



# The Weaver's Bag

Mary Meigs Atwater Weaver's Guild of Utah • January 2018 • Vol. 64 No. 1

---

## January Guild Meeting

**What:** Guatemalan Huipils, by Gladys Webb

**When:** Thursday, January 11, 6:30 p.m.

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



This month we have a wonderful and colorful program, as you can see from this photo!!! Our guest speaker, Gladys Webb, will share her collection of Guatemalan huipils (pronounced "wipils"). The huipil has been worn by indigenous women in central Mexico and Central America since well before the arrival of the Spanish in the Americas. It remains the most common female indigenous garment still in use.

It is a loose-fitting and colorful tunic, generally made from two or three rectangular pieces of fabric, which are then joined together, with an opening for the head and, if the sides are sewn,

openings for the arms. Traditional huipils, especially ceremonial ones, are usually made with fabric woven on a back strap loom and are heavily decorated with designs woven into the fabric, embroidery, ribbons, lace, and more.



While living in Guatemala, Gladys Webb fell in love with the colors and designs of the handwoven fabrics (traditionally woven on back strap looms) 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 come to know the women who weave and wear their clothing, and she now finds great pleasure in sharing their culture and talents through her extensive textile collection. Jo Stolhand heard her presentation earlier this year and said it is wonderful!

If you have any weaving from South America, please bring it for our show and tell, which begins at 6:30.

## President's Message

As we look toward a new year, I would like to share some words from an artist who has been of tremendous inspiration to me – Mary Atwater. Mary was an excellent writer, among her many other gifts, and we owe more to her than we can properly understand. Here are some of her musings from the introduction to her great original work on American handweaving – *The Shuttle-Craft Book of American Hand-Weaving*. Mary suggested that hand-weaving is of great benefit to the spirit of almost anyone:

“[Hand-weaving can be] a rest from monotonous labors in some other field. [Those] who find it hard to cheat boredom . . . may open for themselves this door into the world of art – where there is much refreshment for the spirit. Professional people, too, 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” (pp. 19–20).

Every one of us surely fit into one or more of Mary's descriptions and can find the solace she describes in the work of weaving. I am very grateful to her and to the wonderful “mystery” that is such an important part of each of our lives. Happy weaving in the year to come! *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 what's happening in February and March! And of course – The Fiber Festival and Tom Knisely workshop!

**February 8:** Ann Edington Adams: **Tips and Tricks for Sewing Clothing from Handwovens.**

Ann has a Certificate in Fashion Design from Washington University in St. Louis. She has shown three of her handwoven garments in two different Convergence Fashion Shows. If we are very lucky, she will be able to show us the garment she will be submitting for Convergence 2018!

**March 14:** Juliette Lanvers has arranged a **field trip to Natural History Museum** to see the Museum's native American rug collection! We will meet at the museum at 6:00 p.m. for a private tour.

**May 2-4:** **Krokbragd workshop** with Tom Knisley! (registration opens January 11)

**May 4-5, Bi-Annual Fiber Festival:** 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. Both presentations sound fascinating! There will be a variety of mini-workshops offered on Saturday afternoon! *Mimi Rodes*



## December 2017 Meeting—Guild Christmas Party



After a wonderful potluck meal and socializing, Juliette Lanvers rightly introduced the December meeting as our favorite.

We started out with a brief and interesting show and tell – with painted and dyed silks, woven fabric tailored into slacks, and scarves – then moved on to the gift exchange. See the few photos here that illustrate the evening. Many thanks to Mimi Rodes who, once again, hosted us for the evening.

*Maureen Wilson*







## ***Reader's Corner***

### **Guatemalan and Other Pan-American Weaving Books**

To coordinate with the topic of our January Meeting, this month's column focuses on our Guild library's holdings about Guatemalan weaving, and additional holdings focusing on weaving in Bolivia, Peru, and Mexico.

