



The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • April 2018 • Vol. 64 No. 4

April Guild Meeting

What: Guild Challenge Reveal and Slide Show of Maximo Laura Tapestry Museum

When: Thursday, April 12, 6:30 p.m.

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

Meeting Presentation, 7:00 p.m. After our stimulating March field trip to the Utah Museum of Natural History, we are returning to our standard meeting format, day, place, and time. We will have the privilege of seeing the results of our Guild's Lace Challenge. Those who participated will bring their lace creations and show them to us, telling us about their experiences and challenges.



Each participant will also bring a copy of the draft that was used so that we can each take home a small library of wonderful lace weaving patterns. A sample of each person's lace will be put into a binder for the Guild library, so any Guild member can see the actual lace at any time.

The lace that has been created by Guild members is very beautiful. Please plan to come and see!

Mimi Rodes and Sandra Sandberg will also share a slide show of their visit to the Maximo Laura Tapestry Museum in Cuzco, Peru, and to Maximo's studio in Lima. They will be joined by Karen Elrod, who led a group who several days weaving in his studio! Maximo Laura's tapestries are exceptionally vibrant and beautiful. We are lucky to have this opportunity to see some of his work.

Show and Tell, 6:30 p.m. Please feel free to bring lace weaving that you have done in the past to share with Guild members. If you are teaching a mini workshop during Fiber Fest, this would be a good time to display some of the items students might expect to make if they take your class.

Kathleen Lind's Knitting Supplies, 6:00 p.m. As many of you know, Charlene Lind's sister and our dear friend, Kathleen Lind, died several months ago. Before she was an accomplished stitcher, she was an accomplished knitter. From 6:00 to 6:30 p.m., the yarns and needles from Kathleen's knitting stash will be on display for anyone to take as desired. There are a number of elegant fine-gauge sweaters that Kathleen completed except for sewing the pieces together. (They would fit individuals with slighter frames.) We are hoping that a few of you might finish and wear these garments! (There will be no charge for the items, but you might make a small donation to the Guild.)

President's Message

I'm feeling very lucky these days. Several years ago a work colleague gave me a beautifully built Finnish loom that had belonged to her grandmother. No family members in Finland wanted the loom after the grandmother's death. So the loom was completely disassembled in Finland and shipped here, and I got it as a mysterious collection of sticks and loom parts. It would have truly been no use to anyone without the help of my wonderful Guild members.

Judie Eatough, Charlene Lind, ReNee Page, and Karna Petuskey did the first review of all the sticks and mysterious looking parts and helped me to figure out a basic outline for the loom. Then Deanna Baugh – loom figurer-outer extraordinaire – spent quite a few hours at my home putting all the pieces together and balancing the loom.

This wonderful counterbalance loom is easier for me to weave on than the standard jack loom, which is a great blessing after back surgery years ago. I love this loom very much.

I have recently completed a set of cottolin dishtowels on this wonderful loom (I will bring them to the April show and tell), and Deanna has returned several times to my home to add four more harnesses to my loom. When we first put it together, we assembled only four harnesses. The eight-harness loom is almost ready to use, and I already have a warp wound to put on it.

In her recent work on the loom, Deanna figured out that the loom has the capacity to be a 12-harness loom, although we don't think the original owner ever had the parts to add the last four harnesses. Soon I will take some bars from the loom to a woodworker and have the bars copied. Then I will truly have the loom of my dreams!

I'm so grateful for the Guild, for weaving, and for all of you! *Susan Hainsworth*

Save These Dates!

The following programs have already been announced – and we hope that you won't miss one of them!

May 2-4 Krokbragd Workshop with Tom Knisley! The workshop is currently full, but be sure to let Mimi know if you want to be on the waiting list. We often have last minute dropouts as the workshop gets closer.

May 4-5 Bi-Annual Fiber Festival. Tom Knisley will be our key note 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! There will be a variety of mini-workshops offered Saturday afternoon!

