THE WEAVER'S BAG

Mary Meigs Atwater Weaver's Guild

JANUARY • 2026

What's Happening

JANUARY 15: Zoom Meeting, 7:00 p.m. Japanese Folk Textiles and Intro to Sashiko Ori Workshop, by Beth Ross Johnson

FEBRUARY 12: Weaving Tips and Tricks or Sharing Things We Have Learned from Our Mistakes, by Jill Dahle

FEBRUARY 28: Zoom Meeting, 9:30 a.m. Wet Finishing, by Laura Fry

MARCH 7: Jazzy Junk Swap/Sale, 10:00 a.m.

MARCH 12: Rigid Heddle Weaving and Faux Ikat, by Connie Denton

APRIL 9: Catching Fire: Flammé Ikat Textiles from France and Spain, by Beth Ross Johnson

APRIL 9–11: Sashiko Ori Weaving three-day workshop, by Beth Ross Johnson

MAY 14: Guild Challenge Reveal

JUNE: Indigo Dye Day, date TBD

All regular Guild meetings begin at 6:30 p.m. at the South Valley Unitarian Universalist Society, 6876 Highland Drive, unless otherwise indicated.

January Guild Meeting—Japanese Folk Textiles, Zoom presentation by Beth Ross Johnson

Thursday, January 15, 7:00 p.m.

Our speaker for our January Guild meeting is Beth Ross Johnson, who is a weaver and teacher living in North Carolina. She has had a lifelong fascination with Asian art and has studied kasuri (ikat weaving and dyeing) and sakiori (rag weaving) with master weavers in Japan. She will be teaching a three-day workshop for the Guild on April 9–11 on the woven structure sashiko-ori, and she is co-authoring a book on this subject. (Beth Cobb, the workshop chair, has sent out information about the workshop. It can also be found on the Guild's website.)

For our January 15 Zoom program, Beth will be speaking about Japanese folk textiles and provided the following description of her presentation:

"The folk textiles of Japan consist of a variety of techniques and approaches but are unified by their adherence to 'mottainai' principles of recycling and 'waste not.' In this tradition, availability as well as limitations of materials and technique enabled the development of diverse resist-dye techniques such as kasuri and katazome and recycling techniques such as sakiori and zanshi. We'll look at the development of these textiles that are still being produced and where they are going."

A Zoom link will be provided the week before the presentation.

—Jill Dahle and Mimi Rodes, Co-Vice Presidents

President's Message

It's a Journey . . .

I have been thinking back to the marvelous pieces at the "Slow Cloth" exhibit and the quality items at our holiday sale, and I've been thinking about the process of weaving. We get inspired, we plan a project, we sketch something, we do some math, we begin to warp. We have a vision, an intended outcome. Interesting how the vision is always of an impeccable, perfect finished piece, isn't it?

And then reality often intercedes as we are applying our ideas to our materials. Warps break, the weft isn't right, our selvedges waffle, the cloth is wrong for its intended purpose. So, we troubleshoot, re-beam, remove or add warps, and maybe add weights. We change weft yarns, use temples. We walk away. We come back. This is the part of the process that few creative people talk about. My projects almost always need to hibernate at some point.

For me, hibernation is an unplanned but important creative phase. I've learned not to rush my projects' hibernations. Like with bears, ending a project's hibernation too soon never bodes well. Hibernation is not a passive process, even though it is mostly an invisible one. Subconsciously I know I'm still working on the project, thinking through possible solutions and weighing trade-offs. Often, hibernation involves telling another weaver about my woes. Two heads are better than one.

The first part of a project is having a plan; the second part is finding a path through the challenges. What's needed? Tools? Practice? One-off hacks? A reality check?

In February Jill Dahle's presentation on Weaving Tips and Tricks will offer us tools to use along the path. Susan Hainsworth has talked with Deanna and Catherine at the Weaving Studio about teaching a refresher warping class to build confidence in basic skills, and study groups launching in January will offer a ready-made setting for troubleshooting projects and celebrating successes. There are many paths!