#### **Books Related to Guatemalan Weaving**

##### ***Traditional Weavers of Guatemala: Their Stories, Their Lives***

Deborah Chandler and Teresa Córdón and photographed by Joe Coca. 2017

##### ***A Century of Change in Guatemalan Textiles***

Ann Pollard Rowe. 1982. University of Washington Press

##### ***Symbol of a Society: Mayan Folk Textiles***

Mary Dieterich. 1985. *Handwoven*, May-June, 64-66.



## *Traditional Weavers of Guatemala: Their Stories, Their Lives*

These three publications, all available in our Guild library, provide a fascinating glimpse into the history, culture, and current status of Guatemalan weaving. *Traditional Weavers of Guatemala* is a truly stunning book. It is equal parts picture-book (coffee-table worthy) and moving stories of living Guatemalan fiber artists. It is organized into 20 chapters, each focusing on one Guatemalan fiber artist or family, and includes their life story and their art. The photographs portray a humble people with fierce determination, and also beautiful weaving, dyeing, embroidery, colorful markets, and Guatemalan scenery. But don't mistake this book for empty-calorie eye candy. I found the writing to be compelling, bringing me into each artisan's story. There is heartbreak, as this book documents the widespread impact of Guatemala's civil war (1960–1996), which resulted in the loss of many family members and disturbances of many traditional ways of life. There is also inspiration, as many of the featured artisans persevered, bringing their art to a very high level, and keeping their families and family traditions alive.

The star of this book is the **huipil**, a traditional garment worn by indigenous women of Central America and parts of Mexico. This ubiquitous and potentially modest shirt is lavishly decorated in regionally specific designs and using regional methods. The woven and embroidered examples described here are impressive, and make me excited for our January program. This book also describes and illustrates other traditional garments. My favorites are the tocoyal, a visor-like disc composed of wrapped woven bands, and a simpler band headwear called a cinta. There are also photos of amazing cortes – wrapped skirts made from long fabric rectangles. Like the huipil, these are woven in regional designs. Other chapters focus on specific weaving techniques. A fascinating one is jaspe, a tied-dye resist on warp and weft yarns which, when woven, generates designs. Thus jaspe is the Guatemalan equivalent to ikat. Equally fascinating is pijbil, an open gauzy weave with inlay patterns inserted using a needle-like tool called a pijbil. Traditionally woven in white 20/1 cotton with white inlay, these are elegant fabrics. Huipils produced in this region have the pijbil inlay for the major body of the garment, and elaborate colorful motifs at the neck and shoulders.

## *A Century of Change in Guatemalan Textiles*

An excellent complement to this book's on-the-ground examination of current Guatemalan weaving is *A Century of Change in Guatemalan Textiles*, a scholarly work based largely on Guatemalan textile holdings and photographs in U.S. museums and both private and university collections. This book describes the handwoven attire of men and women, and like *Traditional Weavers*, it documents the extremely regional nature of garment and textile design. The author was able to find some localities for which huipils were collected over a span of more than 100 years; this allowed the author to document how designs of one region changed over time. This older book has a section of color plates, which are supplemented by superb black-and-white photos sprinkled throughout the book. Surprisingly, the places in Guatemala covered by this book and *Traditional Weavers of Guatemala* have very little overlap, underscoring Guatemala's rich weaving history and suggesting that a curious traveler just might find many more villages with unique weaving innovations.

## *Symbol of a Society: Mayan Folk Textiles*

Reading these books led me to wonder how the geospatial diversity of weaving (and huipil decoration) came into existence, bringing me to the *Handwoven* article cited above – *Symbol of a Society: Mayan Folk Textiles*. This article describes pre-Colombian Mayan society, the large territory they held, and the differences between those living in the lowlands and those in the highlands. Mayan civilization was advanced in many different areas, and in the first century, the people were already