June 16 Basket Weaving with Connie Denton. Saturday workshop and potluck lunch, 9:00 a.m. to 3:00 or 4:00 p.m. We will be making a work basket! *Mimi Rodes*

Fiber Festival, with Tom Knisely

The early-bird registration fee for the Fiber Festival ends on April 12, the date of the April Guild meeting. The registration forms are on the Guild website. Please complete them and bring them to the meeting or send them to Karen Elrod.

Date: May 4-5, 2018 (Friday and Saturday)

Where: Utah Cultural Celebration Center
1355 West 3100 South
West Valley City, UT 84119

Time: Friday evening and all day Saturday

Tom Knisley will be 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. There will be a variety of mini-workshops offered Saturday afternoon!



Tom Knisely

Tom Knisely has made his career from his interest and love of textiles from around the world. Tom has been studying, collecting, and teaching others about weaving and spinning for more than four decades, making him one of the most well-versed weaving instructors in North America. In addition to teaching, Tom weaves professionally and is a frequent contributor to *Handwoven* magazine. Voted *Handwoven's* Teacher of the Year, Tom is renowned among his students for his kindness, good humor, and “seemingly infinite knowledge on the subject of weaving.”

His broad knowledge of textiles and textile equipment has brought him international recognition, and he is frequently asked to teach and lecture to groups all over.

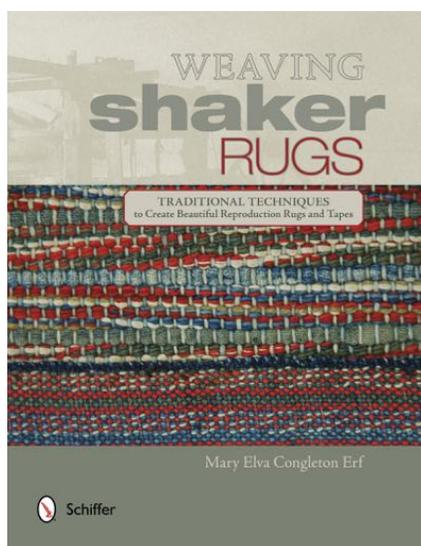
Tom is the author of three books – *Weaving Rag Rugs*, *Weaving Baby Blankets*, and *Table Toppers* and a number of DVDs and individual projects available through Interweave (*Beginning Weaving*, *Weave a Good Rug*, *The Loom Owner's Companion*, etc.).

Note: The Krogbragd workshop with Tom Knisely on May 2-4 is currently full, but if you are interested in being on the waiting list, please contact Mimi Rodes.

Shake It Up—With These New Guild Library Books!

The Shakers are a celibate, utopian, and nearly extinct American community who are probably most famous for their furniture and wooden boxes. The two books reviewed here offer to open up the world of Shaker textiles. I grew up in New England, I have fond memories of family trips to Hancock Shaker Village (Massachusetts), however I remember its circular stone barn much better than its textiles. Reading these books not only let me learn about the weaving of Shakers, and the importance of this activity to their culture and lifestyle, it also inspires me to weave rugs, and possibly learn to ply yarns.

Weaving Shaker Rugs. 2015. by Mary Elva Congleton Erf



This exquisite book is a new acquisition for the MMAWG library. It features gorgeous photographs of genuine Shaker rugs, the author's rug analysis, and then her methods for producing faithful reproductions. This book's detailed instructions include dyeing to precisely match the original colors, and weaving to match even the sizes of the weft stripes. But whether you want to produce an exact reproduction of a Shaker rug or not, this book provides boat-loads of inspiration. It also suggests an intriguing idea: making a reproduction rug as a guild-wide project.

Shaker rugs are weft-faced and striped. Weft included both strips of wool fabric and wool yarns. To my eye, the most intriguing feature are weft stripes that look like messy and complex chevrons, interspersed between solid stripes. I needed to know how these patterns were woven!