—Sarah Marsden, President

Southern Utah Branch

We had a great Christmas party at Ivy DeHart's house—lots of good friends, food, and white elephant gifts! Here are our upcoming meetings:

Wednesday, January 7, Little Looms Weaving Group Meeting
Time: 1:00 pm to 3:00 pm
For more information, email Dona Fisher at fisherdonann@gmail.com.

Wednesday, January 21, Spinners of Southwest Utah
Time: 1:00 pm to 3:00 pm
Location: Washington City Library Community Room

The focus is on fiber, spinning, and dyeing, and we work on projects while we share our learning. Anyone is welcome to observe and learn more. We meet the third Wednesday of the month. For more information, email Dona Fisher at fisherdonann@gmail.com.
—Nancy Crowley

Salt Lake Weaving Studio

Coming to the Salt Lake Weaving Studio in January 2026:

Rep Weave Placemats: Tuesdays, January 6, 13, and 20

Make a . . . Pot Holder: Saturday, January 10

Beginning Weaving Plus: Saturdays, January 14, 21, and 28

Beginning Rigid Heddle Weaving: Thursdays, January 15, 22, and 29

Technique Series—Make Your Own Repair Heddles: Saturday, January 24

Get details on all of these classes at our website: SLWeavingStudio.org

Happy New Year!
—Catherine and Deanna

Guild Challenge—Discover a New Twill

Next to plain and satin weaves, twills are the oldest and most common weave structures. Twills create diagonal patterns in the fabric. There are straight twills, point twills, extended twills, broken twills, fancy twills, irregular twills, advancing twills and network twills, plaited twills, parallel twills, double diagonal twills, and manifold or corkscrew twills (interlocking two or more twills). Twills can also be used in block weaves. They can be woven on three or more harnesses—Krokbragd is considered a 3-harness twill. Twill fabrics can have a greater drape than plain weave fabrics and can be shaped more easily; thus they are good for clothing.

Twills are found everywhere—rugs (such as Navajo or Krokbragd), scarves, table runners, tablecloths, towels, jeans, tapestries (found in ancient Central China as well as modern tapestries), and fabric for clothing. Just about every *Handwoven* magazine has a pattern for weaving a twill.

Even if you have woven a twill, challenge yourself to try something new. There is so much to choose from!

Pieces should be ready for our May meeting.

Twill fabric woven by Mary Atwater

Mary Atwater often wrote about twills in her Shuttle-Craft Bulletins. These bulletins are all found under the "Atwater" tab on the Guild website, mmawg.org. Maureen Wilson is gradually compiling a complete index to the bulletins, which is a great service. The link to the index is at the top of the list of bulletins. Go to the entry "Twill" in the index to find interesting discussions.

New Resources Tab on Guild Website

There is a new tab on the Guild website (MMAWG.org) called RESOURCES. Under that tab, you will find a list of resources, compiled by Phyllis Mandel, and posted to the website by our wonderful webmaster, Nancy Crowley. The list includes suggestions for books, stores, live and online learning, and many other useful tips. Check it out!
—Phyllis Mandel

It's Time to Pay Dues!

If you haven't already paid your Guild dues, now is the time to do it. Send $30.00 ($35.00 to receive the newsletter by mail) to Phyllis Mandel, 3721 East Blue Jay Lane, Cottonwood Heights, UT 84121, or go to the Guild website, where you can join using Paypal. Checks should be made out to MMAWG.

Summary of the December Guild Meeting

We are very grateful to Mimi Rodes for hosting our annual Christmas party, and to Ping Chang for the turkey. Thanks also to everyone who brought delicious food and beautiful gifts. This evening is always one of the highlights of our Guild year. We were all inspired by the textile-related gifts, and we rejoiced in sharing our love for textiles and for each other.