highly skilled in painting, architecture, ceramics, and, of course, weaving. They were also the only people in Mesoamerica to develop a full written language, which used hieroglyphics that appear superficially similar to those of the Egypt. In fact, interpretation of Mayan glyphs had been lost in the tragic years following the Spanish conquest (16<sup>th</sup> century), but deciphered through a compelling series of discoveries in the 19<sup>th</sup> and 20<sup>th</sup> centuries. Regional weaving styles might have arisen after the population fragmented due to an unknown catastrophe at the end of the Mayan classic period, and/or fragmentation due to conquest by the Spanish. This might have led to isolated communities, but equally important was the deeply ingrained creativity of these artisans, pushing their art within their isolated communities. The *Handwoven* article also described the patriarchal nature of Mayan society, which marginalized many women, and remains prevalent today, as documented by the stories of artisans featured in *Traditional Weavers of Guatemala*. Together, these three sources describe the remarkable roles played by weaving and related fiber arts in helping families to not only carve out a living, but also emerge as important players in the story of the huipil, and in the art of Guatemala.

### Books Related to Central and South American Weaving

Additional Guild library holdings about Central and South American weavings include:

#### *Textiles of Ancient Peru and Their Techniques*

Raoul d'Harcourt. 2002. Dover Publishing.

#### *The Art of Bolivian Highland Weaving*

Marjorie Cason, Adele Cahlander 1976. Watson-Guptill Publications

#### *Zapotec Weavers of Teotitlán*

Andra Fischgrund Stanton

*Textiles of Ancient Peru and Their Techniques* focuses on textiles from pre-Columbian Peru. It analyzes fabrics, shown in a large section of high-quality black and white photographs in the back of the book, and describes the probable way that they were produced. The emphasis is on woven textiles, including line drawings of Peruvian looms, but the book also covers felting, embroidery, and braiding. This is also a scholarly work, with an extensive bibliography. By contrast, *The Art of Bolivian Highland Weaving* is part inspiration and part how-to manual (color photos and projects). It includes instructions for making and using a backstrap loom, and the chapters focus on different woven structures. The major focus here is on bands, and it includes pebble weave, double pebble weave, pick-up, and other methods. The end of the book includes a section of charted patterns that can be used to re-create Bolivian motifs, and it encourages the reader to not simply re-create, but to also create designs of their own. Finally, *Zapotec Weavers of Teotitlán* is filled with lovely color photos of woven objects, weavers, and other art. The Zapotec are indigenous people of Mexico, who live in a small region of Oaxaca known as Teotitlán. Their 2,000-year history of being the cultural center of Zapotec culture includes blanket weaving, which was documented by the earliest Spanish colonists. This book describes this rich artistic heritage, and is filled with gorgeous color photos of blankets. Of interest to me was the description of two transformational events that influenced Zapotec weavers – the Pan-American Highway (completed in 1948), and a 1974 article in the magazine *Arizona Highways*, which featured contemporary Navajo rugs. The highway brought tourism to this region, helping artists to support their families, and enriched the artists by exposure to designs of other regions. The *Arizona Highways* article provided new design inspiration, and the incorporation of Navajo motifs is reflected in many of the blankets featured in this book. I also liked that this book also included contemporary designs.

The five books described here will be available for checkout at our meeting on January 11. Other library holdings can also be checked out, just by contacting Sonya Campana, who will gladly bring them to our meeting or arrange an alternative pick-up. *Leslie Sieburth*



## Krokbragd Workshop with Tom Knisely

**Date:** May 2-4, 2018 (Wed.–Fri.)

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

**Time:** 9:00 am – 4:30 pm each day

Maximum Class Size: 20  
Estimated Cost for MMAWG Guild  
members: \$125 - \$145  
Nonmembers of Guild: \$155 - \$175



**Registration begins on January 11. See registration information on the next pages.**

### 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.).

*This project is supported in part by Utah Arts & Museums, with funding from the State of Utah and the National Endowment for the Arts.*



## Krokbragd Workshop with Tom Knisely May 2-4, 2018

Krokbragd is a Scandinavian word that translates to mean “Crooked Path.” Krokbragd falls into a category of rug techniques that are weftface twills. Unlike Boundweave, which is usually a four-shaft twill, Krokbragd is woven on just three shafts.

