



# The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • December 2017 • Vol. 63 No. 10

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## December Guild Meeting

**What:** Our Guild Christmas Party, Potluck Meal, and Gift Exchange

**When:** Thursday, December 14, 2017, 6:30 p.m.

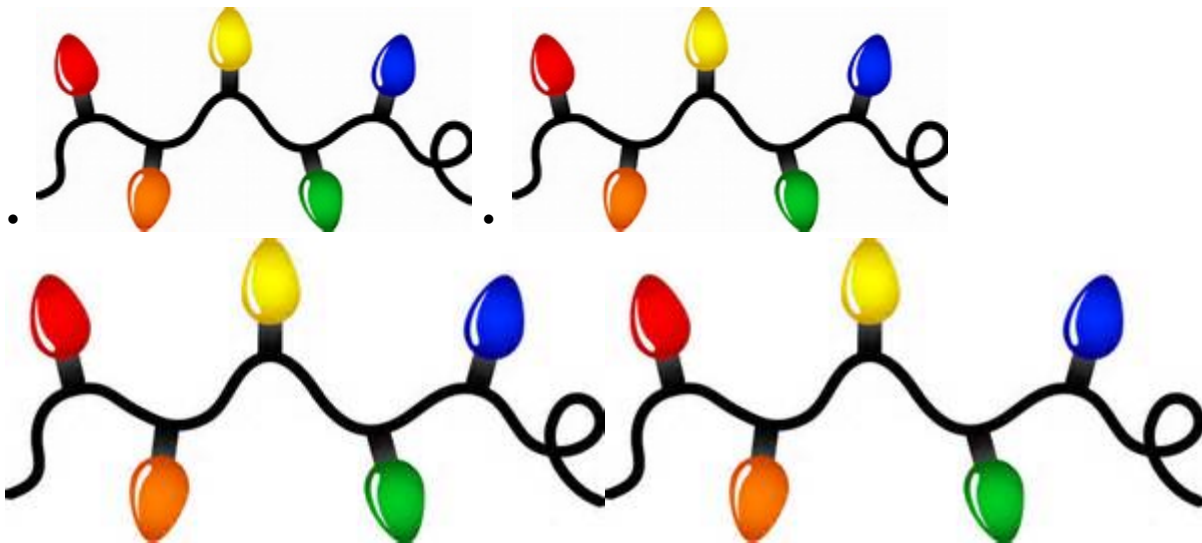
**Where:** Mimi Rodes's home, 9 Courtside Lane, Sandy, UT 84092

Be sure to put our annual December Christmas party on your calendar. On December 14, we will meet at Mimi Rodes's home for a potluck dinner, fiber gift exchange, and the chance to enjoy the spirit of the season with our friends. Mimi's home is beautiful and inspiring, and this evening is always a treasured evening for those who attend.



Plan to bring a potluck dish. Ping Chang has given us a turkey, and Mimi will be making cranberry sauce and gravy. We really appreciate both of them! The Guild will provide drinks and hospitality supplies. The rest will be whatever you want to bring!

Please also bring 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 (\$20 or less) – the most important thing is to come and share in the fun! Mimi posted the directions to her house on the Guild's email list. If you have questions, please give her a call at 801-619-6888.



## President's Message

Perhaps you have had a month similar to mine, even if the details aren't the same – stressful work, family Christmas parties (quite a few of them), attempts to do some Christmas shopping for the people I love, extra responsibilities with Church Christmas music, and the general ups and downs of life. I haven't had much time for weaving.

But I find that the fiber arts have blessed my life even during this time. How can this be?

1. At the end of a long day of work and other responsibilities, I pick up my knitting, the cat curls up beside me, and I find the stresses of the day fading away.
2. I have gotten my *Handwoven* and *Vav* in the past few days, and I love reading them. I have decided that collecting weaving books, magazines, and weaving supplies is a separate hobby from actually weaving – and a great hobby it is too!
3. I visited a friend and bought something she had woven because it is so beautiful. I can appreciate beautiful weaving, even if I didn't do it!
4. I attended the Mary Atwater study group last week, and I was so inspired by the writings of Mary Atwater. And I am looking forward to our Christmas party this Thursday. I love associating with my wonderful weaver friends.
5. At one of the many family Christmas parties last night, my cousin's 11-year-old daughter found out I was a weaver, and she was so excited! She told me that she was born in the wrong century and has already taught herself to knit and crochet from YouTube. She came to see my looms, and we have an appointment after Christmas, which we are both excited about.
6. And on my way to and from my laundry room, I pass my looms and dream of the time (coming soon) when I can get back to the beautiful projects warped on them.

