



MAWS

Montana Association of Weavers and Spinners

Summer, 2018

A Message From the Editor

Before you open this newsletter, be warned that it is probably the biggest one I have done for MAWS to date. There are a couple reasons for this. Since I usually try to get the summer newsletter out in July, it's somewhat late so I decided to pack it full of extra awesomeness. I searched high and low for good content and found almost too much. There should be something for everyone in this one. (My apologies for the size - if you print it to read it, be sure to print only the pages you want to read rather than the whole thing if you do take that route.)

There are two similar articles on the health benefits of knitting and crochet included. They both had such good information that I couldn't make up my mind and decided to use both.

I also made this newsletter extra large and fabulous because I am not sure if it will be my last one for the organization. I am moving to Colorado Springs at the end of August. While I am extremely excited to begin a new chapter in my life, I will miss my friends and my fiber community. I have offered to continue to do the newsletter, but in the event that the board wants to keep the design in state, I want to say "thank you" to all of you for reading it all these years. Thank you for all of your positive feedback and for helping to make it the best.

I will continue to be a MAWS member and will still be attending the conventions in the future. My trips to Montana won't be frequent, but I couldn't give up the fiber world here completely.

Thank you for all of your support and if I continue to be your newsletter editor, look for the next edition in the fall!
Cheers!

- Tracey Hensen

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**FOR
SALE!**

Classified Ads

FOR SALE:

Glimakra
Standard
Horizontal
Counter March Floor
Loom

- 4 harness / 6 treadle
 - Approx. 800 texsolv heddles
 - Steel 6 dent reed
 - Stainless steel 10 dent reed
 - Standard bench as sold with loom
- Fabulous condition, am selling only due to divorce, no longer have time to weave. Asking \$2500, will consider offers.



FOR SALE: Le clerec Sectional Beaming Kit
Spool rack, tensioning box, yardage counter and electric spool winder with rheostat foot pedal. All for \$250 or best offer.

Schacht Warping Board \$20.00

Leclerc 60 inch 8 Shaft COLONIAL CONVERTIBLE LOOM With FLY SHUTTLE. This loom can be set up either as a jack loom or a counterbalance, also beater can be attached at the castle or foot, depending on your preference. Includes bench with storage compartment \$2500.00 or best offer.
Annette.cade@yahoo.com



Plaid Llama Sale

Saturday, September 8, 2018, 9 AM-3 PM

115 University Avenue, Missoula



A High-Fiber Yard Sale

Yarn, Fabric, Fiber & More!

Sponsored by the Missoula Weavers Guild



Nadine Shafer: A Living Treasure

Submitted by Annette Cade



At the recent 2018 MAWS conference held in Big Sky, a Helena resident, NADINE SHAFER was chosen as the Montana Living Treasure. The Montana Association of Weavers' and Spinners' (MAWS) Living Treasure Award is designed to recognize and honor MAWS members who have made outstanding contributions in the field of fiber arts. The award is bestowed biennially on a fiber artist who has demonstrated excellence in craftsmanship, provided leadership or has been a source of inspiration and encouragement to others, or who has contributed to the betterment and development of the fiber arts at the local, state, regional or national level.

Nadine has been weaving since 1978. She is a prolific craftsperson creating wall hangings, household textiles and clothing. Her wonderful color sense leads to exciting works of art and lovely textiles of all types. She was active in the Montana Arts Council – Weaving group and then became a founding member of MAWS in the early 1980's. She and her late husband, Bud Shafer, watercolorist, were also instrumental in founding and fundraising for the Holter Museum of Art in Helena. Prize winning pieces from Electrum and other galleries form her collection. Her contributions to the arts have been numerous and her assistance to other weavers, generous. She has taught many workshops and held several offices in the local Helena Weavers' and Spinners' Guild. She is an inspiration and motivator for fellow weavers both locally and statewide.

Living Treasure Program

The MAWS Living Treasure Award is designed to recognize and honor MAWS members who have made outstanding contributions in the field of fiber arts. The award is bestowed biennially on a fiber artist who has demonstrated excellence in craftsmanship, provided leadership or has been a source of inspiration and encouragement to others, or who has contributed to the betterment and development of the fiber arts at the local, state, regional or national level. It is these Montana "treasures" to whom we wish to pay tribute.

2018 Inductees:

**JOANNE SETZER
& NADINE SHAFER**

The Living Treasures at Big Sky MAWS 2018



MAWS Conference 2018

An outstanding faculty coupled with excited fiber enthusiasts, a cornucopia of vendors and an amazing venue resulted in a learning experience we won't soon forget! Congratulations to the Bozeman Guild for putting together this quality conference!



Gwen Haferkamp learning to weave on a pin loom.

Photos by Tracey



A tiny sampling of the beautiful yarn available at the convention.



Cont.

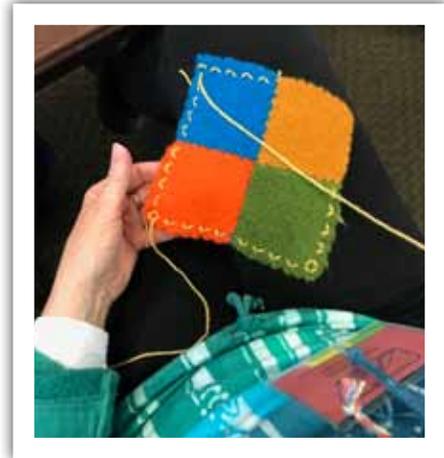


Photos by Sharon Schroeder





Photos by Tracey and Sharon



2018 MAWS Conference exceeded all expectations!

An outstanding faculty coupled with excited fiber enthusiasts, a cornucopia of vendors and an amazing venue resulted in a learning experience we won't soon forget! Congratulations to the Bozeman Guild for putting together this quality conference!!!!

Open Show Results

Category:	1st Place	2nd Place
Clothing	Jackie Boshka - Summer & Winter silk warp, alpaca weft	Susan Lohmuller - M&O"S scarf, hand dyed
Household Items	Sharon Schroeder - Summer & Winter linen table cloth	Bev Polk - "Threadcrumb" pillows
Tapestries	Dawn Ahlert - Monet "Water Lilies"	Helen Harris - "Carpet Bag" treasures
Handspun Yarn	Laurel Orthmeyer - Red/gray/green crochet plied	Laurel Orthmeyer - Green beaded yarn
Square Peg Creations	Sharon Schroeder - Free form felted & woven garment	Jaime Stevens - Tryptich - Iceland inspired
Handspun Finished Items	Janet Reynolds - Knit Mittens	
Felted Items	Jayne Lund - Hanging Balls	

GRAND PRIZES

HGA Award: Dawn Ahlert

Water Lilies Tapestry

Best of Show: Sharon Schroeder

Linen & Cotton Tablecloth

Judges Choice: Jackie Boshka

Summer & Winter Shawl

Chairperson Award: Helen Harris

"Summer Colors" Tapestry

Peoples Choice: Jayne Lund

Felted "King of Gnomes"



Guild Booths

Best Conference Theme: Lewistown

Best Use of Color: Helena Weavers Guild

Best use of Conference Color: - Billings Weavers Guild

Best Use of Guild Project: Missoula Weavers Guild

Judges Choice: Prairie Handspinners



Drawloom Weaving

An introduction to warping and weaving on a drawloom



Come see how
much fun it is.

Drawloom Workshop with Joanne Hall
October 24 to 26 in Helena Montana
joanne@glimakrausa.com

Anaconda welcomes Montana's newest yarn store



From the Feb 13, 2018
article in The Oregonian:

Dublin Bay Knitting Co. leaving Portland

By Mary Mooney
The Oregonian/OregonLive

Dublin Bay Knitting Company, famous for its lovely Irish yarns and legendary Rose City Yarn Crawl tea feast, is relocating to Montana in April.

"We are sad to leave Portland, but so excited to embark upon a new adventure," store owner Tricia writes. "Dublin Bay will be re-opening this summer in a temporary space in... wait for it... Anaconda, Montana. It's a sweet little town with no yarn shop, can you imagine? . . . I know I am leaving you in good hands as there are many amazing yarn shops in Portland. I've been fortunate to get to know many of the other shop owners through the Rose City Yarn Crawl, and I hope to still be involved in some capacity. Maybe someone will want a solstice yarn pop-up shop or trunk show next year, who knows?"

"Dublin Bay and solstice yarn have enjoyed a wonderful 12 years in Portland, and we look forward to many more in Montana," Tricia writes. "We hope you'll visit us before we go, and of course, you are cordially invited to visit the new shop in Anaconda. We'll keep you posted on our progress on our website, Facebook, and Instagram!"

Do you know where your fiber comes from?

Ranchers, artisans gathered for textile-arts festival

ANNIE PENTILLA, The Montana Standard



Betty Kujawa, an alpaca farmer and fiber artist, feeds her animals at her farm north of Butte. Photos by Meagan Thompson, The Montana Standard

The farm-to-table movement has become a popular concept in recent years, but Butte resident Betty Kujawa says there are two sides of the coin when it comes to supporting local agriculture.

There's the food you eat, Kujawa says, but there are also the clothes on your body. And if those clothes involve a natural fiber, there was probably a rancher or farmer involved who made that product a reality.

Kujawa, along with Whitehall resident Kami Noyes, hoped to increase awareness about animal fiber production and the textile arts through a festival and showcase in Whitehall.

The event, which ran July 21 and 22, was the Copper K Fiber Festival.

This year marked the second iteration of the festival, which Kujawa and Noyes started last year. The event showcased animal fibers from sheep and alpaca and included over 25 vendors who displayed various stages of production, from raw material to finished pieces of artwork.

The setting for the festival was The Copper K Barn – a rustic venue about 9 miles south of Whitehall surrounded by sweeping mountain views.

It's the perfect setting, Kujawa and Noyes say, for artisans and ranchers to honor the natural landscapes where all fiber production begins.

Since 2013, Kujawa has been raising alpacas from her home in Silver Bow County about 3 miles north

of Butte, where she operates her business Snowdrift Alpacas.

A drive to Kujawa's home takes you through the urban landscape of Uptown Butte, but once you travel north past Walkerville, the land opens up into wide-open spaces and fields of lupine.

In addition to raising her animals, Kujawa also turns their fiber into yarn, some of which she dyes by hand. It's a multi-stage process involving sorting and cleaning the fiber and spinning it on a wheel.

Meanwhile, Kujawa's mother Beverly McVey is the family weaver. She creates rugs on a traditional loom. Each rug, about the size of a small mat, takes around 24 hours of labor, Kujawa said.

Giving a tour of her home, Kujawa opened the gate of her alpaca run.

The alpacas, recently sheared, meandered toward the gate and curiously gazed at the newcomers, a reporter and photographer.

One of the animals, a sleek, blue-eyed creature with long eyelashes named Bonita, is bigger than the rest.

