

# THE WEAVER'S BAG



Mary Meigs Atwater  
Weaver's Guild

APRIL • 2026

## What's Happening

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

**APRIL 9–11:** Sashiko-Ori Weaving 3-day workshop, by Beth Ross Johnson

**APRIL 11:** Weaving Progress Study Group on Zoom, 2:00 p.m.

**APRIL 14:** Rigid Heddle Study Group, Sonya Campana's home, 6:30 p.m.

**MAY 14:** Guild Challenge Reveal

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

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 one of Connie Denton's faux ikat rigid heddle woven scarves demonstrated by her at the Guild meeting in March.



## April Guild Meeting—Catching Fire: Flammé Ikat Textiles from France and Spain, by Beth Ross Johnson

Thursday, April 9, 6:30 p.m., South Valley Unitarian Universalist Society, 6876 Highland Drive

In January, we had the pleasure of learning about Japanese Folk Textiles on Zoom with Beth Ross Johnson. For our April meeting, Beth will share her knowledge and research into Flammé Ikat Textiles of Europe. These textiles were produced at the end of the 17th century, as inspiration from the Silk Road found its way into European textile centers. Beth will share with us how these designs were interpreted and developed into Flammé Ikat Textiles and how some of them thrive even today. This will be an in-person presentation as Beth will be here teaching a workshop on Sashiko-Ori.

Beth Ross Johnson is a weaver and teacher who lives in Black Mountain, North Carolina. She has had a lifelong fascination with Asian art and Japanese textiles and has studied ikat weaving, dyeing, and sakiori rag weaving with master weavers in Japan. She has also studied the ikat traditions of Europe and woven structures such as sashiko-ori and kasurii-ori.

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—The Hidden Value of Lousy Weaving

We take beginning weaving classes, or read beginning weaving books. We join guilds, and swap tips with other weavers. We take workshops and subscribe to magazines. We spend the first five years of our weaving journeys not quite sure that we really know how to warp. We settle on a handful of techniques that mostly work for us, sort of. Yet we're told there are other ways—trapezes, warping paddles, reels.

Recently I invited Anthropic's artificial intelligence tool Claude Cowork to analyze a series of notes I'd written over the past three years. This artificial intelligence tool is often used to identify and streamline routine tasks, or to summarize a set of documents. My notes ranged over a bunch of my recent activities—everything from travel to aging parents to remodels to weave structures. Claude noodled around and suggested that I should take to heart the maxim that "Workflow must be earned." Claude elaborated, "You find out what you actually need [in your weaving process] by doing it in a clunky way for a while and then noticing where the friction is." As in—each of us must learn what works for us. The only way to find out what works for you is to try a bunch of things, and see what suits you, your yarns, and this project.

Put another way, there's not much point in over-hesitating, or over-thinking, because the way to figure it out is by going through it and paying attention to the pain points. As if the gazillions of available tools and techniques didn't make it obvious that "different strokes work for different folks." If warping (or whatever weaving process you're currently struggling with) wasn't a creative act of personal preference, there would only be one way, and we'd all swear by it.

This work of discovery takes a bit of courage. It demands that we plunge in, and try some things that might not work out. Time and yarn might be wasted, and it can be hard to give ourselves that freedom. But as Oliver Burkeman has written in *Four Thousand Weeks: Time Management for Mortals*, "The freedom to suck without caring is revelatory." You'll learn things about warping, and maybe about yourself.

—Sarah Marsden, President

## Great Basin Fiber Festival



The Great Basin Fiber Festival will be held on April 16, 17, and 18 at the Western Sports Park in Farmington. Many fiber arts classes are available, including two basket classes taught by

Connie Denton and three spinning classes taught by Jill Dahle—both members of our Guild! There is also a class on weft pile techniques by Dawn Ahlert. And there are two days of wonderful vendors. You can sign up now at the festival website: <https://www.gbfa.org/>

The Guild has a booth at the festival, where we share information about weaving and the Guild and do demonstrations. If you are interested in volunteering for a two- or four-hour shift, please contact Julie Guiney at [outreach@mmawg.org](mailto:outreach@mmawg.org).