Reading this book solved this chevron motif mystery, and makes me want to try it for myself. These figured motifs are developed from plying three different-colored yarns. The weaver first throws several shots of S-plyed multi-color yarn, and follows this with an equal number of Z-plyed shots. Though I once vowed to never spin, I am finding this so intriguing that I might be asking the guild's spinners for plying lessons.



I was also intrigued by the many ways the Shakers used woven bands (tape). For example, they used it for weaving chair seats, and also sewed along the edges of rugs to increase their longevity. Well-built and enduring objects were important to the Shakers. This is reflected in their Millennial Laws, a set of rules that governed most aspects of daily life. These laws, first established 1790, include doctrine, and also rules for everyday life, including celibacy. In regards to textiles, it specified colors that could be used, and includes the following instruction for stepping on the rugs on the stairs: *“when brethren and sisters go up and down stairs, they should not slip their feed on the carpet or*

floor but lift them up and set them down plumb, so as to not wear out the carpets or floors unnecessarily”. An alternative rug embellishment to protect its edges were applied braids.

In addition to this very specific information about weaving, this book provides fascinating glimpses into the lives of the Shakers, and the place of weaving in their everyday lives. The Shakers took copious notes, and weaving to produce simple and pleasing designs was a major activity, especially through the 1800s.

A few final thoughts on this book. It has a lovely spiral binding that opens flat, and the page layout is clean, clear, and easy to follow. The quality of the photos is superb, and both the endpaper and section dividers include reproductions of Shaker architectural drawings. This lovely book makes me want to find an earlier, but out of print, book by the same author (Shaker Towels for the 21st Century, 2005).

Shaker Textile Arts. 1980. by Beverly Gordon

This fascinating book from the MMAWG library gives in-depth coverage of the Shakers, and all of their textiles. Its chapters focus on textile production (mostly spinning and weaving), household textiles, clothing and personal items, and fancy work. Although fancy items were specifically forbidden by the Millennial Laws, by the post-Civil War period, the Shakers were responding to changes in contemporary tastes, and started producing adorned objects (with bows, velvet, silk, and fringe). Nevertheless, these *fancy* objects, at their core, were still of a practical nature and included ornamented pin cushions and feather dusters from peacock tail feathers.

Of interest to me was that the use of wood (poplar) went beyond iconic shaker boxes, and included weaving with poplar strips using specialized looms (photo on page 217). Other textiles include knitted items, and hooked and shirred caterpillar rugs. As with the book reviewed above, textiles shown include woven rugs (many with plied yarn chevrons), and chair seats made from woven bands. Most of the photos are black and white, which are of good quality, and there is a small selection of color photos in the book's center.



Unlike *Weaving Shaker Rugs*, *Shaker Textile Arts* is not a project book, nor written specifically for the weaver. Nevertheless, it provides a fascinating look at the Shakers, and is the first book I've read that provides insight into how the Shaker community changed over time. It also includes many fascinating details. For example, did you know that it was the Shakers who first developed Permanent Press? Or that Shaker communities in Kentucky successfully raised silk moths, established facilities for making reeled silk, and wove silk scarves at 100 epi? Finally, I was amused at the author's interest in the Shaker's use of paper quills as bobbins. I am

sure I am not alone in making paper quills when needed, but never suspected anyone might inspect the paper I used! In this book, the author was fascinated by the paper scraps, and the fact that some were inscribed with shopping lists and others were seed packets. This made me wonder if perhaps we should be embedding secret messages in our paper quills.

March Meeting Summary: Behind the Scenes at the Utah Museum of Natural History

It was the largest member turnout to a Guild meeting in a while. There were at least 30 of us, led by our tour guide, Kathy Kankainen, a weaver and former Guild member. The March Guild meeting was held at the Utah Museum of Natural History in Salt Lake City. Kathy has worked at the Museum since 1980, lately as the Ethnology Program Manager, now semi-retired. She helped plan the Native Voices Exhibit, worked on the Sandal Exhibit, "Treading the Past," and the Promontory Moccasins Exhibit, which is still being researched.