Bonita isn't an alpaca; she's a llama, and she watches over all the others, Kujawa said.

For Kujawa, one of the missions behind the festival is to reacquaint people with traditional methods of creating textiles.

In a technological world, consumers can sometimes be detached from the animals and people that

produce natural fabrics. But crafts like spinning and weaving, Kujawa said, remain relevant because they are part of human history.

“At one point, all of our garments were made from hand-spun material, whether it was from sheep’s wool, linen, or cotton,” said Kujawa.

Noyes agrees.

“I think a lot of people are disconnected from agriculture in general,” she said.

Noyes raises sheep and cattle on land just outside of Whitehall that was passed down from her grandfather. Her sister Lacey Kountz owns the Copper K Barn. That land was passed down from their great grandfather, Noyes said.

“I have lots of inspiration around me,” said Noyes, noting that her mother was a weaver and her mother-in-law spins and weaves.

Like Kujawa, Noyes produces and sells her own animal fiber through her business Ranching Tradition Fiber. She turns portions of the fleece into yarn, some of which she hand dyes.

Creating the yarn and fiber, Noyes said, is a stress reliever.

It’s also a way to be creative, and she often incorporates different fibers, colors, and spinning techniques into her yarn and sometimes adds a few beads for a type of yarn known as “art yarn.”

Noyes said what made the festival unique is its rustic setting, noting fiber festivals often take place in fairgrounds and hotels.

“I think people are looking for a way to get back to the country,” she said.

For Noyes, the ranching life seems to come naturally.

It’s a lot of work and long days, but it’s what she’s been doing since she was a little girl on the family ranch.

“It’s just my lifestyle,” she said.



Kami Noyes poses for a picture with her spinning wheel and sheep herd on her ranch near Whitehall. Noyes produces and sells her own animal fiber through her business Ranching Tradition Fiber. She turns portions of the fleece into yarn, some of which she hand dyes.



Alpacas hang out in a field on the Snowdrift Alpaca ranch located north of Butte.



Betty Kujawa says that her creative process includes caring for her alpaca herd, which gives her the fiber that she spins and uses for wearable art.

The Woven Art of Laos

For nearly three decades, the American master weaver Carol Cassidy has been working with Laotian silk weavers on the grounds of a grand old colonial mansion in Vientiane.

By Jane Perlez

The outdoor workroom in a lush garden not far from the mighty Mekong River seems a world apart from Paris. A dozen Laotian women talk among themselves as the city traffic from the streets of Vientiane swirls by. Their wooden shuttles make a soft slithering sound as they hand weave large swathes of silk fabric in rich colors on handcrafted looms.

Well before the success of handmade crafts on the e-commerce site Etsy, the studio of Carol Cassidy, an American master weaver, has been a favorite stop for travelers in this corner of Southeast Asia. Ms. Cassidy has been working with Laotian weavers in the backyard of a grand old colonial mansion in central Vientiane for nearly three decades. Together they have kept alive age-old traditions of Laotian design in woven cloth and the natural colors of a palette extracted from plants in the forests: reds, pinks, yellows, greens.

Just steps from the garden, her showroom, Lao Textiles, on the mansion's wood-paneled first floor — a cool retreat from the city's blazing heat — is a haven for easy-to-pack gifts. Day and evening silk scarves, zippered all-purpose silk pouches and elegant cushion covers are arrayed on tables, all at fairly reasonable prices for handmade pieces.

Few know that they are buying the creative efforts of weavers who also



Villagers who provide thread to Lao Textiles in Vientiane spin cotton in Nam Bak, Laos.

Adam Dean for The New York Times

make top-of-the-line drapes, sofa and cushion coverings for the retail palaces of luxury fashion houses in Paris, London and Milan.

On the afternoon of my visit, a weaver was working thin strips of buttery soft beige leather into off-white silk thread stretched across the wooden frame of her loom. Flecks of gold silk

gave contrast. Ms. Cassidy designed the fabric with its slightly rough texture especially for window shades for a store on the Champs-Élysées.

“We are the new luxury because our pieces are still entirely created by human beings with the uniqueness the human hand brings to the fabrics,” Ms. Cassidy said. As consumers worry about the ecological impact of what they buy, woven Laotian silk is a near perfect investment. “You can come here and see the preparation of the silk, the dyeing of silk, the winding and the designing. You can see it on any given day.”

Ms. Cassidy and her husband, Dawit Seyoum, arrived in Laos in 1989. He had a background in small business development; weaving had been her passion since her father took the family to Mexico for a visit in the 1960s. She studied at the University of Helsinki under Dora Jung, the fabric designer for the Finnish architect, Alvar Aalto.

The collaboration between the famed architect and the fabric designer inspired the young Ms. Cassidy who would later transfer her skills to the temples of luxury-brand retail. “I learned from her that you could design fabric for a specific place,” she said. “You designed a fabric to consider the shape and the



Spinning cotton in Nam Bak, Laos.

lines and the architectural features.”

In Laos, the couple could see the potential for showcasing to the world the extraordinary weaving that was used for religious and ritual ceremonies as well as everyday wear. Woven silk cloth in dazzling or muted colors are an intrinsic part of rural life in Laos, and of upper-class life, too. The fabrics are fashioned into the borders of long skirts still worn by Laotian women, into curtains and bed covers for village and grander homes, and into head cloths, sashes and intricate bodices for dress up occasions.

But the official atmosphere was unwelcoming: The Laos government was hard-line Communist. “It was an exact replica of East Germany,” Mr. Seyoum joked. He was an exile from Ethiopia, so he had some ideas about how to deal with authoritarian rule. To their surprise they won approval for the first business license issued to foreigners.

In those days, only the hardest tourists mastered the hurdles for getting a visa. So their first sales were to expatriates at the embassies in the sleepy capital. Getting things done for overseas orders wasn’t easy. The government considered fax machines subversive; they took a boat trip to Thailand to communicate with the outside world.

The two-story house that had been the residence of the French governor general in Laos, Paul Blanchard de la Brosse, seemed an ideal place to establish the workshop. They flew to Versailles to talk to the owners-in-exile, and the government granted a lease. They began with three Laotian weavers. Now they employ more than 40.

At a mid-1990s show at the Fashion Institute of Technology in New York

Bouakham Phengmixay weaves silk fabric in the Lao Textiles workshop in Vientiane, Laos.

Adam Dean for The New York Times



they set up a demonstration of two looms operated by two weavers. It was a hit. Architects and interior designers raved about the surprise of the silks that would impress rich clients always on the look out for the new and exclusive. Peter Marino, the architect for high-end stores, including Chanel, Dior and Louis Vuitton, loved the olive-hued silk covering for a sofa, Mr. Seyoum recalled. Many assignments from Mr. Marino followed, using Laotian motifs and styles of weaving (brocades, ikat, tapestry) that are well-suited to the grandeur of luxe interiors.

The United States bombed Laos from 1965 to 1973, leaving the northern part of the country a wreck, a dangerous place with unexploded ordnance that has caused terrible injuries since. Many of the weavers, who mostly come from the Tai ethnic group, survived. Their looms, usually their most important possessions, were mobile and they were able to flee the bombing.

Producing the silk was one of the most difficult things to revive, Ms. Cassidy said. She invested in some of the worn-down silk farms in northern Laos, and soon had a ready supply. In the last few years, though, the silk supply has plum-

meted again, and the cost has increased because of the scarcity. Sometimes she resorts to silk from Thailand and Vietnam, but never uses Chinese silk, which is shiny and often synthetic.

In Laos, farmers still feed the silkworms with mulberry leaves, producing a fine silk. In Vietnam, the silk is coarser: It is fed with cassava. “Lao silk is matte, and uneven. As a textile artist I look for the variety and the hand-twisting of the silk.”

Many farmers are turning to more lucrative cash crops, including opium, for sale to China. The increasing scarcity of silk is forcing Ms. Cassidy to turn to more creative weaves — incorporating fine leather, feathers and cotton. It’s not such a bad thing, she said. The mixtures produce interesting textures.

The greatest challenge to the art is not only where to find a guaranteed supply of local silk, but how to encourage the next generation of Laotian weavers.

Bouakham Phengmixay, 39, with long black hair tied back in a ponytail and a radiant smile, is a star weaver at Lao Textiles. She has been working in the garden since 1997. “In my village in the north, the incentive to produce silk is dying because of the imports from Vietnam,” she said.

Her daughter, 16, knows how to weave, and made a hand-woven skirt when she was 9. But that was her first and last attempt at weaving. “She doesn’t want to weave anymore. Our daughters are really not interested in weaving. It’s not entertainment for them.” Young women want jobs in offices and banks, not at the loom.

But Ms. Cassidy is undeterred. She will find a way, she insists, to ensure the tradition of Laotian woven silk endures.

Lao Textiles, 82 Nokeo Khoumane, Ban Mixay, Vientiane; laotextiles.com.



Bouakham Phengmixay at the Lao Textiles workshop. “In my village in the north, the incentive to produce silk is dying because of the imports from Vietnam,” she said.

BAT TOY

MATERIALS

Materials and instructions given for Pitch Black (100) bat - alternative sample is in Storm (102)

- One 50g/1 ¾ oz ball of MillaMia Naturally Soft Merino in Pitch Black (100) (A).
- Small amount of Storm (102) (B).
- Set of four 2.75mm (US 2) knitting needles.
- Foam tennis ball or polystyrene ball.
- One black pipe cleaner.

TENSION/GAUGE

32 sts and 40 rows to 10cm/4in square over st st using 2.75mm (US 2) needles.

ABBREVIATIONS

fol following; **inc** increase(ing); **k** or **K** knit;

k2 tog knit 2 together; **m1** make one stitch; **p** or **P** purl; **p2 tog** purl 2 together; **rem** remain(ing); **skpo** slip one, knit one, pass slipped stitch over – one stitch decreased; **s2kpo** slip 2 as if to knit them together, k1, pass slipped sts over; **st(st)** stitch(es); **st st** stocking stitch; **tog** together; **wrap 1** yarn to front, slip one, yarn to back, place slipped stitch back on left hand needle; **ws** wrong side; **yf** yarn forward.



TO MAKE

When there are too many sts on one needle, use 2 or 3 needles for each row.

With 2.75mm (US 2) needles and A, cast on one st.

1st row [K1, p1] 3 times into st. 6 sts.

2nd and 9 foll ws rows P to end.

3rd row K1, [inc in next st] 4 times, k1. 10 sts.

5th row K1, [m1, k1] 8 times, k1. 18 sts.

7th row K2, [m1, k1, m1, k3] 4 times. 26 sts.

9th row K3, [m1, k1, m1, k5] 3 times, m1, k1, m1, k4. 34 sts.

11th row K4, [m1, k1, m1, k7] 3 times, m1, k1, m1, k5. 42 sts.