Updated Guild Membership Lists

Any member of the Guild can get an updated copy of the Guild membership list from Ann McKane, our membership secretary, by emailing her and asking for a list (membership@mmawg.org). She will email the latest list to you.

Progressing in Weaving Study Group

The Guild is starting a new study group. It was originally called the Beginning Weaving Study Group, but it is now called the Progressing in Weaving Study Group because weavers of all experience levels are interested in learning more.

The study group will meet each month—one month in person and the next month on Zoom. The same topic will be addressed at two consecutive meetings. The first meeting will be held at Susan Hainsworth's home because the Guild library is there. We will be discussing Weaving Resources. The meeting will be on Saturday, January 10, at 2:00 p.m. Later meeting dates will be announced after the January meeting.

Each person can bring any ideas they have found for how to learn more about weaving—books, videos, websites, classes, people, etc. We will also have time at the end of the meeting for project sharing. If you have yarn or a weaving draft and would like help in getting started, or if you working on a project and want to share something about it, please bring it along and we will talk about it.

—*Susan Hainsworth*

Rigid Heddle Study Group

Something new is coming to the Guild starting in January 2026! I have heard many members of the Guild express their interest in rigid heddle looms and weaving on them. A rigid heddle was my first loom and the one I learned on 20 years ago at an Alpaca ranch in Kamas. I was so enchanted by the direct, understandable process. I was also excited to potentially weave up all the knitting yarns, alpaca roving, woolen locks, dried flowers, etc., that I had been actively collecting prior to falling into the rabbit hole of weaving.

The rigid heddle is much gentler on fibers than a multi-harness loom and beater! The rigid heddle is a versatile weaving instrument, and it lends itself to using wefts of all different types. Best of all, it shows off the beautiful yarns we love. It is quickly warped, and simple weave structures lend themselves to beautiful fabrics, wall hangings, and anything weaverly that you can dream up.

We are starting up the study group this month with two fact-finding Zoom meetings. There will be two meetings so that if you can't participate in one, you hopefully will be able to make it to the other one. The purpose of these two meetings will be to introduce ourselves and come up with ideas for future meetings, and to explore what we hope to accomplish with the study group.

The first meeting will be on Wednesday, January 14, at 11:00 am, and the second meeting will be held on Saturday, January 17, at 2:00 pm. Here is the link to the meetings:

Join Zoom Meeting
https://zoom.us/j/96912060874?pwd=IcWGAIKTIGGwCoFVtQ24dbhf2VQKGN.1
Meeting ID: 969 1206 0874
Passcode: 706245

Please contact me directly if you have questions, or just attend one of the meetings. My phone is 801-707-8356. My email is sonyaccampana@gmail.com.

—*Sonya Campana*

Jazzy Junk Swap/Sale

Saturday, March 7, 10:00 a.m.–noon; Set up: 9:00–10:00 a.m.
South Valley Unitarian Universalist Society, 6876 Highland Drive

On Saturday, March 7, the Guild will host a Jazzy Junk Swap/Sale at the South Valley Unitarian Universalist Society. This informal gathering will provide an opportunity for Guild members to declutter their craft spaces; offer surplus yarns, fabrics, weaving tools, and other supplies to fellow weavers; and discover new materials that could inspire fresh projects while promoting sustainable crafting practices. Items may be sold, swapped, or given away for free. Each participant will be responsible for managing their own sales/swap/free transactions.

Participants may begin to set up at 9:00 a.m., with the actual sale event starting at 10:00 a.m. No transactions should take place before 10:00 a.m. to allow equal opportunity for all participants. Please make sure your items are clearly priced and labeled prior to the start of the sale. The event will end at noon, and participants will need to take down their tables and ensure the space is cleared and left in good condition before we leave.

