THE WEAVER'S BAG

Mary Meigs Atwater Weaver's Guild

MAY • 2026

What's Happening

MAY 9: 2:00 on Zoom, Rigid Heddle Study Group

MAY 14: Guild Challenge Reveal

MAY 16: 2:00–4:00, Guild Library Open House, Susan Hainsworth's home

MAY 23: 2:00 p.m., Weaving Progress Study Group, Maureen Wilson's home

MAY 28: 7:00 p.m. on Zoom, Transparency Weaving, by Rebecca Smith

JUNE 6: 9:00 a.m.–2:00 p.m. Indigo Dye Day, pavilion near Mimi Rodes's home

OCTOBER 8–10: Transparency Weaving: Exploring Light and Shadow, 3-day workshop by Rebecca Smith

OCTOBER 23–24: Guild Holiday Sale, Millcreek Commons

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

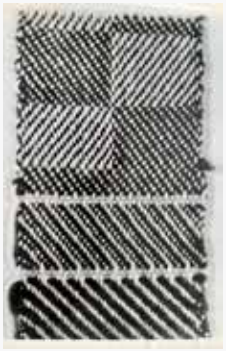
BACKGROUND PHOTO

Background photo is a detail from a sample woven by Beth Ross Johnson for her tthree-day Sashiko-ori workshop in April.

May Guild Meeting—Guild Challenge Reveal

Thursday, May 14, 6:30 p.m., South Valley Unitarian Universalist Society, 6876 Highland Drive

For the May meeting, we will get to see all the wonderful twills everyone has woven for this year's Guild Challenge, "Discover a New Twill." Everyone who has woven a twill piece (or pieces!) for the challenge should come prepared to show their piece and talk about what inspired them to weave it and the process of creating it. If you have a favorite twill project from the past, bring it too! It is always a treat for all of us to see the beautiful pieces that weavers create for our annual challenge.



Twill sampler from Mary Atwater's collection

The newest issue of *Weft* magazine that just came out (Summer 2026) is totally focused on twills! We found the magazine director's letter so inspiring that we wanted to share part of it with you too.

"Twill has much to teach us: about itself, about weaving, and maybe about life. Twill shows us that what we thought we knew can be new. It teaches us that what seems so simple can also be wonderfully complex. And it reveals that what we assume is mundane is actually full of possibilities. In a world turned upside down, maybe weaving twill is the magic we need right now."

This issue of *Weft* will give you plenty of inspiration to keep on weaving those wonderful twills.

Show and Tell will begin at 6:30, so bring all the projects you have been working on to share with us.

—Jill Dahle and Mimi Rodes, Co-Vice Presidents

President's Message

A few dates for those of us who plan far ahead

Rebecca Smith—Transparency Weaving, October 8–10, 2026 (rebeccasmithtapestry.com)
Kelly Marshall—Revelations in Rep, April 8–10, 2027 (kellymarshall.com)
Kathrin Weber—Creative Warping: Designing at the Reed, September 9–11, 2027 (blazingshuttles.com)
Dianne Totten—Crimp and Create, April 2028 (diannetottenhandwovens.com)
Robyn Spady—Topic TBD, September 2027 (spadystudios.com)

From the interesting and obscure file

Sea Silk. Several species of bivalve mollusks (AKA clams) secrete byssus filaments, which they use to attach themselves to rocks or the sea floor. These fine golden keratin strands have been prized for millennia around the Mediterranean for making the rare byssus cloth. Yet collecting, processing, and use of byssus in textile construction is a quickly disappearing craft. Maybe sustaining it could be your next hobby? Learn more at bbc.com/travel/article/20170906-the-last-surviving-sea-silk-seamstress or www.seasilkproject.com.

Norwegian Cradle Looms. Here's an inkle loom that comes with storage for all the small tools that are used in band weaving. Apparently the construction of these out-of-circulation looms can be something of a woodworking challenge, but the lucky maid with a beau who can pull one together never need worry about her shuttle flopping onto the floor as she carries this portable loom hither and yon. See www.norwegiantextileletter.com/article/cradle-looms/. You can order your own reproduction cradle loom from the Vesterheim Museum store in Iowa. See https://store.vesterheim.org/products/norwegian-cradle-loom?srsltid

More Hard-to-Find Weaving Tools. Double-notched heddle rod supports (discovered at Viking and medieval archaeology sites in the 1970s) helped to explain the formerly mysterious techniques for weaving twill and double weave on warp weighted looms. While I've no good source for modern heddle-rod supports, I bet a pair could be created with a jigsaw and a wooden pizza peel. See www.norwegiantextileletter.com/article/wwl-twill/

—Sarah Marsden, President

Transparency Weaving Workshop with Rebecca Smith

We have invited Rebecca Smith to come and teach a three-day workshop called "Transparency Weaving: Exploring Light and Shadow." The workshop will be held on October 8–10, 2026.