13th row K5, [m1, k1, m1, k9] 3 times, m1, k1, m1, k6. 50 sts.

15th row K6, [m1, k1, m1, k11] 3 times, m1, k1, m1, k7. 58 sts.

17th row K7, [m1, k1, m1, k13] 3 times, m1, k1, m1, k8. 66 sts.

19th row K8, [m1, k1, m1, k15] 3 times, m1, k1, m1, k9. 74 sts.

21st row K9, [m1, k1, m1, k17] 3 times, m1, k1, m1, k10. 82 sts.

22nd to 30th rows Work in st st without shaping.

31st row K10, [s2kpo, k17] 3 times, s2kpo, k9. 74 sts

32nd and 8 foll ws rows P to end.

33rd row K9, [s2kpo, k15] 3 times, s2kpo, k8. 66 sts

35th row K8, [s2kpo, k13] 3 times, s2kpo, k7. 58 sts.

37th row K7, [s2kpo, k11] 3 times, s2kpo, k6. 50 sts.

39th row K6, [s2kpo, k9] 3 times, s2kpo, k5. 42 sts.

41st row K5, [s2kpo, k7] 3 times, s2kpo, k4. 34 sts.

43rd row K4, [s2kpo, k5] 3 times, s2kpo, k3. 26 sts.

45th row [K3, s2kpo] 4 times, k2. 18 sts.

47th row K1, [s2kpo, k1] 4 times, k1. 10 sts

49th row K1, [k2 tog] 4 times, k1. 6 sts.

50th row P1, [p2 tog] twice, p1. 4 sts.

Cast on 30 sts, cast off 30 sts, break off yarn, thread through rem sts and secure.

LEFT WING

With 2.75mm (US 2) needles and A cast on 56 sts.

K 1 row.

**** 1st row** K18, s2kpo, k7, yf, k1, yf, k7, s2kpo, k6, yf, k1, yf, k6, skpo, k2.

2nd and every foll ws row K to end.

3rd row K17, s2kpo, k7, yf, k1, yf, k7, s2kpo, k6, yf, k1, yf, k6, skpo, k2.

5th row K2, skpo, k12, s2kpo, k7, yf, k1, yf, k7, s2kpo, k6, yf, k1, yf, k6, skpo, k2.

7th row K14, s2kpo, k7, yf, k1, yf, k7, s2kpo, k6, yf, k1, yf, k6, skpo, k2.

9th row K2, skpo, k9, s2kpo, k7, yf, k1, yf, k7, s2kpo, k6, yf, k1, yf, k6, skpo, k2.

11th row K11, s2kpo, k7, yf, k1, yf, k7, s2kpo, k6, yf, k1, yf, k6, skpo, k2.

13th row K2, skpo, k6, s2kpo, k7, yf, k1, yf, k7, s2kpo, k6, yf, k1, yf, k6, skpo, k2.

15th row K8, s2kpo, k7, yf, k1, yf, k7, s2kpo, k6, yf, k1, yf, k6, skpo, k2.

17th row K2, skpo, k3, s2kpo, k7, yf, k1, yf, k7, s2kpo, k6, yf, k1, yf, k6, skpo, k2.

19th row K5, s2kpo, k7, yf, k1, yf, k7, s2kpo, k6, yf, k1, yf, k6, skpo, k2.

21st row K2, skpo, s2kpo, k7, yf, k1, yf, k7, s2kpo, k6, yf, k1, yf, k6, skpo, k2. 40 sts.

23rd row K10, wrap 1, turn.

25th row K9, wrap 1, turn.

26th row K to end.

Leave these sts on a holder **.

RIGHT WING

With 2.75mm (US 2) needles and A cast on 56 sts.
K 2 rows.
Work as given for Left Wing from ** to **.

CASING

With 2.75mm (US 2) needles and A, and right side facing, pick up and k 16 sts along row ends of left wing, k40, then k40 from right wing, pick up and k16 sts along row ends. 112 sts.
P 1 row. K 1 row.
Cast off.

EARS (make 2)

With 2.75mm (US 2) needles and B cast on 11 sts.
K 1 row.
1st row K4, s2kpo, k4.
2nd and every foll ws row K to end.
3rd row K3, s2kpo, k3.
5th row K2, s2kpo, k2.
7th row K1, s2kpo, k1.
9th row S2kpo, and fasten off.

LEGS (make 2)

With 2.75mm (US 2) needles and B cast on 15 sts.
K 1 row.
Cast off.

MAKE UP

Place knitting around tennis ball. Join seam.
Attach free end of loop to beg of cast on edge.
Embroider features with B.
Wrap casing around pipe cleaner and sew cast off edge to back of picked up sts.
Attach wings to back of body.
Sew on ears.
Join each leg into a circle and sew to body.



YARN + YOGA AT THE HOT SPRINGS

BOULDER, MONTANA, OCTOBER 4-7, 2018

Head to Montana this fall for a long weekend of fiber, yarn, yoga, and relaxation at the historic Boulder Hot Springs Inn and Spa. This restored hotel and natural hot springs located in the heart of Peace Valley is the perfect setting for creativity and restoration.

Registration is now open! We had a wonderful time at the first Yarn+Yoga in Boulder! Go to <https://mindfulspin.com/register/>.

This year's event is in the works and will be held October 4-7, 2018. Registration opens January 20th. Contact katelarsontextiles@gmail.com with questions or to join the mailing list with up-to-date information.

KATE LARSON - FIBER ARTS



Kate Larson loves using fiber arts as a bridge between her passions for art and agriculture. Her fiber journey has led her to a degree in Environmental Soil Chemistry, travels through northern Europe in search of textile traditions, and back to the farm where her family has lived for six generations. She keeps an ever-growing flock of Border Leicester sheep and teaches handspinning and knitting

regularly in central Indiana and around the country. Kate's work has appeared in publications including Spin-

Off Magazine, Jane Austen Knits, and Knitting Sweaters from Around the World. She is the author of *The Practical Spinner's Guide: Wool* (Interweave, 2015) and several videos, including *How to Spin Yarn to Knit*.

Learn more at katelarsontextiles.com.

KELLY BARABY - YOGA



Kelly has been a student of yoga since 1993. She became a licensed and certified massage therapist in that same year, and was certified as a yoga instructor in 2000. She held the position as primary educator of yoga at Big Sky Somatic Institute until their closing in July 2007. She was also an assistant teacher at the massage school for nine years. Kelly has over 2,500 hours of professional and accredited education in teaching and twelve years of study under Judith Hanson Lasater, one of the world's leading teachers in restorative

yoga.

Kelly continues to study how to better meet the students' functional movement in Asana. She co-created the Dancing Lotus Center in Helena, MT, and has recently opened a new studio location: Helena Community Yoga.

Teaching yoga has become Kelly's voice of yoga's deeper healing, allowing her to share her love and curiosity for the human form and spirit.

If you have questions, contact kraraby@gmail.com

MAWS Board Meeting Minutes

MAWS Board Meeting Minutes
June 16, 2018

Attending: Susan Lohmuller, Barb French, Carol Roehm (standing in for Bozeman,) Melody Murter, Gwen Haferkamp, Sharon Schroeder, Ann Keenan, Joan Goldstein, Molly McKinnon, Bonnie Tarses, (thinking ahead to Missoula's next conference,) and Linda Shelhamer.

President Susan Lohmuller introduced Molly McKinnon, the new member at large from Missoula, also a member of Big Sky Fiber Arts.

Minutes

Minutes from the April 14th board meeting were read and amended with the following correction: the budget for Living Treasures was increased from \$200 to \$300 per conference.

Treasurer

The balance is almost the same as April's report. The amounts of the dues taken in have and the expenses for the year have been about equal. MAWS Conference costs for this year will be about \$1000, and Bozeman owes MAWS \$1000 to repay the conference start-up loan.

Website Analytics Report

Sharon shared data on use of the website. She has had a request from an out-of-state conference attendee to post things from our website on her guild's website. Discussion brought up concerns about scams and fishing, and the group decided that only a link to our website could be used, with a statement, "To see what's going on in Montana, follow this link to the Montana Association of Weavers and Spinners website: www.montanaweavespin.org."

Old Business

MAWS Scholarships

There were three applicants for the MAWS scholarships for the current conference, with all being accepted. The board would like to see more applicants in the future. The scholarships are available to any MAWS member regardless of need, even board members, although a board applicant would be expected to recuse her/himself from the committee for selection.

Conference

Barb reported conference pre-registration at 98 for the main conference and 60 for the pre-conference. With some walk-in registrations and sale of raffle tickets, she expected the conference to break even. She requested feedback, and the general opinion was that all the instructors were top notch.

2020 Conference

Helena is looking for ideas for instructors for the 2020 conference to be held at Carroll College.

Living Treasures awards went well. All Living Treasures who attended the conference wore neck scarves holding their name tags. The timing of the award presentation on the first night of the main conference was well accepted, as well as Helena's members walking through the audience holding up works of Nadine Schaeffer. (addition to minutes: JoAnne Setzer's work was displayed on a table in the dining room. Congratulation to Nadine and JoAnne!)

Workshop Grants

The first MAWS grant for 2019 has been awarded to Helena to bring Daryl Lancaster for May 18-19 to teach weaving for clothing. MAWS accepts applications for grants during non-conference years.

New Business:

A gift was given to the conference president, "energizer bunny" Barb French. Her calm demeanor, the quality of instruction and positive attitude through all were appreciated. Linda Gettman, the president of ANWG (Association of Northwest Weavers Guilds,) who was in attendance at the conference, had made positive comments as well.

Sharon stated that she wanted the membership to know that Missoula fully supports the MAWS decision to host the ANWG conference in 2023. They will be limited in their volunteering because they will be busy working on their conference the next year.

The meeting was adjourned after scheduling the next board meeting for **October 6** in Montana City.

Happenings at Raven Ridge Fiber Arts

New Colorway: Yellowstone

Yellowstone National Park is named after the yellow rock formations along the Yellowstone River. This image of those cliffs is near Tower Falls, and I was so inspired by these colors in the sunlight. To me this colorway and the 'stones' that inspired it are more golden than yellow, but I think Yellowstone is a better name. This new colorway is now available in my Etsy Shop.



Knitting in Beautiful Places



One of the joys of having a husband who's a nature photographer is that we spend lots of time in beautiful places. I bring my knitting

and happily pass the hours Charlie needs to set up and take his photos. We just returned from Makoshika State Park in eastern Montana. The rock formations were stunning, as were many of the colors.

I found a comfy seat in the shade under this hoodoo and worked on my Color Study Shawl using Weathered Wood and Flicker Colorways in Alight. It's an easy knit, and I could spend much of my knitting time looking at my incredible surroundings.