## Salt Lake Weaving Studio

At the Salt Lake Weaving Studio, two beginning weaving classes will begin in April:

Deanna's **Beginning Weaving Class** is not only great for brand-new weavers, but it will also help weavers who are a little rusty to gain the confidence to move ahead on their weaving journey. This class begins on Saturday, April 18, and continues on Mondays, April 20 to May 18.

Prepare to take your rigid heddle loom on vacation for some relaxing weaving time. The **Beginning Rigid Heddle Class**, taught by Catherine, is April 29, May 6, and 13.

Other classes include **Everyday Placemats—a Stashbuster Project; Make A . . . Needle Felted Flower; and Technique Series—Weaving Lace.**

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

—Catherine Marchant and Deanna Baugh

## Book Review

*Weaving Iridescence: Color Play for the Handweaver*, by Bobbie Irwin



The beauty of a peacock tail feather, a mother-of-pearl shell, or an oil slick displays natural iridescence. Although there are many examples of iridescence in nature, it is also recorded that this color play has been woven for centuries.

The author of this book, Bobbie Irwin, is an educated geologist, who takes a very scientific approach to describing how light plays with handwoven yardage. She explains how light waves reflect or diffract and how our brains interpret what the eyes transmit.

Bobbie uses a wealth of examples of handwoven and manufactured fabrics to explain and debunk nine previously held beliefs on how to produce iridescent fabrics—for example, you must use “complementary colors,” “colors of the same value,” or “silk.”

Each belief is discussed separately and with clarity. Each belief could be a variable, and possibly by pushing one variable more, you could create different effects. For example, Bobbie presents iridescent fabrics woven with 8/2 cotton in unbalanced weave structures.

My favorite chapter is chapter 5, “Choosing Yarns.” She discusses several yarns—from silk, wool, and rayon to wire. She also presents a short chapter on color theory. She even includes a chapter on what is NOT iridescent. The final chapter presents five projects.

Check out the book from the Guild library for a different weaving experience.

—Cindy Schafer



## Guild Challenge— Discover a New Twill

The May meeting is almost here! I am looking forward to seeing how creative the Guild members have been weaving twills.

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 14 meeting.

—Jill Dahle

## 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

## 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](mailto:susanhainsworth@gmail.com).

## Summary of the March 12 Guild Meeting

The March 12 Guild meeting was held at the South Valley Unitarian Universalist Society, beginning at 6:30.

### Show and Tell

Multiple beautiful items were brought in this month. I've attempted to list all of them. I did not record people's names this time but will do so for the next meeting. Please forgive me if I've missed your project! In the future there will be a sign-up sheet for your name and project to include in further Guild newsletters.

- Double weave blanket in cobalt blue, woven on the weaver's father's loom, which was returned after years. This weaver is starting to weave again and this was her first project.
- Woven projects from sock yarn, including a gradient yarn and striped sock yarn.
- Inlay handtowel pattern made on a rigid heddle loom.
- Face masks and a twill for a neighbor in France.
- A hemp and silk woven picture, with help from the weaver's daughter to draw the picture.
- Baby blankets for twins, using two tones of turquoise cotton and a turquoise ribbon for binding.
- Tapestry inspired by a photo of the Colorado River. The weaver was focusing on weaving water and movement and brought the picture to show inspiration and color choice.
- Handpainted silk panels.

### Guild Business

The Guild has a booth at the Great Basin Fiber Arts Fair on April 17–18. Volunteers are needed for four-hour shifts or shorter as available. Signup sheets were passed around. Great Basin is a wonderful fiber event and is definitely worth visiting.