2025–2026 MMAWG Board

President: Sarah Marsden (president@mmawg.org)

Vice President: Jill Dahle (801-541-3986, vicepresident@mmawg.org; Mimi Rodes (801-619-6888; vicepresident@mmawg.org)

Membership Secretary: Ann McKane (206-371-5814, membership@mmawg.org)

Recording Secretary: Susan George-Rydberg (818-347-9976, secretary@mmawg.org)

Treasurer: Phyllis Mandel (914-806-3478, treasurer@mmawg.org)

Librarian and Equipment Coordinator: Susan Hainsworth (801-860-6483, susan hainsworth@gmail.com)

Hospitality: Joni Moerman (801-824-0515, jmoer@hotmail.com)

Grants Officer: Mimi Rodes (801-619-6888, grants@mmawg.org)

Newsletter: Susan Hainsworth (801-860-6483, susanhainsworth@gmail.com); Jane Ann Peters (janeannpeters@comcast.net); Maureen Wilson (801-485-5241, SCstudy group@mmawg.org); Nicole Lohman (715-491-1893, nicoleelohman@gmail.com)

Webmaster: Nancy Crowley (505-480-8079, webmaster@mmawg.org)

IWC Representatives: Ellen Klomps (435-213-6100, stringweaver@gmail.com); Pamela Done (801-809-9101, p.biz@donefamily.org)

Shuttle-Craft Guild Study Group Coordinator: Maureen Wilson (801-485-5241, SCstudygroup@mmawg.org)

Guild Sale Coordinator: Ann McKane (206-371-5814, membership@mmawg.org); Catherine Marchant (801-216-4722, fibern beads@gmail.com)

Guild Exhibit Coordinator: Jeanette Tregeagle

Outreach Coordinator: Julie Guiney (435-640-2965, outreach@mmawg.org

Mary Meigs Atwater Weaver's Guild of Utah

To join the Guild: send $30.00 ($35.00 to receive the newsletter by mail) to Phyllis Mandel, 3721 East Blue Jay Lane, Cottonwood Heights, UT 84121, or go to the Guild website, where you can join using Paypal. Checks should be made out to MMAWG.

To join the Guild e-mail list: contact Susan Hainsworth, susanhainsworth@gmail.com.

Guild website: mmawg.org

The Weaver's Bag, January 2026
Vol. 74 No. 1

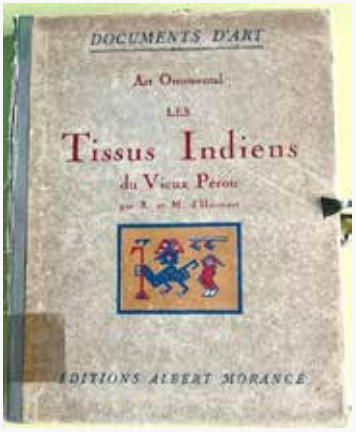
Shuttle-Craft Bulletins: Peruvian Weaves—Tapestry and Doubleweave

The Shuttle-Craft Bulletins covered in this article are from September 1941 and September 1943. These Bulletins are on the Guild website (mmawg.org) under the Bulletins Tab.

In the September Bulletin during the 1940s, Mary started introducing unusual weaves. In 1941, she wrote about a color plate from a book she had introduced years before: *Art Ornamental Les Tissus Indiens due Vieux Perou (Ornamental Art: The Indian Textiles of Old Peru),* by R. and M. d'Harcourt, shown here. This is a publication from the 1920s with 40 color plates of weavings from Peru. The tapestry that caught Mary's attention is the small bag shown here.

Plate 7 from Harcourt, wool bag. Photo by M. Wilson

She noted that the piece had a vaguely Egyptian effect in the pattern that charmed her. She found the color arrangement subtle and far from simple and giving a remarkable effect. The colors were listed as neither brilliant nor exciting: a deep blue, a deep dull red, a golden yellow, a dull, light blue (sometimes called "Colonial"), and a warm natural white. It was the arrangement of the colors that she found captivating. She included a color diagram of the weave, one of the first color illustrations in the Bulletin, and called the color pattern intricate. She wrote that it indicated that the Peruvian weavers were not simple artists.