It's a wonderful craft we share, isn't it? I appreciate all of you so much and look forward to seeing you soon! *Susan Hainsworth*

## Save These Dates!

We have some wonderful programs planned for the new year. You won't want to miss a single meeting! Here is a preview of some things you should have on your calendar, including this year's **Fiber Festival**. Yes! Tom is coming to town!!!!

**January 11 – Gladys Webb** will share her collection of **Guatemalan Huipils**. While living in Guatemala, she fell in love with the colors and designs of the handwoven fabrics created by the indigenous women who live in the Highlands of Guatemala. During the three years she lived there, Gladys took the opportunity to meet and know the women who weave and wear their clothing and now finds great pleasure in sharing their culture and talents through her textile collection. Jo Stolhand heard her presentation earlier this year and said it is wonderful!

**May 2-4 – Krokbragd workshop** with **Tom Knisley!** (details to be announced)

**May 4-5 – Bi-Annual Fiber Festival** with **Tom Knisley** as our keynote speaker for both Friday night and Saturday morning. During this time, he will give two presentations, one on his antique collection of American textiles and another on recycled antique Japanese textiles. Both presentations sound fascinating! *Mimi Rodes*

## November 2017 Meeting—Lace Challenge, Sheila Hicks Installation, and Rail Reed

November's well-attended meeting started with a varied show and tell—from deflected doubleweave scarves woven in Deanna's workshop to Saori works, potholder loom weaving, scarves and lace work in towels and scarves. Other works, planned or completed, including baby wraps, turned crackle towels in beautiful colors, mixed warp scarves, and rugs were shown and admired. So much beautiful work by our Guild members to take in!

Susan Hainsworth introduced the business meeting with announcements on future meetings—Christmas Party at Mimi's house and the May 2018 workshop with Tom Knisley (plan on registration in January 2018). She then turned the meeting over to Michelle Pahl, coordinator of this year's Guild challenge on weaving lace. Michelle will be the challenge contact, with the reveal scheduled for the April 2018 meeting. The objective of the challenge is to pick a lace weave and weave a lace article. Participants will also weave a sample and make a record of the structure for the Guild Library, with a handout to include a scan of the structure and draft for participants.

For the presentation on lace weaving, Sonya Campana presented a collection of books on lace from the Guild library. Deanna Baugh gave a summary of the Suzie Liles workshop on lace, with samples. Mimi Rodes showed samples from ReNee Page's collection of Flossie Goodwin's samples, probably including some of Mary Meigs Atwater's, as well as her own samples. Jeanette T., Susan H., Katherine M., Beth M., Juliette L., and Jennifer showed samples of their own woven lace work in loom manipulated patterns such as huck, spaced and crammed warps, Atwater Bronsen or hand-manipulated work such as leno, Danish medallion, and Brooks Bouquet. There were many works to inspire ideas for the challenge.

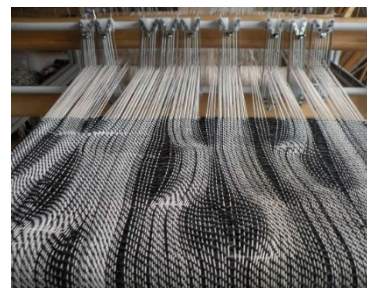
The next topic of the meeting was the Sheila Hicks installation in Chaumont-sur-Loire given by Juliette Lanvers, who had the marvelous opportunity of visiting the installation in person this summer. Susan



noted an article on Sheila Hicks in the current *Handwoven Magazine*. Sheila Hicks is a weaver who studied art at Yale University with Josef Albers and George Kubler. She traveled extensively in South America, where she turned to weaving. She now divides her time between Paris and New York. The exhibit at Chaumont-sur-Loire was located in Le Fenil Gallery and called "Glossolalia," a made-up language of angels inspired by Sanskrit. The installation was composed of investigations—Juliette called them "elements" of fiber pods or satellites—leading to waterfalls of rope, all very generous pieces. The

installation led eventually to a large tapestry made up of pieces. The installation appeared very inspiring and you may see photos of it on Sheila Hicks's website at this link: [domaine-chaumont.fr/en/centre-arts-and-nature/2017-season/sheila-hicks](http://domaine-chaumont.fr/en/centre-arts-and-nature/2017-season/sheila-hicks).