(Don't know what a hoodoo is? It's also called a tent rock, fairy chimney or earth pyramid, and is a tall, thin spire of rock that protrudes from the bottom of an arid drainage basin or badland. The ones in Makoshika often are capped by large rounded rocks and look like giant mushrooms. They generally form within sedimentary rock and volcanic rock formations.)

Upcoming Events

Prairie Handspinners Fiber Fest

September 28 - 29, 2018

Friday 11:00am-6:00pm

Saturday 9:00am-4:00pm

Shrine Auditorium in Billings, MT

Vendor booths, demos, classes, door prizes,
and fun!

FREE ADMISSION

Sponsored by the Prairie Handspinners Guild
of Billings, Montana



CLASSES

- Designer Buttons with Joan Contraman
- Felt Your Pet with Julie Norman
- Preparing Fiber from Fleece to Yarn with Linda Shelhamer
- Kumihimo Braiding with JoAnne Setzer
- Color Stranded Knitting Headband or Hat with Linda Shelhamer
- Drop Spindle Plying Techniques with Anne Guiliano
- Spinning Down Fiber on a Charkha with Joan Contraman
- Dyeing for Color with Randy Glick
- Leaping Lamb Pouch with Joan Contraman
- Modified Boucle Yarn with Anne Guiliano



<http://prairiehandspinnersfiberfest.com>

September 3-7, 2018. Weaving Workshop in Shetland Isle Trip \$1,899.00. Here is a link to my website for the trip. <http://www.woolencollectibles.com/weaving-workshop-in-shetland-trip/weaving-workshop-in-shetland-isle-trip>.

September 19-23, 2018 - Textile Society of America 2018 Symposium, <https://textilesocietyofamerica.org/> "The Social Fabric: Deep Local to Pan Global" - Sheraton Vancouver Wall Centre: 1088 Burrard Street, Vancouver, BC V6Z 2R9, (604) 331-1000 / sheratonvancouver.com

September 28-29, 2018 - Prairie Handspinners Fiber Fest in Billings, see <http://prairiehandspinnersfiberfest.com>

October 10 - 14, 2018 - Trailing of the Sheep, Ketchum, ID. Celebrating its 22nd year in 2018, the Festival has expanded greatly from its humble beginnings, yet the goals and objectives of the Festival remain the same—preserving the stories and history of sheep ranchers and herders, celebrating the rich cultures of the past and present, and entertaining and educating children and adults about the production of local food and fiber that have sustained local economies for generations.

October 18 - 21, 2018 - Camp Marshall

June 11-16, 2019 - ANWG Conference in Prince George, BC More info in newsletter. Email pgfibrearts@gmail.com to get onto the email list for Conference updates.



The Truth About Knitting and Crochet....

Paul Rogers

They are Good for You!

How knitting can improve your mood, mind and body

"Is knitting therapeutic? Heck yes. It's a proven scientific fact, just like we know chocolate and red wine are good for us. Since turning my life over to yarn, I've talked to thousands of knitters who claim it's cured everything from gout to their weight problems. I can't speak to all cures, but it can certainly improve one's mental health. I know it helps mine."

So says Clara Parkes, author of the just-released book *The Yarn Whisperer: Reflections of a Life in Knitting* (STC Craft/A Melanie Falick Book) and the founder and publisher of *KnittersReview.com*. Personal testimonies, anecdotal evidence, and medical studies all back up Clara Parkes' claims.

In 2007, Renee Magee was diagnosed with Multiple Sclerosis. The disease affects the central nervous system and she describes the experience of her illness as being "like having pregnancy brain—only it doesn't go away."

Magee, though, has a secret weapon in her health arsenal: Knitting needles.

"I've found that it's really good for the brain to work on something where you have to focus," says the 36-year-old knitter. "You're following through on something and you're following a pattern, it's mental exercise."

Magee is not alone in her assessment of the craft's palliative affects on the mind. Knitting has been called the "new yoga" for good reason. Famous for its relaxing, meditative qualities, knitting

increasingly is being used in hospitals, clinics, schools and even prisons to help people lead healthier, happier lives. And there's data to prove it.

"Knitting saved my life," says Liat Gat, who runs the video instruction site *KNITFreedom.com*. Admitted to a clinic in her 20's with a full-blown eating disorder, Gat, a lapsed knitter, started stitching again when the facility's craft volunteer came around with yarn and needles. Soon, she had countless projects going and was helping other women fix their mistakes. And within weeks she was out of the clinic and working at a yarn shop.

"I could help people and make a difference," she says, "and it gave me a career."

Gat's experience of knitting her way out of an eating disorder has scholarly precedent. A 2009 study published in the journal *Eating and Weight Disorders* showed that when 38 women with anorexia nervosa were taught to knit and given free access to knitting supplies, they reported significant improvements. An impressive 74 percent said knitting lessened their fears and kept them from ruminating about their eating disorders; 74 percent lauded the calming aspects of the craft and 53 percent said it provided satisfaction and a sense of accomplishment.

"I didn't have a job. I had extra time," Gat explains of her recovery. "There's something to be said about filling your

time with projects you care about."

Magee, who along with her husband owns *Airship Printing*, a screen-printing business in Castle Rock, Colorado, has created a line of goods under the brand *Knerd Shop* (*knerdshop.com*) that includes a t-shirt, bag and stickers that read, "I knit so I don't kill people." Though the sentiment is amusing, it carries an element of truth: Knitters ascribe all manner of benefits to their craft that include everything from alleviating depression, anxiety and pain to reducing boredom and the discomfiting affects of isolation.

Meredith Keeton, 32, knits to combat the loneliness she experiences when forced to stay home because of her rheumatoid arthritis.

"One of the benefits of knitting for me is that because rheumatoid arthritis is an isolating condition, I can't be as social or get out as often as I'd like. I'm often stuck at home by myself. Knitting gives me something productive to do with my time. It's definitely good stress relief and helps keep my anxiety in check."

Cast on, calm down

Twenty-three years ago, knitting filled the time for Carol Caparosa, whose infant daughter was born with congenital heart defects. Captive in waiting rooms and by her daughter's bedside for weeks at a time, she couldn't read or bear to watch TV, but after a friend gave her a handknit baby sweater, Caparosa, a former knitter,

thought, “This is what I’m going to do.”

“My daughter would have these really long surgeries—eight or nine hours—and I would just sit there and knit. It was so calming.”

In ensuing years, Caparosa felt a need to give back. Her daughter was thriving, so she returned to the pediatric intensive care unit at MedStar Georgetown University Hospital where her daughter had been a patient, volunteering to teach parents and older children to knit. Her teaching gained a following and she expanded her work to the hospital’s Neonatal Intensive Care Unit and incorporated her program as the nonprofit, Project Knitwell.

In 2010, two Georgetown oncology nurses—stressed out by their jobs and graduate school—decided to use Project Knitwell for their thesis research. Personally aware of the incredible strain and loss oncology nurses experience, Lyndsay Anderson and Christina Urso wondered whether knitting might mitigate some of the burnout—or “compassion fatigue”—these nurses experienced. The grad students administered a survey to the nurses that measured burnout at two junctures: before learning to knit and 13 weeks later, after they had learned and been working with Project Knitwell volunteers.

“Anecdotally we knew everyone on the unit was suffering,” Anderson says. “Nobody was doing fine.” Indeed all 39 nurses who participated showed some degree of compassion fatigue in the “before” test.

Each nurse was taught to cast-on and knit. In addition, Project Knitwell volunteers appeared regularly on the oncology units to fix mistakes and assist them in choosing new projects should they want to progress. Knit kits were also stashed on the oncology floors, so nurses could

knit spontaneously.

The results were significant. Everyone’s burnout scores improved, especially the nurses who were the most burned out prior to the study. In answers to open-ended questions, nurses extolled the soothing rhythm of knitting and distraction from work-related fatigue. Though the sample was small, it was enough to convince hospital administrators to add Project Knitwell to its staff enrichment programs as well as provide sessions to graduating nurses.

“Oncology nurses really have nothing tangible to show for their work, because at the end of the day, their patients are still suffering,” explains Anderson, who’s now a family nurse practitioner in the hospital’s Ourisman Breast Health Center. “But if you have something artistic to work on, it does give you some sense of accomplishment.”

Use it or lose it

Common wisdom has it that brain games like crossword puzzles and sudoku may help keep the brain sharp over time. But what about two sharp sticks and some yarn?

Yonas Geda, associate professor of Neurology and Psychiatry at the Mayo Clinic in Arizona, published a study in the Spring 2011 edition of *The Journal of Neuropsychiatry & Clinical Neurosciences* that validated crafters of all stripes. His research showed that people who engaged their minds by reading books, playing games or crafting had a decreased risk of mild cognitive impairment, a possible precursor to Alzheimer’s Disease and other forms of dementia.

“The study suggests that engaging in certain types of mentally stimulating acts,” Geda says, “is associated with decreased risk of cognitive impairment.”

Their study looked at 1,321 adults,

ages 70 to 89, 197 of whom had been identified as already having mild cognitive impairment. Both the normal and cognitively impaired groups were surveyed about their activities within the last year.

The study demonstrated that using the brain might prevent losing it. The data showed that computer use, playing games, crafting, reading books and watching less TV resulted in a striking 30 to 50 percent decrease in the odds of having mild cognitive impairment.

Though the study didn’t examine exactly how these activities might protect the brain, it did reference other works suggesting that mentally active people overall might live healthier lifestyles, maybe exercising and eating better, or that cognitive activity might promote the development of new neuro pathways—or cognitive reserves. In other words, staying mentally active through knitting and reading, etc. makes “deposits” to an individual’s brain “bank”; this can possibly buffer against Alzheimer’s Disease and other forms of dementia.

“Some people are normal when they die but show a neuropathological burden during autopsy,” Geda says. “They have cognitive reserves. One of the theories is that engaging in mental activities stimulates the development of these cognitive reserves.”

Why knitting?

There are a lot of theories about why knitting is good for the brain.

Once a knitter has mastered the movements, the process is rhythmic and repetitive. According to the Benson-Henry Institute for Mind-Body Medicine at Massachusetts General Hospital, knitting’s repetitious movements theoretically can elicit the famous relaxation response, which

Cont.

How guilds can apply for a MAWS grant

Four MAWS Workshop grants of up to \$250 each are available to member guilds at the discretion of the board. No grants are offered on conference years. These are used to help defray the expense of bringing an instructor to the host city. Participation in the workshop must be made available to MAWS members state-wide and must be advertised through the MAWS newsletter or by correspondence with the other MAWS guilds. Registration should be open on a date specified in the announcement of the workshop. Local guild members

will also be held to that date (no early registrations). Requests should contain the following information:

- Instructor name
 - Classes to be offered
 - Dates, time and place of workshop
 - Total cost to guild
 - Maximum number of participants
 - Plan for communicating to MAWS members
 - Beginning registration date
- After the workshop is over, the host guild will send the board a written report to include the following:

- Number of participants
- A description of the workshop content
- How you liked it/or didn’t
- Some photos if possible
- Anything else you think might be useful!