### Presentation

Our lecture for the evening was about creating Faux Ikat scarves on a rigid heddle loom, by Connie Denton. Connie started with the history of Ikat scarves. She brought in many books with history as well as beautiful scarves. This style of scarf is ideal for weaving on rigid heddle loom. It's simple to set up and there's less loom waste. She demonstrated rigid heddle loom techniques, including direct warping stripes and hybrid methods of color blocking by using variegated yarn. When using this method, it is important to choose palindromic yarn or hand-painted yarn with circular color patterns.

Connie demonstrated how to group the colors together on the warping board. This allows the color sequence in the warp to create patterns of stripes, similar to the traditional Ikat. She also demonstrated the use of a warping board to control tension while winding the warp on a rigid heddle loom.

Connie taught that when making a Faux Ikat scarf, we should lay out the skein of yarn and look at it, remembering this is an intuitive and creative process. It is important to design at the loom and make adjustments as needed. Interactive help was offered after the lecture so that people had hands-on experience with color blocking.

—Kimberly Davis



## Intermountain Weavers Conference News

The workshops for the 2027 Intermountain Weavers Conference have been announced! Check the list at [IntermountainWeavers.org](http://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.

As a board member I won't be able to take classes, which is a slight relief to me as I don't believe I'd be able to narrow my choices to just one!

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 IWC conference, which will be held in Fort Collins, Colorado, on July 6–10, 2027. It's worth joining now!


—Ellen Klomps, IWC Representative



## Mary Meigs Atwater Weaver's Guild of Utah

Follow us online:

 Mary Meigs Atwater Weavers Guild

 mmawg\_utah

**Guild website:** [mmawg.org](http://mmawg.org)

**The Weaver's Bag, April 2026 Vol. 74 No. 4**

## 2025–2026 MMAWG Board

**President:** Sarah Marsden ([president@mmawg.org](mailto:president@mmawg.org))

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

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

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

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

**Librarian and Equipment Coordinator:** Susan Hainsworth (801-860-6483, [susanhainsworth@gmail.com](mailto:susanhainsworth@gmail.com))

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

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

**Newsletter:** Susan Hainsworth (801-860-6483, [susanhainsworth@gmail.com](mailto:susanhainsworth@gmail.com)); Jane Ann Peters (801-205-1055, [janeannpeters@comcast.net](mailto:janeannpeters@comcast.net)); Maureen Wilson (801-485-5241, [SCstudygroup@mmawg.org](mailto:SCstudygroup@mmawg.org)); Nicole Lohman (715-491-1893, [nicoleelohman@gmail.com](mailto:nicoleelohman@gmail.com))

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

**IWC Representative:** Ellen Klomps (435-213-6100, [stringweaver@gmail.com](mailto:stringweaver@gmail.com))

**Guild Sale Coordinator:** Ann McKane (206-371-5814, [membership@mmawg.org](mailto:membership@mmawg.org)); Catherine Marchant (801-216-4722, [fibernbeads@gmail.com](mailto:fibernbeads@gmail.com))

**Outreach Coordinator:** Julie Guiney (435-640-2965, [outreach@mmawg.org](mailto:outreach@mmawg.org))

*Study Group Coordinators*

**Shuttle-Craft Guild Bulletins:** Maureen Wilson (801-485-5241, [SCstudygroup@mmawg.org](mailto:SCstudygroup@mmawg.org))

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

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

## Member Profile: Judith Harlin



I grew up in Salt Lake City and studied Art Education at USU. My first weaving class was in college (50!!! years ago), but early on I was exposed to fiber art by my mother, who taught me to sew, crochet, and knit.