Juliette then described a new piece of equipment available to Guild members, the rail reed, designed by an Estonian weaver. This reed may be used to vary the warp sett as you weave. Juliette reviewed the recommendations for use, such as using no more than 150 threads to show the varied sett to the best advantage, warping back to front, and placing one to two contrasting threads to highlight the sett variation. See more about this tool at the website: [railreed.ee/](http://railreed.ee/). *Maureen Wilson*



## Reader's Corner: Weaverly Resolutions



As December's Guild newsletter goes to press, the impending start of the new year becomes increasingly difficult to deny. This can be a time for personal reflection, and in recent years I have used the new year as an opportunity to assess my weaving progress over the past year, and to establish goals for the next. Do you establish goals or resolutions for your weaving? This month's column was written to encourage you to join me in this annual ritual, and focuses on how our *Guild Library* can help you to achieve your goals.

My 2017 weaving resolutions mostly fell into three broad categories: **(1) specific projects, (2) developing specific skills, and (3) challenging my normal choices.** Although I did not restrict my weaving to my stated goals, having this list helped to focus on improving my skill set and finishing my projects. It also reduced my down-time between projects. Will you join me in setting goals for 2018? Sonya and I will be delighted to help you find wonderful treasures in our Guild library that will help bring your goals to fruition.

**Projects:** There is nothing quite like a shiny color photo of a perfectly woven object to get me excited about weaving. My 2018 goals include making scarves and dishtowels for gifts, and placemats for my dining room table. Our Guild library's extensive collection of *Handwoven* and *Väv* contain a lifetime of inspiration, and the library also has a great collection of project books – see a few specific examples below.

**The Best of Weavers: Twill Thrills, ed. Madelyn van der Hoogt.** This book includes instructions for 36 different projects. But it is so much more than a project book, as it also has in-depth articles about a variety of twill structures, and pushes me intellectually. It is the sort of book that has something useful for weavers of most skill levels.

**Handwoven Baby Blankets, by Tom Knisely** features 20 four-shaft and 13 eight-shaft projects. Don't tell Tom, but I think many of these would also make superb full-sized blankets, or could be adapted for placemats or dishtowels.

**Handwoven Table Linens: 27 Fabulous Projects from a Master Weaver, by Tom Knisely.** The four- and eight-shaft projects in this book cover a wide range of weave structures, and who doesn't love table linens? A feast for the eyes, this book shows classic Knisely-made inspiration.

**New Skills:** One of things I love about weaving is that it provides endless opportunities for new learning. To make sure I keep pushing myself, I include at least one new skill in my weaverly resolutions, and for this year, it is to play with pick-up (especially for weaving bands), and to improve my design abilities. Our Guild library can be an enormous asset for learning these and other new skills.



**Norwegian Pick-Up Band Weaving, by Heather Torgenrud.** This beautiful book, recently added to our Guild library, includes historic information, inspiring color photos of bands (with traditional dress) from the Vesterheim Norwegian-American Museum in Iowa, and a large section with pick-up patterns so you can replicate many of the featured bands. This interests me because I lived in Norway when I was 7 to 8 years old, and deep in my cedar chest is a traditional Norwegian dress from those days. My 2018 goals include pulling out my dress to look at it again through weaverly eyes, and also to try my hand at some of the pick-up bands in this book.

**An Exaltation of Blocks: Symmetric Block Design, by Rosalie Neilson.** This recent addition to our Guild library is an ambitious two-volume set geared for intermediate and advanced weavers. My understanding of block design is that one starts by positioning the pattern elements (blocks) in an agreeable pattern, and then applies a weave structure and colors for the different blocks. This book will require careful reading, but promises to bring my rudimentary design skills to a new level.