Since this is a new type of weaving for many of us, myself included, I have invited Rebecca to introduce us to transparency weaving via a Zoom meeting to be held on Thursday, May 28, at 7:00 p.m.

I first encountered Rebecca in the Spring 2025 issue of *Handwoven* while reading her article "Sunset Reflections." I was so amazed at the wonderful sunset transparency shown in the article that I immediately checked out Rebecca's website and then proposed to the Board that we invite her to do a workshop with us.

In addition to her transparency weaving work, Rebecca is a tapestry artist, who also weaves sculptural pieces incorporating wire that I find very intriguing! She studied with Archie Brennan in 1999 and continued to weave tapestries for over 20 years. During COVID, she "found that transparencies gave her an emotional lift because they are light and airy and refreshing," and she has continued exploring and teaching the possibilities of this technique ever since.

I invite you all to visit Rebecca's website to see some of her lovely work!!! https://rebeccasmithtapestry.com. I will send out registration materials and information at the end of May since we do not meet over the summer.

—Mimi Rodes

Intermountain Weavers Conference News

The workshops for the **2027 Intermountain Weavers Conference** have been announced! Check the list at IntermountainWeavers.org and start planning your choices. There will be three-day classes on Wednesday, Thursday, and Friday, and a blend of half-day and one-day classes offered on Saturday.

Marketplace vendor applications being taken now. The applications close on November 30, 2026. Also, sponsorships are being sought. See the Sponsors tab on the home page.

When you join IWC, you also get information about the **Intermountain Weavers Conference**, which will be held in **Fort Collins, Colorado, on July 6–10, 2027**. It's worth joining now!

—Ellen Klomps, IWC Representative

Slate of Officers for 2026–2027

The following Guild members will be presented at the May Guild meeting to be voted on as elected officers for the 2026–2027 Guild year:

President: Sarah Marsden
Co-Vice Presidents: Jill Dahle and Mimi Rodes
Membership Secretary: Adam Horrocks
Recording Secretary: Susan George-Rydberg
Treasurer: Beth Cobb

The following Guild members will serve as appointed Guild board members:

Hospitality: Joni Moerman
Webmaster: Nancy Crowley
IWC Representative: Ellen Klomps
Newsletter: Susan Hainsworth and Jane Ann Peters
Librarian and Equipment Coordinator: Susan Hainsworth
Guild Exhibit Coordinator: Sunny Cate
Guild Holiday Sale Coordinators: Lynnette DiRaddo and Carolyn Chen
New Member Support: Phyllis Mandel
Outreach Coordinator: Julie Guiney
Shuttle-Craft Guild Study Group Coordinator: Maureen Wilson
Rigid Heddle Study Group Coordinator: Sonya Campana
Weaving Progress Study Group Coordinator: Susan Hainsworth
Workshop Scheduler: Sunny Cate

Guild Library

There will be a Guild library open house on Saturday, May 16, from 2:00 to 4:00 p.m., at Susan Hainsworth's home, 91 East 400 North, Centerville. Come and see the wonderful books in the Guild library!

Great Basin Fiber Festival

Thank you to all who helped at the Guild table at the Great Basin Fiber Arts Festival on April 17 and 18. It was a wonderful event in a great new space. Many thanks to Julie Guiney for organizing the Guild's participation, and many thanks also to Carolyn Chen, who is one of the organizers of the entire event. We are very grateful to both of them!

Salt Lake Weaving Studio

Check out our Lace and Lacey Weaving classes on our website: SLWeavingStudio.org. They will be held on May 20 and 27 and June 3, from 6:00 to 8:00 p.m. And don't forget to claim your 10% discount for MMAWG members.

To sign up for classes, visit our website: SLWeavingStudio.org or email: slweavestudio@gmail.com. We are located at 2875 South West Temple, South Salt Lake.

—Catherine Marchant and Deanna Baugh

Refreshments at Guild Meetings

Thank you to all the members who have provided refreshments for our monthly Guild meetings. It's a new season and I'm looking for new volunteers. Our May and June meetings are covered, so the next openings are for August, September, October, and November of 2026—and March, April, or May of 2027. If you would like to volunteer to supply refreshments, please email me at jmoer@hotmail.com. And thanks for participating!

—Joni Moerman, Hospitality Coordinator

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. Please email her (membership@mmawg.org) to request the current list.