The intent is to give future workshop planners some concrete information about the instructor, their classes and teaching success.

Contact MAWS president Sylvia Calantane (see page 2) with questions.

is the body's counterbalance to stress, a state in which heart rate and blood pressure fall, breathing slows and levels of stress hormones drop.

"I use it in my own life as a way for me to calm down," explains Perri Klass, a professor of journalism and pediatrics at New York University, a physician who writes regularly for the *New York Times*. "I'm happier and calmer in many stressful situations when I'm knitting, whether it's sitting on a plane delayed on the runway or sitting at the bedside of a family member in a hospital or a medical office."

"Psychiatrist Teresa Anderson, who practices in Cincinnati, Ohio, recommends knitting and crochet to patients suffering from PTSD, anxiety and major depression. A knitter and crocheter herself, she's been urging patients to stitch since medical school. "People recommend meditation, which is nice in theory, but some people are so worked up they can't sit still long enough to meditate," she says. "Knitting is what I consider an active meditation, something you can do and focus on, but it has a repetitive quality to it."

Knitting also involves following and recognizing patterns, learning new stitches and using both hands and math, lending it the capacity to improve fine motor skills while also keeping the mind active and engaged. The Waldorf Schools, for example, teach children to knit before teaching them to read in the belief that knitting develops dexterity, focus and rudimentary arithmetic.

"Recent neurological research tends to confirm that mobility and dexterity in the five motor muscles, especially in the hand, may stimulate cellular development in the brain, and so strengthen the physical instrument of thinking," writes Eugene Schwartz in his article "Knitting and Intellectual Development." "Work done over the past seventy years in hundreds of schools using the Waldorf method worldwide, in which first graders learn to knit before learning to write or manipulate numbers, has also proven successful in this regard."

Cassy Dominick, a PhD student in counseling education at the University of Arkansas at Fayetteville, is about to embark on her dissertation research, in which she will study a small group of fourth and fifth graders and whether knitting affects their social skills, problem behaviors and academic achievement. "I really want this to be a springboard for my future career," she says. "I would love to put knitting and counseling together and make that my life."

The social aspect of knitting, too, plays into knitting's positive mental

benefits. For people who like to knit in groups, knitting provides a social outlet, a critical element in maintaining mental health. And it allows for self-expression, charity and that sense of feeling productive.

"When we're in early stages of knitting and choosing yarn and designing, it's a whole different experience," says Susan MacLaughlin, who started the blog *Knit One Health Too*, after knitting her way through sequential bouts with a ruptured appendix and breast cancer. "There's something about the creative process. The heart opens up and takes you to another place. It's like how you feel after hiking up a mountain."

Changing global health one stitch at a time

Some of the most interesting work on the health benefits of knitting is being done in England, where Betsan Corkhill, a former physiotherapist with the National Health Service (NHS), is conducting research and aggregating data on knitting for health.

In 2002 having left the NHS, Corkhill started freelancing for craft magazines and was struck by the numbers of letters sent to these publications about the health benefits of crafts, particularly knitting. "My medical hat went on," she says, "and I began to research from there."

Convinced that knitting could play a role in Britain's healthcare system—if not the world's—she started a knitting group at the Royal United Hospital's pain clinic in Bath. The group, which has been meeting since 2006, has about 50 members, who Corkhill says, tout the meditative and social benefits of knitting as well as the fact that knitting helps to distract them from the pain they feel. Visitors are often surprised, she observes, at "hearing all this raucous laughter in a pain clinic."

"Pain originates in the brain not in muscles and joints," she says. "The brain has to pay attention to signals coming up from your body. If you're lonely or bored or unhappy, you'll experience more pain than if you're socially active and occupied and that's very well accepted."

Today, as a result of her work, which she presented at an Annual Scientific Meeting of the British Pain Society, more pain clinics in the U.K. are using knitting therapeutically.

In 2010, Corkhill in conjunction with an occupational therapy lecturer from Cardiff University, conducted an online survey of the *Stitchlinks.com* community (Corkhill's website and clearinghouse of information about the therapeutic benefits of knitting). In the survey, they asked people why they stitched and about knit-

ting's perceived effects on mood, feelings, thinking, social activity and skills. Within two weeks, they received a staggering 3,545 responses.

The study, which was published in the February 2013 issue of the *British Journal of Occupational Therapy*, revealed that the majority of knitters (here mostly white, female and avidly knitting) reported a significant relationship between knitting frequency and feeling calm and happy. Respondents, who knit the most often, said that knitting positively affected their cognitive functioning, helping them to sort through problems or think more easily.

Most promisingly, Exeter University just funded PhD candidate Mirja Rutger and her main supervisor Professor Paul Dieppe to study knitting groups with Corkhill serving in an advisory capacity. The initial part of the study will work to tease out what actually is happening when people knit together—and how to measure it.

"Measuring a knitting group is considerably more difficult than measuring a new drug," she explains. "In measuring the knitting group we are dealing with how people feel and interact and how this may impact on their ability to live and manage life as well as the more scientific issues like whether the actual movements are important if affecting the brain and the meditative-like state reported."

Still, she says, "this a big step forward for knitting."

Knitting better lives

Knitting is being used all over the world to help people knit themselves into better places. *Yarn Alive* is a knitting group in Shichigahama, Japan that has knit together since the earthquake and tsunami in 2011. The members all lost their homes to the disaster. *Knitting Behind Bars* teaches prisoners to knit in the Pre-Release Unit in Jessup, Maryland. The inmates knit for charity. *Project Knitwell* provides knitting lessons to people undergoing stressful situations. Volunteers currently teach in hospital settings in the Washington, D.C. area. *Wounded Warrior Knitting Wednesdays* on *Ravelry.com* gives knitting lessons to family members, wounded warriors and staff in the lobby of the Walter Reed National Military Medical Center. *Knit-morphosis* Karen Zila Hayes, a Toronto life coach, offers knitting therapy programs as part of her practice in Toronto, Ontario, including *Knit to Quit* (a smoking cessation intervention), *Knit to Heal* (for individuals and families dealing with health crises) and corporate wellness for stressed-out workers.

Roving Reporter: A Predrafting Alternative for Spinning Fiber

By Kate Larson



Top to bottom:
Dyed combed
top, predraft-
ed combed
top, loosened
combed top.

Photos by Kate Larson

Predrafting sparks intense controversy. Some spinners swear by predrafting spinning fiber, or gently pulling fibers a short distance forward out of a combed top or roving prior to spinning. Spinners such as Maggie Casey use the technique as needed; others scoff and scold at the very thought. Whether you normally predraft or not, some fibers call for a hybrid method to loosen without actual drafting.

CASHMERE AND COTTON CASE STUDY

During Spinzilla, I worked with amazing fibers from two dyers: Lisa Souza Dyeworks Cashmere and Merino 50/50 blend and Chasing Rainbows cotton sliver. Both fibers were mechanically processed prior to being dyed, which lends itself to the dapples of color and shading that we

spinners adore. During the dyeing process, the fibers are wetted, exposed to heat in some cases, and then dried. This can create subtle (or not so subtle) compaction, making the fibers harder to draft. The cashmere/Merino and cotton sliver used here are examples of high-quality spinning fibers that have been carefully dyed that can be



Cont.

On the left, I'm pre-drafting, or pulling the fibers forward out of the fiber supply. On the right, I am loosening the fibers from side to side.

gently loosened to make spinning easier. Aggressive predrafting could do more harm than good. Loosening the fibers from side-to-side is another option.

CASHMERE/MERINO

Isn't it dreamy? I used this blend for the Chinese Tiles Scarf from Spin Off Summer 2016 and wanted to make another. This combed top is a blend of two fibers with

different staple lengths. Predrafting changes the density of the fiber and gives the shorter cashmere an opportunity to separate from the longer Merino fibers. This leads to a more textured yarn. If I open the fibers laterally (side to side) very gently and then give the fibers a gentle, non-drafting tug on the end, it will restore the loft that dyeing and compaction pressed out.



COTTON SLIVER

I spin mostly natural colored cotton on my charkha and wanted to give handpainted cotton a try. Cotton generally compacts very easily, and this gem was squashed in the bottom of my spinning basket. The light compaction combined with a nice, long staple length meant that I had to draft with more tension than usual, which didn't work well for my lightweight book charkha. I wanted to loosen the fibers but not lose the dyed effect. Cotton fibers are relatively short, so my small sample of pre-drafted sliver had intermittent thicker and thinner spots, causing my yarn to do likewise. Loosening the spinning fibers laterally improved drafting while keeping the fibers close enough together for fine, smooth spinning.

See the staple length difference between combed Merino and cashmere. Loosening the fibers can keep them blended and organized while improving drafting during spinning.



Even a long-staple cotton is relatively short compared to most spinning fibers. Loosened laterally, this sliver spins easily. Handspun cotton cloth, here I come!

Missoula Weavers Guild Show And Tell

Submitted by Dona Fisher



Jackie Boshka created these spectacular Summer and Winter scarves from one point twill warp of 20/2 white silk and wefts of alpaca. Jackie felt that the Summer and Winter structure made the scarves too heavy.

Sharon used her circular sock knitting machine to create this Indian doll.



Diana Hachenberger shared her 4 Seasons Flags done in her version of prayer flags. Structure is overshoot and the pattern is blooming leaf.

Edie Schilz showed her items for the MAWS Open Show. Pony tail knitted hat (below) from her yarn and a woven rug (right).



Heather Torgenrud shared her Summer and Winter projects completed from the same warp in peach and purple.





Shelley Devine attended the Copper K Fiber Fest: "I took the Indigo class. I dyed two tea towels, 2 yards of cotton fabric and 4 skeins of cotton yarn."



This lovely bag is made from a tapestry woven by Betty Hawthorn. Edie made the bag.



