technique a simple but effective form of pickup weaving and gave several illustrations of what could be done with it. She thought that the weave would be produced with a series of six shed sticks, typically used with backstrap weaving. This technique consists of weaving a pattern weft across parts of the pattern only. It is woven over a background of a densely set, fine warp. Here is one of Mary's illustrations:



The weaving is done in narrow strips and then sewn together. Mary called the figures primitive and thought them very similar to those used by the modern designers. She wrote, “Modern art makes the effort to return to simple and fundamental ways of looking at life and succeeds in a measure.”

Mary found this manner of weaving to be well done and very effective. She thought that it would be a simple matter to devise interesting figures and suggested designing them on graph paper before weaving. She gives instructions for weaving them on a loom using a 4, 6 or 12 shaft version.

## The Shuttle-Craft Bulletin Study Group

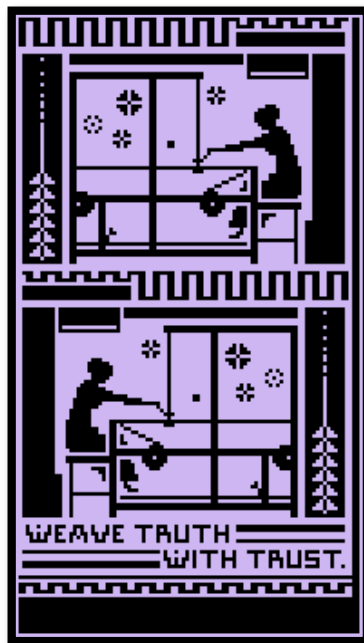


The next meeting of the Shuttle-Craft Bulletin Study group will be held in June, date to be announced. The meeting will be held at Sam's house and the topic of discussion will be weaving upholstery fabrics. If you are interested in joining the discussion, let Maureen Wilson ([maureenmwilson@yahoo.com](mailto:maureenmwilson@yahoo.com)) 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>
<b>Upholstery</b>	November 1926, March 1928	June 2019
<b>Coverlets, Pennsylvania museum</b>	January 1928, January 1929	August 2019





**Mary Meigs Atwater**  
**Weaver's Guild of Utah**

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## Guild Calendar 2018–2019

**May 9, 2019**  
Guild Challenge Reveal

**June 8, 2019**  
Making Designer Paper Beads,  
by Catherine Marchant

**September 14, 2019**  
Needle Felting,  
by Shahar Boyayan