Because of the unbalanced nature of this three-shaft (2/1) twill, the structure has only one good side. The surface weaves with a tightly woven and crisp appearance, while the back produces long floats that add a natural cushion to your rug or wall hanging. There are numerous ways to treadle and weave Krokbragd to create different patterns.

During this three-day workshop with Tom Knisely, you will explore the different ways that Krokbragd can be woven. After weaving several bands of patterns following the suggested treadlings in your handout, you will be encouraged to design your own treadling and patterns using different yarns and colors. Each student will be sent a draft and materials list so that they can pre-warp their looms at home and then bring them to class ready to weave.

There will also be time set aside to discuss and show different finishing techniques that will complement your Krokbragd sampler.





**Workshop Registration Form**  
**Krokbragd, with Tom Knisely, May 2-4, 2018**

Registration begins on Thursday, January 11. A deposit of \$50 is due upon registration (checks should be made out to MMAWG). The remaining balance is due at the time of the workshop. The final amount due will depend on the number of workshop participants. The \$50 deposit is fully refundable up to 30 days before the workshop.

Name: \_\_\_\_\_

Telephone: \_\_\_\_\_

e-mail: \_\_\_\_\_

Loom type:    Floor loom \_\_\_\_\_    Table loom \_\_\_\_\_

Send completed registration form and check to: Mimi Rodes c/o Ping Chang  
7 Courtside Lane  
Sandy, UT 84092

If you have any questions about the workshop please call  
Mimi Rodes at 385-347-9976

## Shuttle-Craft Bulletin: Coverlets

In the February 1930 Shuttle-Craft Bulletin (no. 65), Mary reported that in winter, when indoors activities are the most comfortable kind, it is a great time to take on a large weaving project. Mary has for a few years recommended that such a large weaving project be a coverlet. She said that in February, there is still plenty of time left for making a coverlet before the spring weather calls us out of doors. Those who make the practice of weaving a coverlet every year are well rewarded. She called it a “sort of magic” to take spools of thread and hanks of yarn and turn them into a beautiful and useful thing to last for many years. She recommended starting with careful planning—considering the type and weight of materials, pattern, weave, and color. The choices made should be relative to the room size and décor, and the bed for which the coverlet is woven. Coverlets were traditionally woven in overshot, summer and winter, or double weave.

Mary listed several traditional overshot patterns for consideration. Color schemes include a basic indigo wool overshot with a natural cotton warp. Other



options can be seen in the photos and include madder red, walnut brown, indigo and madder in combination, and other naturally dyed combinations. Most of these apply to the overshot patterns. Summer and winter were traditionally done in indigo and natural. I personally think that modern versions and uses of alternative color combinations should be considered to move the design from a traditional one. Mary mentioned a coverlet woven by a Guild member in a crackle version of the “Three Flowers” Colonial pattern, from the 1928 November Bulletin, giving it a new expression. Don’t discount more basic weaves such as Monk’s Belt. Any of these weaves would produce a beautiful piece. There are many options. Mary also listed standard materials commonly used and the amounts needed, providing a good reference. She closed by mentioning that if you are weaving the coverlet in strips, they must be done in a way to match as exactly as

possible, measuring each on the loom under tension so that they are the same length. Coverlets done in summer and winter should be done in three pieces as the seam is not as easily hidden in this weave and two seams along the sides are less noticeable than one in the middle.

In January 1931, Mary again devoted the Bulletin to coverlets. She suggested a January coverlet club within the Guild—each member who wove a coverlet could have the piece photographed and

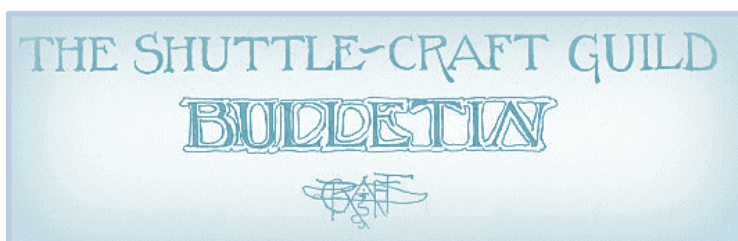




exchange prints with other members. Mary was weaving a tangerine and yellow silk coverlet over a white rayon warp at the time and was ready to enter herself as member number 1 in the club. One coverlet a year is one goal she mentioned. This might actually result in a pile of coverlets as seen here.