We first stopped to view the Canyon Wall Display above the main entrance. The Canyon Wall is visible from both sides and includes three rugs pointed out by Kathy, one in a storm pattern, one in an intricate Teec Nos Pos pattern, and the third a pictorial of Navajo life.

We headed to the conservation room on the fourth floor, with a patterned twine basket under repair for exhibit. From there we went to the Native Voices area. This area is built on the ground; there is no building below as recommended by the Utah Tribes. It is built on their land, literally. Kathy explained that the ethnographic collection is due to generous donors, such as Tony

Taylor, an art instructor who traveled extensively in the West and collected pieces in his travels. The collection has doubled in size

from the time of the old building due to these donations. Kathy pointed out a few pieces in particular, including a twill woven saddle blanket. She explained that many of the pieces in the collection are new, made today. Not all items are old, as many visitors think.

We then went back up to the fourth floor to the storage area, where rugs and many items are kept in temperature controlled, archival storage. This storage facility is state of the art. Kathy had several woven rugs out for us to see, including examples of Grey Hills, raised outline from the Coalmine Mesa area near Tuba City, Teec Nos Pos Trading Post, a complicated design from the Four Corners area, and others. It was a very informative tour and I think that we all enjoyed it very much. Many thanks to Kathy for her time and to the board members, Juliette and Mimi, who arranged for it. *Maureen Wilson*

(Left: Kathy Kankainen, tour guide)



Picture Collage from the March Museum Meeting



Guild Sale in November!

The big news is that the Board has voted to hold a Guild Holiday Sale! We have reserved the Unitarian church where we usually meet, so mark your calendars for **November 16th and 17th**. We will be setting up on Friday afternoon, and having a preview reception Friday evening and the sale will be all day, Saturday.

This is what we need from you.

- First, as you set up your looms, put on extra warp to weave items for the sale. Some of us weave a lot and will have many items, some weave few items a year. No matter, if everyone has just a couple of items for the sale, we will have plenty.
- Second, think about how you can help with the sale. We will need people to work on publicity, set up, reception and sales. If you would like to help, please contact me at 801-216-4722, fibernbeads@gmail.com.

I know that a sale in November seems like a long time away, but it will creep up on us. One way that I save on last-minute preparation is to tag things as I finish them. By law, we need to label clothing and household linens with fiber content and washing instructions. I write this on the back of a business card and pin it to each item. I also try to keep track of the cost of materials in my projects notebook so I can decide on prices somewhat intelligently. More to come. HAPPY weaving, *Catherine Marchant*

Intermountain Weavers Conference

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

The Shuttle-Craft Bulletin Study Group



The next meeting of the Shuttle-Craft Study group is scheduled for **April 19, 2018**. The meeting location will be Maureen Wilson's house and the topic of discussion will be rugs, from the March 1926 and November 1939 issues. If you are interested in joining the discussion, let Maureen Wilson (maureenmwilson@yahoo.com) know.

The Shuttle-Craft Bulletin 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 may 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>
Rugs	Mar 1926, Nov 1939	April 19, 2018
Curtains	April 1926, Mar 1937	June 2018
Clothing/Coat Fabric	June 1926, Aug 1927	August 2018



Rag rug by Ability Weavers from their Etsy site. Ability Weavers is a unique and fun work environment that includes adults with special needs. Employees with and without disabilities work together to create beautiful and functional home decor and gift items.