Summary of the April 9 Guild Meeting

The April meeting of the Mary Atwater Weaver's Guild was held on April 9 at 6:30 at the South Valley Unitarian Universalist Society.

Show and Tell

Pin Loom Cloths and Warp-to-the-Last-Inch, by Julie Guiney—Pin-loom dishcloths and a summer-and-winter placemat warp that turned into six cotton napkins, a 90" Italian-nub scarf, and three wool coasters to use up every bit of warp.

Flax and Colonial Heritage Preview, by Nikki Allen—Homegrown flax from seed to spun yarn (planting, retting, breaking, hackling, spinning), plus an invitation to demonstrate historic textile techniques at the Colonial Heritage Festival in July. Contact Nikki Allen if you are interested.

Ceramic Tile Weaving, by Catherine Marchant—Low-cost ceramic tiles wrapped and needle-woven in plain weave, twill checkerboards, and houndstooth patterns for small, graphic woven artworks.

Recycled Sari Silk Handbag, by Adam Horrocks and Gale Grover—A handspun, hand-woven recycled-silk pouch sewn into a fully lined handbag by Adam Horrocks. Gale Grover, who received the handbag at the Christmas party, added handle attachments and a stabilized base.

Tenerife Lace Treasure, found by Gale Grover—A vintage piece of Tenerife lace composed of many circular motifs whip-stitched together. Gale plans to find a museum or special collection to preserve it.

Pinwheel and Twill Purses, by Adam Horrocks—A pink pinwheel sample plus a growing collection of custom twill purses woven for neighbors and friends.

Fibonacci Hand-Dyed, Handwoven Pants, by Sunny Cate—Striking handwoven pants in a cotton warp and linen weft, with hand-dyed warps arranged in a Fibonacci sequence for a bold, denim-weight garment fabric.

Announcements

Colonial Heritage Festival in Utah County in July: Nikki Allen requested volunteers to demonstrate historical textile techniques; details to follow on the Guild email.

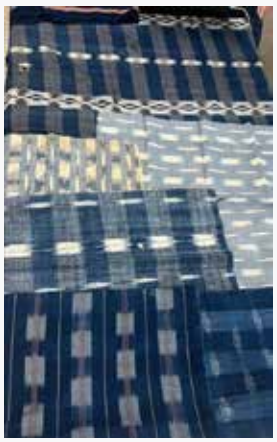
May Guild Meeting: Bring the Guild Challenge twill projects you have been working on to share, whether they were successful or experimental.

Welcome New Member: Erin Burdick. It's wonderful to have you join us!

Program: European Ikat, with Beth Ross Johnson

Beth Ross Johnson traced how ikat—long made with Asian silk and cotton and traded along the Silk Routes—slowly took root in Europe, where weavers worked mostly with harder-to-dye linen and fuzzier wool. She explained how fascination with "exotic" Asian textiles in the 17th and 18th centuries led French and Italian silk weavers to create warp-painted and ikat-like fabrics for the elite, including flame and arrow motifs associated with styles from the Marie Antoinette era.

Beth also highlighted French domestic fabrics—often linen warp and cotton weft—that were created with indigo-dyed zigzags and stripes. These were known as "Siamoise de Rouen" and were used for pelmets, quilts, and bedspreads, rather than for garments. Beth explained that these zigzag and stripe patterns were built using multiple pre-dyed skeins, swapped in and out across the width of the cloth, and that mechanization later influenced their look.



Ikat textiles from Beth Ross Johnson's collection

Beth then turned to Majorca's living ikat tradition, where workshops still hand-tie and dye cotton warps to produce flame- or tongue-shaped motifs for furnishings, cushions, bags, and more. These are called "Telas de Llengües," or Cloth of Tongues. She described a Majorcan innovation that uses a simple nail-studded bar to spread a narrow dyed section sideways before warping, turning a small motif into a wide flame band across the cloth. Contemporary Majorcan mills also experiment with multicolored, painterly warps (often using fiber-reactive dyes) that layer color in ways that look like complex weft work but are entirely warp-based.

Beth connected these traditions to Scandinavian warp ikat and Bargello needlepoint, and she recommended the book *Global Ikat* (in our Guild library) and its associated museum lectures for those who want to explore European and global ikat further.