**Challenging Our Normal Choices:** My weaving tends to fall into a rut—I use cotton yarns in various shades of blue, green, and purple. My 2018 goals include pushing myself out of this cozy comfort zone, and as with my other goals, I invite all of you to join me. Two simple ways to push ourselves are to use new types of yarn (or different yarn weights), or to expand our color choices. Here again, the Guild library can help.

**Linen: Hand Spinning and Weaving, by Patricia Baines.** This book presents a deep and thoughtful analysis of using linen, including processing flax, spinning, and weaving. Although the book's weaving section focuses on use of hand-spun yarns, it is easily applicable to commercially-available yarns. The book also covers the finishing process and caring for linen fabrics. Have you already selected your project for the Guild's lace weave challenge? If not, lace weaves are spectacular when woven using linen, and this book will likely give you many insights into the best use of this lovely fiber.

**Color Works: The Crafter's Guide to Color, by Deb Menz.** If any book can push me out of my color rut, it will be this one. The book explores color theory and presents examples from many different crafts, including weaving. But more than just providing examples of color combinations, it encourages the reader to explore by using its tear-out color tools. These include value scales, hue families, and the results of combining colors with their complements. Will this be the year I start using orange?

Will you join me in making weaving resolutions? So far, no weaving police have come down on me for failing to complete my list, or for fulfilling multiple goals in a single project. For example, I have started my project for the lace weave Guild challenge, and it uses what is for me a new fiber (extra-fine merino) and a new structure (top secret), though admittedly in one of my standard color choices, blue. Sonya and I look forward to seeing all that you create in the year ahead, whether driven by a list of goals or not, and as always, let Sonya know (email or phone) of any library books you would like to check out.

*Leslie Sieburth*

## Shuttle-Craft Bulletin: The Three-Harness Weave, Krokbragd

Krokbragd is described as a Norwegian point twill weave by Peter Collingwood in his book *The Techniques of Rug Weaving*. Mary Meigs Atwater referred to it as the three-harness weave, and wrote it up for her Guild members in the November 1930 Bulletin. In her course on American Handweaving, she stated: "The three-harness weave offers an opportunity to use a great number of colors in the same piece of work. Most striking and gorgeous effects are possible and no weave, except maybe Rosengang (rosepath) depends so much on the artistic ability of the weaver."



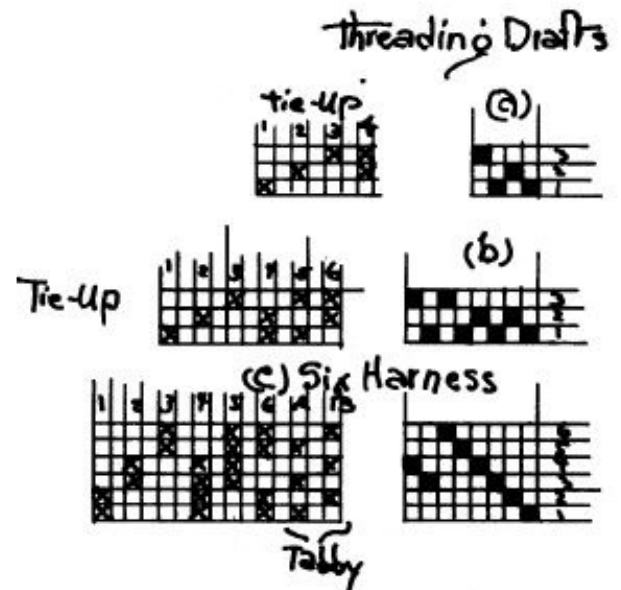
Nancy Arthur Hoskins describes Krokbragd as a three-shaft point twill threading favored for rugs in her book *Weft-faced Pattern Weaves*. The patterns are simple with small, but strong decorative motifs woven in two or three colors.

Because of the use of color for the decorative motifs, Mary suggests that when planning a large piece in this weave, a good-sized sampler be used. Otherwise, she advises it may end up quite a bit differently from where it started. The other thing she advises is if it is not pleasing, take it out and try something else with color or pattern. She states, "Taking out is always a prominent feature of three-harness weaving – because the thing is so unpredictable."

She described the three-harness weave as good for window drapery, couch blankets, pillow covers, and large bags as well as for rugs. It is not particularly suited for fine weaving or linens.