Shuttle-Craft Bulletins: Weaving Pile Fabrics

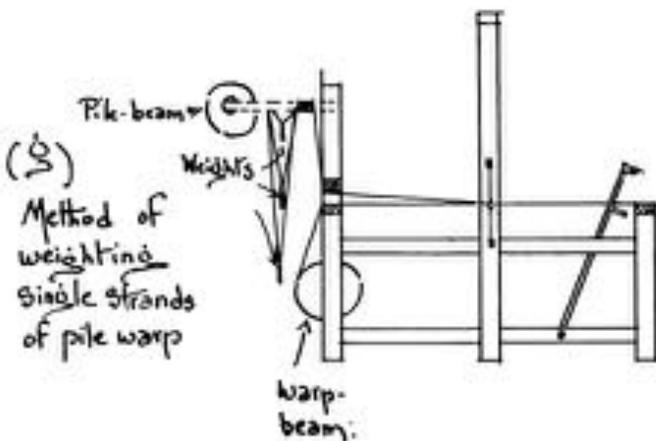
This article is about pile fabrics as described by Mary Atwater in her March and April 1930 Shuttle-Craft Bulletins. Pile weaves are ancient, probably originating in China, but she writes that velvets and pile carpets were made elsewhere at a very early date as well. Pile carpets are made on a plain weave foundation with the design tied in knot by knot, a laborious process.

Tufted weaving is done with a plain weave ground. Loops are picked up from the weft between the warp threads and stabilized on a knitting needle, then two to three more shots are woven as plain weave ground, beat firmly, then the knitting needle is withdrawn. Then the process is repeated. Finer work may be done with wires. Loops may be cut or left whole.

An example of loop weaving was published in 2009 by Syne Mitchell in her online publication *Weavezine*, found at this link: weavezine.com/content/pile-loop-wash-cloths.html – a spa cloth for exfoliating woven in aloe and hemp, woven on two shafts. A photo of her weaving from the link is shown here:



Mary also described a technique using two back beams, similar to a supplemental warp set-up. One beam is the pile beam and the other the background warp. The pile beam break is made up of a system of weights, which keeps a gentle tension on the warp to allow the loops to be formed. This tensioning system was described by Katy Meek when she taught weaving linen here a few years ago. Tien Chiu also describes this live weight system, at this link: tienchiu.com/2009/05/live-weight-warp-tensioning-system/. The pile warp was six to eight times as long as the ground warp. In very fine velvet there may be as many as 60 rows of pile to the inch. Silk velvet was traditionally woven on a cotton ground, which could be beaten very firmly.



Weaving pile with two harnesses allows little design – striping is about the only option. The March Bulletin includes threadings for three and four harnesses, with the four-harness threading

allowing for a two-block pattern. An eight-harness threading provides for six blocks, but this would require six pile beams, one for each block of the pattern. Mary suggests that weighting each pile thread separately would give the most design freedom.

The April Bulletin continues the pile weaving discussion. In this issue, Mary included three designs for tufted weaving arranged for rugs, but they could be used in other applications as well. Detailed instructions for the three designs are given and they are to be woven in the weft loop method described above with some sort of rod to hold the loops in place.



Mary wrote that any graphed pattern, such as cross stitch may be woven in this manner. The Summer and Winter weave may be used on a four-or-more-harness loom with the design produced in loops or tufts over two pattern blocks. The Crackle weave may be used for tufting in a similar way, with some interesting effects. The pile may be cut or left in loops or it may be cut to different levels, with some blocks trimmed close and others left long.

Here is a fun application of loop or pile weaving from the weaving loom blog:

theweavingloom.com/fun-with-the-pile-weave-weaving-loops/. *Maureen Wilson*

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

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The newsletter is published 10 times a year.

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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)

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IWC representative: Nancy Crowley

Guild Calendar 2017-2018

April 12, 2018

Guild Challenge Results – Lace!
Slide Show on Maximo Laura

May 2-4, 2018

Krogbragd Workshop
with Tom Knisely

May 4-5, 2018

Fiber Festival

June 16, 2018

Basket Weaving, by Connie Denton

October 11-13, 2018

Woven Shibori Workshop
by Barbara Cabrol

November 16-17, 2018

Guild Sale
Utah Cultural Celebration Center