Montana Lamb Jam

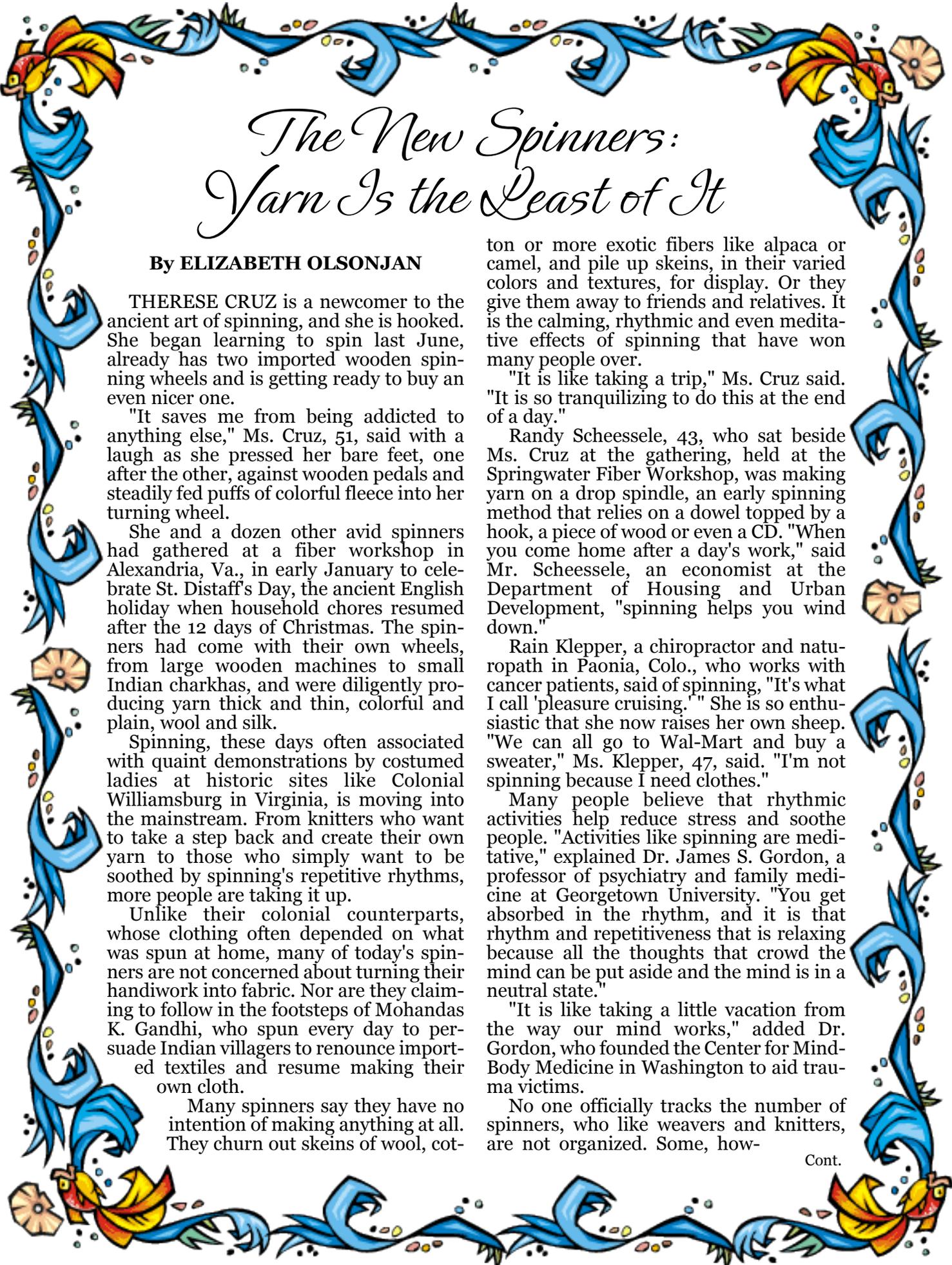


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**MONTANA LAMB JAM
LEWIS & CLARK COUNTY FAIRGROUNDS
AUGUST 25TH, 2018
3-6PM**

Come have a "Lamb-tastic" time at the Montana Lamb Jam! Experience this "Made in Montana" culinary competition by sampling 9 different lamb dishes prepared by 3 top Montana chefs from: Electric City Coffee (Great Falls), 320 Guest Ranch (Big Sky), Celtic Cowboy (Great Falls)! All lamb is sourced from local Montana ranches. Attendees will get to vote on their favorites! Come tickle your tastebuds with the delicious pasture to plate flavors of Montana raised lamb! Limited tickets available, purchase below.

<https://formsvault.net/montanawoolgrowers/lamb-jam.php>



The New Spinners: Yarn Is the Least of It

By ELIZABETH OLSONJAN

THERESE CRUZ is a newcomer to the ancient art of spinning, and she is hooked. She began learning to spin last June, already has two imported wooden spinning wheels and is getting ready to buy an even nicer one.

"It saves me from being addicted to anything else," Ms. Cruz, 51, said with a laugh as she pressed her bare feet, one after the other, against wooden pedals and steadily fed puffs of colorful fleece into her turning wheel.

She and a dozen other avid spinners had gathered at a fiber workshop in Alexandria, Va., in early January to celebrate St. Distaff's Day, the ancient English holiday when household chores resumed after the 12 days of Christmas. The spinners had come with their own wheels, from large wooden machines to small Indian charkhas, and were diligently producing yarn thick and thin, colorful and plain, wool and silk.

Spinning, these days often associated with quaint demonstrations by costumed ladies at historic sites like Colonial Williamsburg in Virginia, is moving into the mainstream. From knitters who want to take a step back and create their own yarn to those who simply want to be soothed by spinning's repetitive rhythms, more people are taking it up.

Unlike their colonial counterparts, whose clothing often depended on what was spun at home, many of today's spinners are not concerned about turning their handiwork into fabric. Nor are they claiming to follow in the footsteps of Mohandas K. Gandhi, who spun every day to persuade Indian villagers to renounce imported textiles and resume making their own cloth.

Many spinners say they have no intention of making anything at all. They churn out skeins of wool, cot-

ton or more exotic fibers like alpaca or camel, and pile up skeins, in their varied colors and textures, for display. Or they give them away to friends and relatives. It is the calming, rhythmic and even meditative effects of spinning that have won many people over.

"It is like taking a trip," Ms. Cruz said. "It is so tranquilizing to do this at the end of a day."

Randy Scheessele, 43, who sat beside Ms. Cruz at the gathering, held at the Springwater Fiber Workshop, was making yarn on a drop spindle, an early spinning method that relies on a dowel topped by a hook, a piece of wood or even a CD. "When you come home after a day's work," said Mr. Scheessele, an economist at the Department of Housing and Urban Development, "spinning helps you wind down."

Rain Klepper, a chiropractor and naturopath in Paonia, Colo., who works with cancer patients, said of spinning, "It's what I call 'pleasure cruising.'" She is so enthusiastic that she now raises her own sheep. "We can all go to Wal-Mart and buy a sweater," Ms. Klepper, 47, said. "I'm not spinning because I need clothes."

Many people believe that rhythmic activities help reduce stress and soothe people. "Activities like spinning are meditative," explained Dr. James S. Gordon, a professor of psychiatry and family medicine at Georgetown University. "You get absorbed in the rhythm, and it is that rhythm and repetitiveness that is relaxing because all the thoughts that crowd the mind can be put aside and the mind is in a neutral state."

"It is like taking a little vacation from the way our mind works," added Dr. Gordon, who founded the Center for Mind-Body Medicine in Washington to aid trauma victims.

No one officially tracks the number of spinners, who like weavers and knitters, are not organized. Some, how-

Cont.

ever, connect through Internet spinning sites. Spin-Off, a magazine devoted to spinning, had a 46 percent increase in newsstand sales in the past four years, its publisher reported, and spinning wheel manufacturers have recorded a steady uptick in sales.

"In the past year we have really seen a lift in interest in spinning," said Marilyn Murphy, president of Interweave Press, which publishes Spin-Off. "Our subscriber numbers are up." Ms. Murphy said that over the last three years revenue had grown by about 75 percent, not only from the magazine but from sales of how-to books, especially combination titles, pairings of, say, spinning and knitting, or spinning and dyeing.

Sales of Interweave's spinning book for beginners,

"Hands On Spinning" by Lee Raven, have increased by 15 percent in the past five years, she said. In 2000 the quarterly Spin-Off estimated there were 100,000 hand spinners in the United States.

The revival of knitting, said Amy Clarke Moore, the editor of Spin-Off, which is based in Loveland, Colo., has gone hand in hand with spinning as people have become intrigued by luxury and unusual fibers like angora, linen, cotton, cashmere, silk and alpaca.

"We have people who read the magazine who don't do anything more with what they've spun," Ms. Moore said. "They do it because it is very relaxing to end the day by sitting at their wheel, and they mostly spin for the sake of spinning."

Spinning's under-the-radar growth can be found in the details. For example Ms. Cruz, a senior program assistant at the World Bank who lives in Cabin John, Md., said she had to check Web sites vigilantly last year to find an opening in a beginner's class.

She was introduced to spinning last year at the Maryland Sheep and Wool Festival, a sprawling two-day gathering each May that draws 60,000 people to watch sheep-shearing and herding, to buy bags of fleece and yarn and to choose among hundreds of spinning wheels of every shape, size and price.

"I knew right away I had to learn," Ms. Cruz recalled.

While fiber arts like spinning were once viewed as hopelessly old-fashioned, they are attracting younger people like Lisa Neel, 26. At a friend's urging, Ms. Neel started spinning in 2001 while a senior at Yale, astound-

ing her mother, a lawyer in Oklahoma whose idea of Ivy League-educated daughters did not encompass traditional arts like spinning.

Ms. Neel began using a drop spindle, then lucked into a secondhand wheel made by Norman Hall of Oxford, N.Y. Wheels vary in price, but some of the most exquisite are made by craftsmen like Mr. Hall out of woods like cherry and maple. They can cost as much as \$5,000. Simpler wheels made out of polyvinyl chloride cost a few hundred dollars.

Now working in McLean, Va., as a project manager at Native American Management Services, which provides services to Indian groups, Ms. Neel spins to relax and gives most of her considerable output to her twin sister,

Lara, a photographer in South Dakota who is an expert knitter. Even so, in 2002 Ms. Neel spent about 100 hours spinning yarn for a friend's wedding chuppa.

When she began spinning four years ago, Ms. Neel said, she felt isolated. But she now frequently taps into blogs to connect with other spinners, who she said are often people with technical backgrounds like nurses and laboratory technicians.

She also cruises the Web to find different types of fleece for her projects. "There were few vendors when I started spinning," she said, "but there are many more now and it is much easier to find specialized items on the Web."