—Kimberly Davis

Mary Meigs Atwater Weaver's Guild of Utah

Follow us online:
Mary Meigs Atwater Weavers Guild
mmawg_utah

Guild website: mmawg.org

The Weaver's Bag, April 2026 Vol. 74 No. 5

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, susanhainsworth@gmail.com)

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

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

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

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

Rigid Heddle: Sonya Campana (801-707-8356, sonyaccampana@gmail.com)

Weaving Progress: Susan Hainsworth (801-860-6483, susanhainsworth@gmail.com)

Book Review: Weaving with Echo and Iris

Weaving with Echo and Iris by Marian Stubenitsky is such a beautiful book. The title of the book is most appropriate for this book. Both Echo and Iris are mythological figures. Echo was a mountain nymph who was cursed by the goddess Hera (wife of Zeus) to be unable to speak except to repeat the last words spoken to her. Echo had used her charming chatter to distract Hera, thereby allowing other nymphs to escape when Hera tried to catch Zeus in his affairs with the nymphs. Iris was the Greek goddess of the rainbow and was also a messenger to the gods, especially to Hera. The samples in this book reflect the meaning of these figures with the vibrancy and movement of their design. Stubenitsky presents weaving that uses repetition (echoes) and rainbows (special warp color choices) to produce this type of weaving. I can't wait to weave a collection of towels or napkins to add color to my kitchen and table.

The author explains how to take a network draft and add a parallel threading to create an echo weave. The duplicating result of the design line is a weave that looks complex. The Iris-inspired repetition of colors brings color and drama to each sample. Examples of echo-modified shadow weave, rep, plain weave, twill, turned taquete, and double weave just pop off the pages.

Stubenitsky has drafts for looms with 4 to 32 shafts. The drafts will create cloth that can become an iridescent moiré, a four-color double weave cloth, and more.

The book is not exactly a project "recipe cookbook" that will tell you exactly how much yarn (and yarn weight and color) to use for each example. It is more "field book notes" with tie-ups or lift plans, treadling, and threading using general colors. The author does have a nice page showing how colors interact both on the page and how they are perceived in your brain. (Further discussion can be found in Bobbie Irwin's book *Weaving Iridescence*). The author strongly recommends using two yarns in saturated colors and at least one yarn each of a low and high value. This means that dressing your loom could be tedious but worthwhile for a unique cloth.

—Cindy Schafer

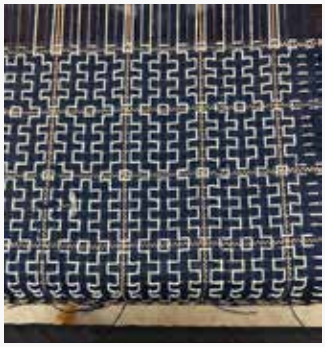
Review of the Sashiko-Ori Workshop

Sixteen weavers joined Beth Ross Johnson for our spring Sashiko-ori (woven sashiko) workshop, held on April 9–11. The weaving variations are based on the hitomezashi style of sashiko, a Japanese folk stitching method in which the stitching threads intersect at right angles to produce beautiful geometric patterns. Beth brought many sample pieces for inspiration and a set of lovely warps to choose from.

Our weavers spent the first morning warping their floor or table looms. After trying out some basic patterns, participants experimented with creating their own designs with different treadling sequences and/or slight changes to the threadings. Beth provided a web link that allowed very fast generation of lots and lots of Sashiko-ori patterns, and then weavers could try to reproduce the ones they liked. Many of the weavers also experimented with using different colors and novelty yarns for the pattern threads and wefts.

Beth taught some of the history of hand-stitched sashiko, as well as woven sashiko. On the last day, she provided needles, thread, and fabric samples (with pattern stitches already woven in one direction!) so everyone could try a simple version of the hand-stitching craft.

—Beth Cobb, Workshop Coordinator



Sarah Marsden's sample

Weaving Progress Study Group

Next meeting: Saturday, May 23, 2:00–4:00 p.m.

The next meeting of the Weaving Progress Study Group will be on Saturday, May 23, from 2:00 to 4:00 p.m. at Maureen Wilson's home.

We would like each person to bring one or more weaving projects they are currently preparing for, working on, or recently finished. Each person can talk about how the project is going, what they have learned, and what questions they have. You can bring drafts, yarns, samples, or woven pieces—whatever will help us see what you are doing. We hope that by sharing our projects, we can all learn more about yarns, patterns, and processes. And it will be fun to see all the beautiful things!

Please contact Susan Hainsworth with any questions (susanhainsworth@gmail.com).

—Susan Hainsworth , Weaving Progress Study Group Coordinator

Rigid Heddle Study Group

Next meeting: Saturday, May 9, 2:00 p.m.

Greetings Weavers,

Our next meeting will be on Zoom, and will meet the second Saturday of May—May 9, at 2:00 p.m. We have to meet earlier in the month as I will be traveling during our usual fourth Saturday meeting date. Also, this will be the last study group meeting for the summer. We will resume meeting in September.