She recommended the Bronson weave, summer and winter, and crackle for silk coverlets, but not overshot. She provided five different coverlet drafts at the end of the bulletin, in overshot, summer and winter, and crackle. *Maureen Wilson*

## The Shuttle-Craft Bulletin Study Group



The next meeting of the Shuttle-Craft Bulletin study group is scheduled for **February 13, 2018**. The meeting will be held at Mimi Rodes's home, and 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 13, 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

If you are planning on weaving something for our Guild Challenge on lace, **please get your name to me – Michelle Pahl**. I have received emails from a number of people, but I think there are more of you out there! Please send an email to me at [michelle.pahl@gmail.com](mailto:michelle.pahl@gmail.com) to let me know you will be participating.

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.

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





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

January 2018 • Vol. 64 No. 1

**Newsletter editors:**

Susan Hainsworth, [susanhainsworth@gmail.com](mailto:susanhainsworth@gmail.com);  
Maureen Wilson,  
[maureenmwilson@yahoo.com](mailto:maureenmwilson@yahoo.com)

The newsletter is published 10 times a year.

To join the Guild send \$30.00 (\$35.00 to receive the newsletter by mail) to Catherine Marchant, 554 Lakeview Dr., Alpine, UT 84004

To join the Guild e-mail list:

[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)

**2017–2018 MMAWG Board**

**President:** Susan Hainsworth, 801-860-6483,  
[susanhainsworth@gmail.com](mailto:susanhainsworth@gmail.com)

**Vice Presidents:** Mimi Rodas, 801-619-6888, [mimirodes@comcast.net](mailto:mimirodes@comcast.net);  
Juliette Lanvers, 801-860-5481,  
[juliettelanvers@icloud.com](mailto:juliettelanvers@icloud.com)

**Secretaries:** Catherine Marchant, 801-216-4722, [fibernbeads@gmail.com](mailto:fibernbeads@gmail.com); Maureen Wilson, 801-485-5241,  
[maureenmwilson@yahoo.com](mailto:maureenmwilson@yahoo.com)

**Treasurer:** Sara Lee Neill, 801-829-3703,  
[slneill@xmission.com](mailto:slneill@xmission.com)

**Hospitality:** Ping Chang, 801-545-0512,  
[wanping801@gmail.com](mailto:wanping801@gmail.com); Alicia Suazo, 801-414-5151, [falconssss@aol.com](mailto:falconssss@aol.com)

**Librarian and Equipment Contact:**

Sonya Campana, 801-733-5888,  
[sonyaccampana@gmail.com](mailto:sonyaccampana@gmail.com)

**Grants Officer:** Jeanette Tregeagle,  
[knitweave@yahoo.com](mailto:knitweave@yahoo.com), 801-568-9645;  
Karen Elrod, 385-414-0310,  
[karen.elrod99@gmail.com](mailto:karen.elrod99@gmail.com)

**Newsletter:** Susan Hainsworth, 801-292-1169, [susanhainsworth@gmail.com](mailto:susanhainsworth@gmail.com);  
Maureen Wilson, 801-485-5241,  
[maureenmwilson@yahoo.com](mailto:maureenmwilson@yahoo.com)

**Website:** Judie Eatough, 801-375-5535,  
[judie@eatough.net](mailto:judie@eatough.net)

**HGA representative:** Julie Schwartz, 435-654-0746, [jdschwartz@aol.com](mailto:jdschwartz@aol.com)

**IWC representative:** Nancy Crowley

# Guild Calendar 2017–2018

**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**

Krogbragd Workshop  
with Tom Knisely

**May 4–5, 2018**

Fiber Festival

**June 16, 2018**

Basket Weaving, by Connie Denton