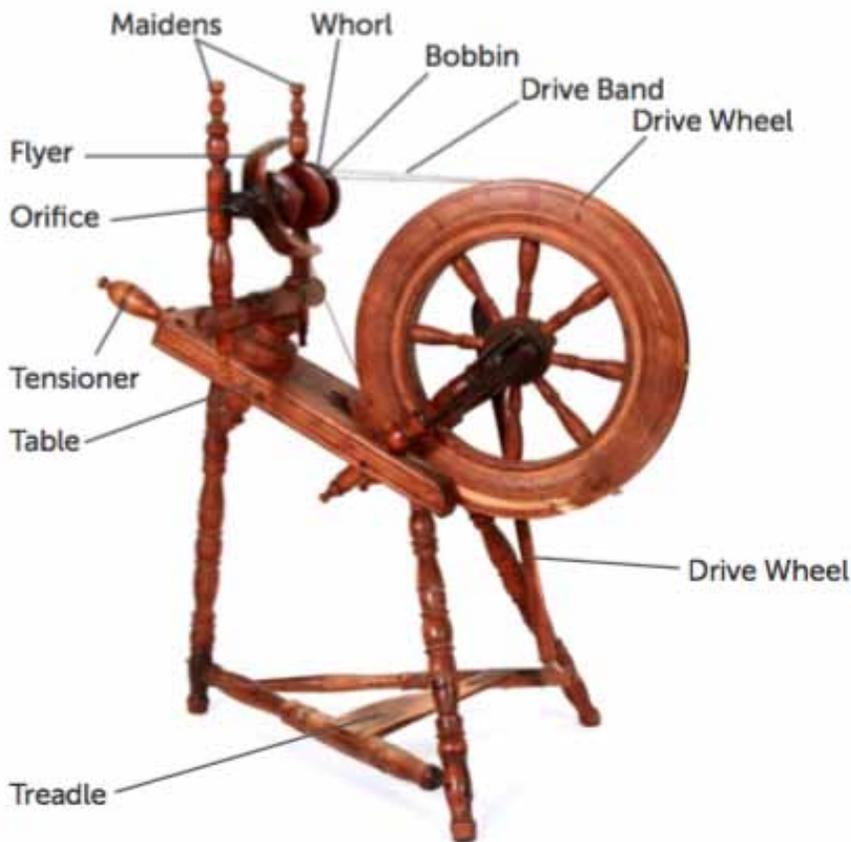
Part of the fun is tracking down small sheep farmers like Maureen A. Kane of Barneswallow Farm in Dewittville, N.Y., who breeds Lincoln Crossbred sheep for their shiny, soft and strong fleece, which she sells at festivals.

"I've noticed a lot more interest recently, especially in the last four or five years," Mrs. Kane said. "A lot of it is word of mouth."

Some who follow spinning say its attraction is part of the nesting trend that followed 9/11 or a second wave of the 1960's back-to-the-earth movement.

Spinning, Ms. Klepper said, ties its practitioners to long-ago times. She felt those ties deeply after she took up the craft and began raising Icelandic sheep, introduced to Iceland by Vikings in the Middle Ages.

"There is something about reaching back through centuries of time," Ms. Klepper said. "Knowing that, for example, the Vikings spun fleece from Icelandic sheep for the sail and rope. Of course they used that to go out and pillage."



Found on Facebook



Debbie Dunnwebber Wickum completed weaving her scarf from the class I taught on Warp Faced Faux Ikat Weaving. This was taught at last week's Copper K Fiber Fest.



From Carrie Lynne Kohlmeyer: Oh my! What fun with colors! Even my 4 year old is enjoying the magic. Thanks to Judie Overbeek for the fabulous color blending classes at #MAWS2018. We made our own fiber color wheel from just three primary colors and then combined three different colors in multiple combos to see what the results would be. Such a cool study! Or maybe I'm a geek.



From The Wool Mill: Results from the MAWS 2018 needle felting class.

(Below) From Linda Shelhamer: Jaime Stevens Saori piece from Bonnie Tarses class at MAWS conference.



From Bonnie Tarses: There used to be this on Facebook called "throwback Thursday." I just came across this picture from the 2002 MAWS Conference. Pretty interesting!



The Health Benefits of Knitting

BY JANE E. BRODY

About 15 years ago, I was invited to join a knitting group. My reluctant response — “When would I do that?” — was rejoined with “Monday afternoons at 4,” at a friend’s home not three minutes’ walk from my own. I agreed to give it a try.

My mother had taught me to knit at 15, and I knitted in class throughout college and for a few years thereafter. Then decades passed without my touching a knitting needle. But within two Mondays in the group, I was hooked, not only on knitting but also on crocheting, and I was on my way to becoming a highly productive crafter.

I’ve made countless afghans, baby blankets, sweaters, vests, shawls, scarves, hats, mittens, caps for newborns and two bedspreads. I take a yarn project with me everywhere, especially when I have to sit still and listen. As I’d discovered in college, when my hands are busy, my mind stays focused on the here and now.

It seems, too, that I’m part of a national resurgence of interest in needle and other handicrafts, and not just among old grannies like me. The Craft Yarn Council reports that a third of women ages 25 to 35 now knit or crochet. Even men and schoolchildren are swelling the ranks, among them my friend’s three grandsons, ages 6, 7 and 9.

Last April, the council created a “Stitch Away Stress” campaign in honor of National Stress Awareness Month. Dr. Herbert Benson, a pioneer in mind/body medicine and author of “The Relaxation Response,” says that the repetitive action of needlework can induce a relaxed state like that associated with meditation and yoga. Once you get beyond the initial learning curve, knitting and crocheting can lower heart rate and blood pressure and reduce harmful blood levels of the stress hormone cortisol.

But unlike meditation, craft activities result in tangible and often useful products that can enhance self-esteem. I keep photos of my singular accomplishments on my cellphone to boost my spirits when needed.

Since the 1990s, the council has surveyed hundreds of thousands of knitters and crocheters, who routinely list stress relief and creative fulfillment as the activities’ main benefits. Among them is the father of a prematurely born daughter who reported that during the baby’s five weeks in the neonatal intensive care unit, “learning how to knit premie hats gave me a sense of purpose during a time that I felt very helpless. It’s a hobby that I’ve stuck with, and it continues to help me cope with stress at work, provide a sense of order in hectic days, and allows my brain time to solve problems.”

A recent email from the yarn company Red Heart titled “Health Benefits of Crocheting and Knitting” prompted me to explore what else might be known about the health value of activities like knitting. My research revealed that the rewards go well beyond replacing stress and anxiety with the satisfaction of creation.

For example, Karen Zila Hayes, a life coach in Toronto, conducts knitting therapy programs, including Knit to Quit to help smokers give up the habit, and Knit to Heal for people coping with health crises, like a cancer diagnosis or serious illness of a family member. Schools and prisons with craft programs report that they have a calming effect and enhance social skills. And having to follow instructions on complex craft

projects can improve children’s math skills.

Some people find that craftwork helps them control their weight. Just as it is challenging to smoke while knitting, when hands are holding needles and hooks, there’s less snacking and mindless eating out of boredom.

I’ve found that my handiwork with yarn has helped my arthritic fingers remain more dexterous as I age. A woman encouraged to try knitting and crocheting after developing an autoimmune disease that caused a lot of hand pain reported on the Craft Yarn Council site that her hands are now less stiff and painful.

A 2009 University of British Columbia study of 38 women with the eating disorder anorexia nervosa who were taught to knit found that learning the craft led to significant improvements. Seventy-four percent of the women said the activity lessened their fears and kept them from ruminating about their problem.

Betsan Corkhill, a wellness coach in Bath, England, and author of the book “Knit for Health & Wellness,” established a website, [Stitchlinks](#), to explore the value of what she calls therapeutic knitting. Among her respondents, 54 percent of those who were clinically depressed said that knitting made them feel happy or very happy. In a study of 60 self-selected people with chronic pain, Ms. Corkhill and colleagues reported that knitting enabled them to redirect their focus, reducing their awareness of pain. She suggested that the brain can process just so much at once, and that activities like knitting and crocheting make it harder for the brain to register pain signals. More of [Stitchlinks](#) findings are available at their website.

Perhaps most exciting is research that suggests that crafts like knitting and crocheting may help to stave off a decline in brain function with age. In a 2011 study, researchers led by Dr. Yonas E. Geda, a psychiatrist at the Mayo Clinic in Rochester, Minn., interviewed a random sample of 1,321 people ages 70 to 89, most of whom were cognitively normal, about the cognitive activities they engaged in late in life. The study, published in the *Journal of Neuropsychiatry & Clinical Neurosciences*, found that those who engaged in crafts like knitting and crocheting had a diminished chance of developing mild cognitive impairment and memory loss.

Although it is possible that only people who are cognitively healthy would pursue such activities, those who read newspapers or magazines or played music did not show similar benefits. The researchers speculate that craft activities promote the development of neural pathways in the brain that help to maintain cognitive health.

In support of that suggestion, a 2014 study by Denise C. Park of the University of Texas at Dallas and colleagues demonstrated that learning to quilt or do digital photography enhanced memory function in older adults. Those who engaged in activities that were not intellectually challenging, either in a social group or alone, did not show such improvements.

Given that sustained social contacts have been shown to support health and longevity, those wishing to maximize the health value of crafts might consider joining a group of like-minded folks. I for one try not to miss a single weekly meeting of my knitting group.



Weave with me.



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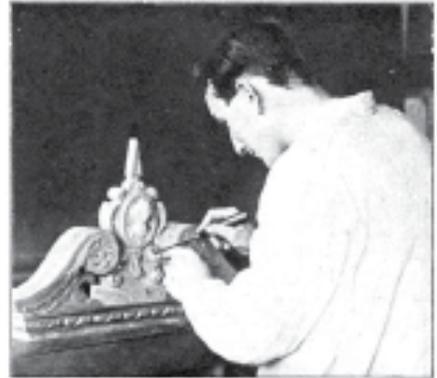
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EXCITING WEBSITE:

Saturated: The Allure and Science of Color at Cooper Hewitt

www.cooperhewitt.org/channel/Saturated/

Saturated explores the elusive, complex phenomenon of color perception and how it has captivated artists, designers, scientists, and sages. Featuring over 190 objects spanning antiquity to the present from the extraordinary collections of Smithsonian Libraries and Cooper Hewitt, the exhibition reveals how designers apply the theories of the world's greatest color thinkers to bring order and excitement to the visual world.

More than three dozen magnificent and rare books from the Smithsonian Libraries are installed throughout the exhibition, emphasizing the ongoing theoretical and practical discourse on color. Illustrated with spheres, cones, grids, wheels, and other graphic means for organizing color's hues and harmonies, the works include texts written by designers, naturalists, and chemists, as well as some of the most important color treatises of the Enlightenment, such as Sir Isaac Newton's 1704 *Opticks* and Johann Wolfgang von Goethe's 1810 *Theory of Colors*. Also on view, a very rare surviving volume of Jacob Christophe Le Blon's 1725 *Coloritto*, the first book to document the mixing of primary colors to create secondary colors that became the foundation of modern color printing.

To show how these findings have been realized and advanced by designers, objects from all four curatorial departments present a globally and stylistically diverse installation of iconic, experimental, and vernacular design. The works of color innovators, such as Louis Comfort Tiffany, Massimo Vignelli, and Hella Jongerius, demonstrate design's continuing investigation of new materials, technologies, and techniques, while recent acquisitions for the collection point to future directions. Saturated also investigates color's relationship with music, camouflage, and advances in color reproduction, highlighting its importance to everything from philosophy to mass communication. Visually and intellectually stimulating, Saturated expands awareness of our deeply personal and rewarding relationship with color.