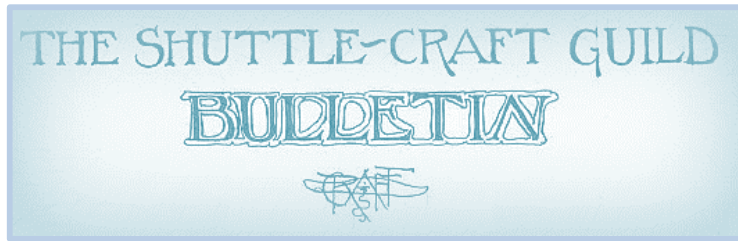
The Bulletin gives three drafts: a, b and c, seen here, with instructions for treadling up to 14 well-illustrated patterns for tie-ups a and b, the three harness drafts and instructions in the text for the six-harness version, with the use of tabby.

Warping guidance is given for rugs, pillows, couch blankets, and bags, but experimentation is advised. Two methods of weaving for the three harness tie-ups are given: for (a), the treadles are woven in order, 1, 2, 3 all the way through, 4 is used only for plain weave on the headings. This treadling produces a fabric that is closely woven on one side (the right side) and loopy on the other. For tie-up (b), the treadles are woven on opposites: for example, 1 and 6, 2 and 5, and 3 and 4. These same two treadlings may be used for the six-harness weave, where one may use a fine tabby background, using treadles A and B. But in the end, the most important thing to keep in mind with the three-harness weave is color. Mary says, "I wind a shuttle with every color I have, and sitting in the midst of all this excitement I proceed to a real orgy. . . . What could be more delightful for a dark day in winter!"



There are many beautiful examples of this weave online. One may be seen at this link: [ravelry.com/projects/PegAlex/krokbragd-diary-i](http://ravelry.com/projects/PegAlex/krokbragd-diary-i). If you do a search, you will not be disappointed with what you see. *Maureen Wilson*

## The Shuttle-Craft Bulletin Study Group



The next meeting of the Shuttle-Craft Bulletin study group is scheduled for **February 2018**. The meeting location is yet to be determined, but the topic of discussion will be Linen Weaves, from the February and May 1926 issues. 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 as described in 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 Dates</i> |
|-----------------------------|----------------------|----------------------|
| <b>Linen weaves</b>         | Feb 1926, May 1926   | February, 2018       |
| <b>Rugs</b>                 | Mar 1926, Nov 1939   | April, 2018          |
| <b>Curtains</b>             | April 1926, Mar 1937 | June 2018            |
| <b>Clothing/Coat Fabric</b> | June 1926, Aug 1927  | August 2018          |

## Guild Challenge: Lace Weaving

We had a great meeting in November and saw numerous beautiful examples of lace structures to inspire us for the Guild Challenge. The Challenge is to make any fabric or item you're interested in weaving (scarf, curtain, tableware, anything) using one or more lace structures. Weave a little extra to donate to the Guild.

At the April Guild meeting, each participant will display the article and discuss their experience with their chosen weave structure. We will create handouts describing the drafts and fibers used, as well as photocopies of the lace articles or samples to be kept in the Guild archive.

Please let me know if you plan to participate in The Guild Challenge this year by emailing me at [michelle.pahl@gmail.com](mailto:michelle.pahl@gmail.com).

I look forward to seeing what we create! *Michelle Pahl*





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

December 2017 • Vol. 63 No. 10

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The newsletter is published 10 times a year.

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[MMAWG-subscribe@yahoogroups.com](mailto:MMAWG-subscribe@yahoogroups.com)

**Guild website:** [www.mmawg.org](http://www.mmawg.org)

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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**IWC representative:** Nancy Crowley

## Guild Calendar 2017–2018

**December 14, 2017**

Christmas Party, Mimi Rodes's home

**January 11, 2018**

Guatemalan Huipils, by Gladys Webb

**February 8, 2018**

Sewing Clothing from Handwovens  
Ann Edington Adams

**March 14, 2018**

Field Trip, Natural History Museum  
Native American Rug Collection

**April 12, 2018**

Guild Challenge Results – Lace!

**May 2–4, 2018**

Workshop with Tom Knisely  
(details to come)

**May 4–5, 2018**

Fiber Festival

**June 2018 (Date TBA)**

Basket Weaving, by Connie Denton