Peruvian Indian Weaving book by Harcourt. Photo by M. Wilson.

The colors were built up in arcs and inverted arcs, and Mary indicated how to do this on the diagram on page 3 of the Bulletin. Mary wove several pieces in this pattern—a rug in wool weft, a chair seat in silk, and a piece in cotton rug yarn. She recommended 8/4 carpet warp sett at 15 epi, using a Navajo weaving fork to pack in the weft. She included specifics on how to make a small rug, about 24 inches wide, with ways to use a beater on a multi-harness loom where possible.

She called the effect "modernistic" and found it to be suitable for use with modern furniture and design. A bag could be woven with lighter materials and finished with a braid over the edges and a braided cord for handles.

In 1943, Mary confirmed that September was the Bulletin month for innovation and special weaves—time for a weaving adventure. She had been studying woven pieces from Guatemala, Bolivia, Peru, and other South and Central American countries. Some of these were warp-faced double weave. She wrote that the effect was like a warp-faced tapestry, very rich. Many of them were belts worn by men, woven in fine, hard-spun wool. They were usually made up of four colors, with dark and light contrasting for a wide stripe up the middle and one on either side. This sometimes varied. One Peruvian piece was done in red, yellow, dark brown, and blue. The warp was sett close and could be woven on a back strap loom or a conventional four-shaft loom, which Mary found more convenient. The weft was usually finer than the warp and could be of a different material, such as cotton.

Modulations—Sequence VI, by Garrido Lecca, at the UMFA, photo by C. Holt

Mary described two different doubleweave pick-up methods to weave the figures shown—human figures and geometric ones. These figures were included in Mary's 1954 Book, *Byways in Handweaving: An Illustrated Guide to Rare Weaving Techniques.* See pages 81–86, section 2, "A Double-Faced Weave."

Laverne Waddington, the Backstrap Weaver, has written about warp-faced double weave on her blog https://backstrapweaving.wordpress.com/tag/double-weave/ and published an e-book on the weave for the inkle loom: https://taprootvideo.com/preview_class.jsf?iid=3&cid=15

There is a modern weaving done by a Peruvian artist at the Utah Fine Arts Museum in the Central and South America collection that you may wish to see, done in copper wire.

—Maureen Wilson, Shuttle-Craft Bulletins Study Group Coordinator

The Shuttle-Craft Bulletin Study Group

The remaining 2025–2026 Guild year schedule for the Shuttle-Craft Bulletin Study Group is presented below. The next meeting will be held in February 2025, time and place to be determined. The topic of discussion will be coverlet weaving and the Italian fashion from the January 1932 and January 1934 issues.

The study group meets to discuss Mary Atwater's work from the Shuttle-Craft Bulletins. This is an informal group, and if you have not participated, try a meeting. The meetings often begin with a reading from Mary Meigs Atwater's biography. If you are interested in attending, email Maureen Wilson (maureenmwilson@yahoo.com).

Meeting Date	Topic	Bulletins
February 2026	Coverlet weaving, Italian fashion	January 1932; January 1934
April 2026	Weaving linen, Bronson lace	April 1932; April 1934
June 2026	Drapes and curtains	May 1932; May 1933
August 2026	Christmas weaving, long warps, and Crackle drafts	October 1930; October 1931

Member Profile: Carol Fults

Growing up in an Air Force family with a Welsh mother, Carol Fults has traveled a lot. She has lived overseas in England and in over ten US states. Carol took up weaving in 1985. She was living in a North Carolina college town and had just become a new mother, and she found herself searching for a new activity that would challenge her mind and bring opportunity for new connections. She started classes with a local weaver, and her first loom was a rigid heddle.