"To celebrate the opening of Saturated: The Allure and Science of Color (May 11, 2018-January 13, 2019), Object of the Day this month will feature colorful objects from the exhibition. The image shown here was originally published on February 1, 2017. New York-based textile design firm Designtex collaborated with Harriet Wallace-Jones and Emma Sewell of the British textile studio."

Posted by Susan Brown on May 17, 2018.

TEXTILE (FRANCE), CA. 1919

This is a textile. It was designed by Herman A. Elsberg. It is dated ca. 1919 and we acquired it in 1938. Its medium is silk and its technique is cut and voided supplementary warp pile (velvet) in a satin foundation. It is a part of the Textiles department.

The ability to alter the character of a pattern by changing just one of its component colors is called the "Bezold effect" after the theories of Wilhelm von Bezold. In this sample blanket, textile designer Herman Elsberg is experimenting with six different background colors and three color variations in the secondary leaf pattern: pale green, silver, and off-white.

This object was bequest of Unknown. It is credited Anonymous bequest in memory of Albert and Rebecca Elsberg.



COLOR DECODED: THE TEXTILES OF RICHARD LANDIS

In conjunction with Saturated, an exhibition of the recent acquisition of six of the master weaver and colorist's most important works, installed together with three process drawings and 13 more of Landis's textiles; all produced between 1967 and 1995. Landis's double-cloth textiles are complex systems of closely related full-tones and half-tones of color, organized into abstract geometries of endless variation.



Yarn Swatching 3 Ways

By Benjamin Krudwig

What will this yarn look like when I weave with it? As a weaving instructor, I get this question every time I teach. While it is a great question, it's one that's hard to answer because each yarn is so different.

A few years ago, we did a yarn study with the Zoom Loom, but with the rise in popularity of tapestry weaving, it was time to weave weft-faced swatches. For each yarn, I wove a sample on the Zoom Loom in a balanced plain-weave, a weft-faced weave on the Easel Weaver, and I also knit a swatch. The results were enlightening, and could be used in the planning phase of a project or when buying yarn to weave with!

Without further ado, here are the yarns and results!

(A) Tonal – Universal Yarns Angora Lace – Foghorn – For each of these samples, the yarn was used doubled.

As you can see, the differences in



A



B



application are stunning. The knit swatch has a pooled look, the weft-faced swatch is almost a gradation, and the Zoom Loom swatch is almost speckled.

(B) Multi-colored variegated – Hedgehog Fibers in Raku

With the variegated yarn, the results couldn't have been more different. The knit swatch looks like an impressionistic painting, the weft-faced swatch looks like there were multiple yarns used to create a complicated color pattern, and the Zoom Loom swatch has a subtle plaid look to it.

(C) Speckle – Brooklyn Tweed Arbor (hand dyed on white)

The speckle yarn, due to the spacing between each stitch or row created striking results. In the knit swatch the speckles are further apart and has a confetti-like look. The weft-faced swatch reads very watery, and the Zoom Loom swatch looks very mottled.

(D) Barber-pole/marl – Handspun

Admittedly, this is my favorite grouping of swatches, and it all has to do with how the marl yarn works up. It can look very busy in the skein, but in each of the swatches, the subtle color texture is what reads. The Zoom Loom square nearly has a tweed-like effect, while the knit and weft-faced swatches have a far more subtle texture.

(E) Self-striping/space-dyed – Round Mountain Fibers Gannet Pink

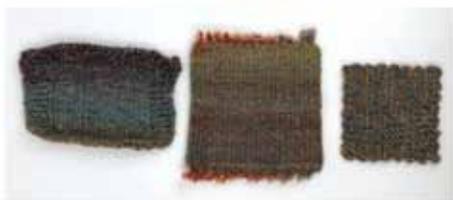
This is a yarn that everyone has in their stash, and not everyone loves how it knits up. The striping quality is totally dependent on the length of each color repeat, and will not always work



C



D



E



out in your project. When woven on the Easel Weaver, the stripes are apparent and when woven in a diagonal method, you can really manipulate the look of the piece. This is a fun way to get a ton of pattern while using only 1 yarn. The Zoom Loom swatch was one of the more surprising swatches; it nearly became log cabin!

Have you had any interesting results weaving with uniquely dyed yarns? Lets us know on Instagram by using the hashtag #schachtspindle in your post!

Benjamin is the Content Manager at Schacht, and loves creating weaving and spinning content for the Schacht blog. His other spinning and weaving work can be seen in Handwoven, Spin-Off and the SIP Easy Weaving With Little Looms. You may find him on Instagram as @benjamin_krudwig.

Ancient Hungarian Beauties



Knitting sampler dated AD 1791, TRC 2016.2261



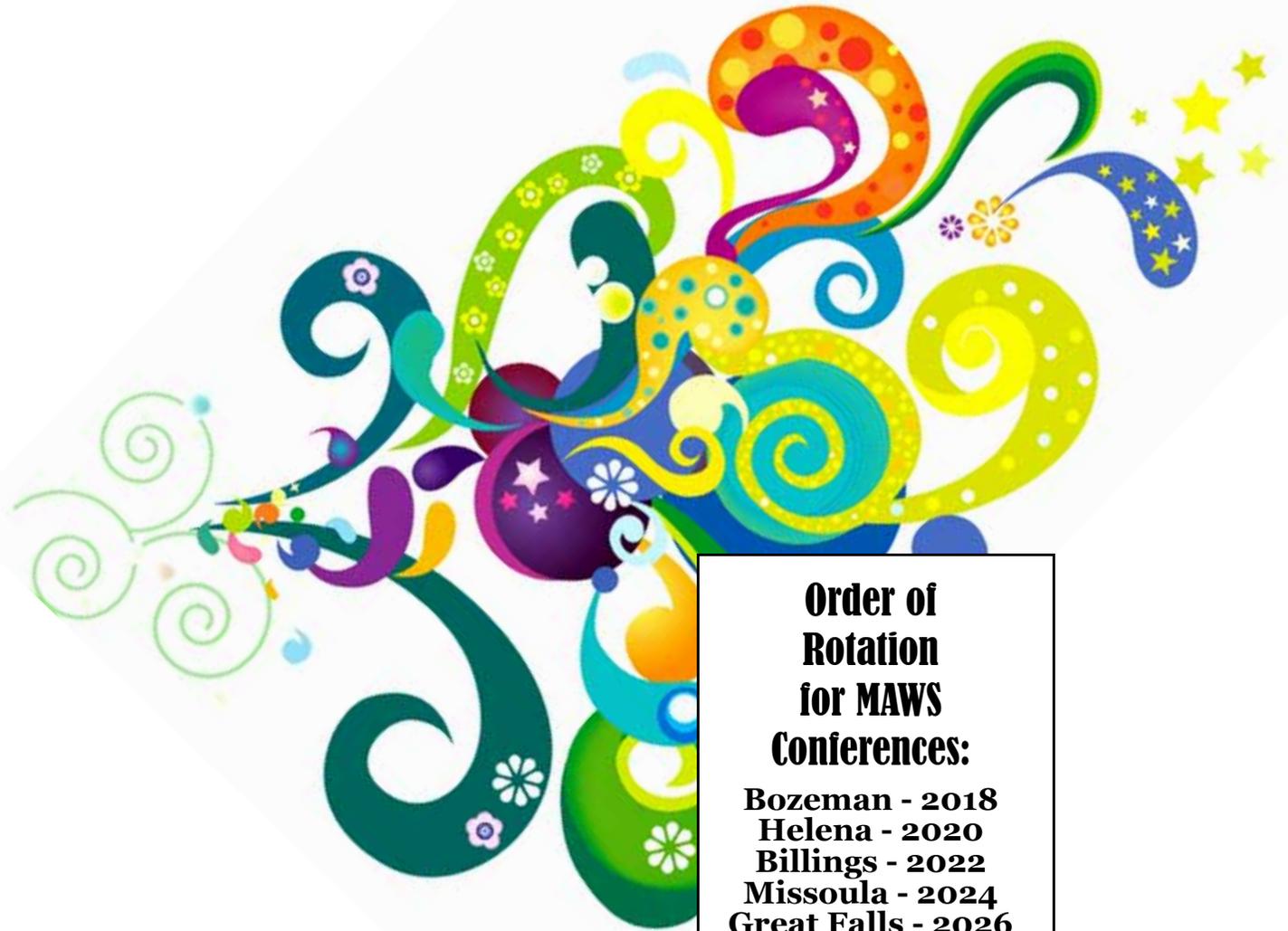
Hungarian cushion cover, TRC 2016.2246.

A few months ago the TRC announced that it had the chance to acquire a small collection of Hungarian textiles, mainly embroideries. Thanks to the help of various people the items arrived at the TRC and we have been busy photographing and cataloguing them (they are now all online in the TRC Collection, nos. TRC 2016.2237 to 2016.2261).

The textiles include a variety of different embroidery techniques and designs. Over the next few weeks we will be putting various charts online via the TRC Blog. In fact, the first of these Hungarian designs (TRC 2016.2246) is now available and consists of an eight-pointed star set within a diamond-shaped trellis work. It is worked on an even weave cotton material using a mid-blue stranded cotton thread. The design is worked in cross stitch. The pattern comes from a cushion cover that dates to the latter half of the twentieth century.

Among the Hungarian objects was something we had not expected. We knew the new acquisitions included a knitting sampler (TRC 2016.2261) and we had presumed it was early twentieth century in origin. On closer inspection, however, we found that there was a date, namely 1791, which would make it one of the earliest known dated knitting samplers from Europe. It takes the form of a narrow band sampler and is knitted using a linen thread. The top half of the sampler follows a classic needlework sampler format, namely it has various initials, a date, the alphabet, followed by 0-10 in numbers. The rest of the sampler is divided into two vertical rows with numerous lacy knitting patterns. We are now looking for someone who would be willing to translate these patterns into charts so that they can be published online for everyone to enjoy!

- Gillian Vogelsang-Eastwood



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Rotation
for MAWS
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Helena - 2020
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Missoula - 2024
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Our newsletter reaches over 300 fiber artists. Contact Tracey Hensen: traceyhensen@gmail.com.
Montana Association of Weavers and Spinners (MAWS) is a 501(c)(3) nonprofit organization.
Membership runs from November 1st through December 31st. Annual dues are \$10 and include
a newsletter subscription. To join MAWS, send dues to: **Linda Shelhamer**, 446 Tabriz Drive,
Billings, MT 59105. She can be reached at 406-259-9160 or by emailing shara@bresnan.net.
Donations to help offset expenses are gladly accepted and can be mailed to Linda.

Next Newsletter deadline is October 15, 2018.
Email articles to Tracey Hensen at traceyhensen@gmail.com
Or snail mail: 720 Montana Ave., Apt. 1, Deer Lodge, MT 59722
Phone: 406-366-3738