We will discuss our projects that we are planning or have underway. We will also finish viewing the slide show from the March Zoom meeting covering the Guild's March in-person meeting program led by Connie Denton on using palindromic yarns in the warp and ikat weaving.

Please send pictures of your projects or inspirations to Sonya Campana at sonyaccampana@gmail.com (to be used in our slide show presentation and discussion) by Thursday, April 30.

—Sonya Campana, Rigid Heddle Study Group Coordinator

Joining the Guild

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

Shuttle-Craft Bulletins: Guatemalan Weaves

The Shuttle-Craft Bulletins covered in this article are from May and June 1942. These Bulletins are on the Guild website (mmawg.org) under the Bulletins Tab.

In 1942, Mary Meigs Atwater had planned to go to Guatemala to view the traditional weaving there. She postponed her trip after the United States became involved in World War II but traveled there vicariously through the samples sent to her by a Guild member. There were a dozen different techniques shown in the samples—some similar to weaving from Mexico and Peru, but others unique to Guatemala.

One of the techniques that Mary found interesting was a pattern effect produced by dyeing the figure in the warp and weaving with a plain weft, producing an ikat effect. Mary wrote that this technique was found on the huipils, or blouses, and narrow headbands.

Most of the weaving was done in soft cotton in brilliant colors, with an emphasis on red. The warps used were softer and finer than those commonly used by United States weavers, threaded double and sett very close.

Mary chose two other techniques to illustrate in the Bulletin. The first technique (*a*) shown in the bulletin was a simple pickup weave, and the effect could be either small and dainty or elaborate. It was a diamond pattern done on a 4-shaft, straight-draw threading. Mary wrote that if done in coarse materials and in many brilliant colors, the effect was gorgeous.

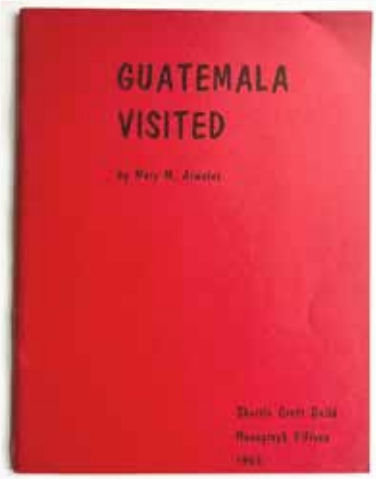
The second technique (*b*) was done with weft inlay, with three simple figures shown. Mary recommended bold effects created with the use of brilliant colors, using a coarse unmercerized cotton for the pattern and weaving with "dash and abandon." Mary detailed the weaving process, stating that the warp should be sett closer than for plain weave, the tabby weft should be coarser than the warp, and the pattern material should be coarser yet. The wrong side of the fabric shows a plain tabby with a hint of the pattern in places. Here are a couple of examples that I wove on a backstrap loom, using embroidery floss for the pattern (see figure 1).

Figure 1: Woven inlay samples. Photo by M Wilson

Mary wrote that this weave is not unique to Guatemala—many examples came from Mexico as well.

In the June issue, Mary continued exploring the Guatemalan weaves, calling them an extremely frivolous form of weaving. She included these weaves because she didn't want to let beauty, gaiety, or kindness die during the war time.

Working from the same sample collection sent to her in May, she described the headcloths, or tzutes, and the huipils, or blouses. The headcloth was done on a warp of bright yellow with red borders, and it included rows of zigzag and diamonds in the embroidery weaving or inlay as described above. The huipil was woven in three strips, with the center one elaborately ornamented—some bands with figures of birds, donkeys, or people done in bright colors and some with leno lace and plain weave and inlay. Mary included sketches of the inlay figures. She described the ideal weft material as a new soft-spun 20/6 cotton by Lily Mills and recommended strands of two or three ends for inlay. She wrote that this new cotton was exactly what the weavers had been asking for, especially because linens, silks, and rayons were essentially off the market during the war years. She indicated that these shortages could spur weavers to learn more and develop new uses for these new soft-spun cottons.



Shuttle Craft Monograph 15. Screen shot by M Wilson

Mary did travel to Guatemala in 1946 and published a monograph from her travels: *Guatemala Visited,* printed in 1946 and 1965. It can be found in the Guild library. Some copies came with woven samples that can be seen on Handweaving.net. One of the samples is included in the Guild's collection and is seen here.

—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 June, date and place to be announced. The topic of discussion will be weaving curtains from the May 1932 and May 1933 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
June 2026	Drapes and curtains	May 1932; May 1933
August 2026	Christmas weaving, long warps, and Crackle drafts	October 1930; October 1931