Carol and her husband and young daughter moved shortly thereafter, and she found herself somewhere new again. After a childhood of moving from place to place, she would finally set down strong roots in Utah, the place she has lived the longest and the place she would come to call home. She joined the local Weaver's Guild and was happy to make new friends. She took a break from weaving and her Guild involvement to raise her family and work as an elementary reading specialist for the Granite School District. She had less time to weave in these busy years, but her four-harness loom remained a mainstay in the living room, and she never lost her weaving interest. She stayed close with Guild friends and as her daughters grew, Carol was able to return to her weaving.

Carol enjoys the sense of community and inspiration that the Guild offers. She is inspired by the number of creative weavers and how generous they are in sharing their time and knowledge. She and her close friends continue to collaborate and help each other with weaving projects all these years later.

Carol considers her life to be a tapestry of all the places she has lived and all the experiences she has had. As a child, she learned the flexibility to adapt to new places and situations, and she has brought these abilities into her weaving over the years. Although there are always general guidelines to a pattern, Carol loves that weavers can imbue their own individuality through their choices—yarn, sett, colors, etc. The drafts have been around for hundreds of years, but Carol loves how she can still make each piece her own.

Even after years of weaving, Carol isn't afraid to admit that she can still stumble despite her best efforts. She confesses that on one project she spent so much time "unweaving" that she joked to her twin sister that she was perhaps more of an "unweaver" than a weaver. Never to be deterred, she views these moments simply as opportunities to test her problem-solving skills. Sometimes she works her way backward to resolve the problem, and other times she finds a way to move forward by making adjustments and creating something different.

Carol especially enjoys weaving gifts for others. She's quick to warp up her eight-harness looms when she hears a new baby is on the way, and her daughters are grateful for the lovely tea towels, runners, and blankets they have received. Carol has started to venture further afield in her weaving, moving beyond her functional pieces to explore more artistic forms of weaving. This exploration earned her an Award of Excellence from the American Tapestry Alliance for her piece presented at the most recent Guild show. In 2026, she would like to explore figurative boundweave after seeing some beautiful works from contemporary Japanese weavers.

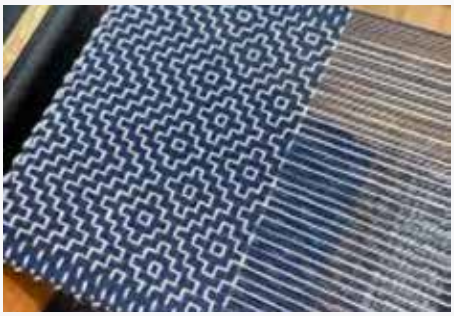
Whether she calls herself a weaver or "unweaver," Carol says that weaving brings her joy, challenge, and connection, and that is why she weaves.

—Carol Fults

About Beth Ross Johnson (See Meeting and Workshop information on page 1)

Beth Ross Johnson is a weaver, teacher and workshop leader living in Black Mountain, North Carolina. She grew up in Charleston, South Carolina, and when she became interested in weaving and textile arts, learned initially from students from Norman Kennedy, later studying with him for many workshops. A lifelong fascination with Asian art led to an interest in Japanese textiles and she has had two extensive stays in Japan to study kasuri (ikat weaving and dyeing) and sakiori (rag weaving) with master weavers there. Other avenues of exploration have been sashiko stitching and nyoho-e (Zen stitching). Recent studies have been in the ikat traditions of Europe, influenced by the 18th century wave of Orientalism on the continent, and woven structures like sashiko-ori and kasuri-ori that mimic hand stitching and ikat processes.

The craft schools, weather, and music compelled a move to western North Carolina in 1980, where she has worked a number of arts related jobs (including in environmental and craft preservation in Cherokee) while maintaining a studio and teaching in formal and informal institutions. She is now weaving and teaching full-time and is co-authoring a book on Sashiko-ori.



Text and images from bethrossjohnson.com