My husband and I spent 30 years outside of Seattle and raised our three children there. While living in Utah and Washington, I taught middle school art. I volunteered in my children's elementary school developing an art docent program and spearheading several week-long art festivals. After our youngest child was in high school, I went back to teaching in a district choice school for home-schoolers. There I taught K–12 students in multiple

subjects, but mostly art. Our classes were blessedly small—no more than 12 students. I wish all public school classes could be that size! One of my favorite classes was Fiber Art for 4th through 6th graders. Our projects included knots, weaving, finger knitting, and punch needle mini-rugs. After I retired from teaching in public school, my daughter and I opened a home-based art teaching studio for students K–12 (and adults) we named Studio H. We taught together at Studio H for three years.

When my husband and I retired and moved to St. George, I joined classes at the St. George Weaving Studio taught by Sandra Sandberg. Sandra re-introduced me to weaving in 2017. I was inspired by a fellow weaver's tapestry displayed at the studio, so tapestry is what I decided to try. A full year and many weaving conversations later, I finally got my 15"x 66" tapestry cut off from one of the weaving studio's four-harness floor looms. This tapestry, "River of Drought," is inspired by an aerial view of the Virgin River near our home.

Since competing my large tapestry, I have woven rag rugs, linen projects (love the wiry feel), rep weave, twill variations, summer and winter, split-shed, and chimayo techniques. I am attempting to learn to spin—with lumpy results. I enjoy associating with fellow weavers and learning weaving history and techniques through MMAWG Guild meetings and workshops. I've attended three fun and inspiring IWC conferences in Durango, Logan, and Albuquerque. I also enjoy taking art and art history classes at Utah Tech. (Do you know you can audit classes at any Utah university as long as you are 62 years old for a minimal fee?) Additionally, I have the honor of housing the MMAWG St. George Branch's weaving library at my home.

For the last few years I've concentrated on the medium of pastel—producing portraits and landscapes. I completed a year of the new MFA program at Utah Tech. I find my interest in realistic pastel painting dovetails with my interest in the pictorial possibilities of tapestry. Tapestry is akin to painting. I love making my own cartoon for a tapestry design. (Did you know the term cartoon comes from tapestry designs?) Recently I finished a small wool tapestry woven on a Mirrix table loom, based on the Shaker heart-in-hand design (shown here). I also completed a cotton scarf with a repeated hand motif. The scarf was woven on a Wolf Pup loom using the split-shed technique as taught by Deborah Silver.



I prefer having several projects in different mediums going at once. That way I can go from one project with a problem to overcome to another project with smoother sailing for a bit, while I think through the problem. My next weaving project is a cotton receiving blanket for our first grandbaby due in July! I continue to work in pastel and have a gouache/pen and ink alphabet book in progress. I find working with fiber particularly therapeutic and restorative. It is wonderful to be able to participate in such an ancient, storied and multifaceted art form. There is always more to learn about fiber and weaving! And I've found weavers as a group to be friendly, generous, down-to-earth and fun!

—Judith Harlin

## Weaving Progress Study Group

**Next meeting: Saturday, April 11, 2:00 p.m., on Zoom**

The Weaving Progress Study Group met at Sonya Campana's home on Saturday, March 21, at 2:00. We were able to see Sonya's beautiful weaving studio and drool over her stash of yarns. We had a great discussion about how to take an idea for a project and figure out how to get the project on the loom. Many thanks to Sonya for hosting our group.

The next meeting will be on Saturday, April 11, at 2:00 on Zoom. (This is the second Saturday instead of the usual third Saturday because the Great Basin Fiber Festival is occurring on April 18.) We will also be discussing how to take a project from an idea to the loom—how to take a yarn or a weaving pattern or a project made by another weaver and figure out everything needed to get that project on the loom. Each person can come prepared to talk about their process in going from an idea to the loom, and they can bring ideas and techniques that have been helpful to them. People can also bring questions about problems they have encountered so that we can all share solutions.

Please contact Susan Hainsworth with any questions ([susanhainsworth@gmail.com](mailto:susanhainsworth@gmail.com)).

—Susan Hainsworth

## Rigid Heddle Study Group

**Next meeting: Tuesday, April 14, 6:30 p.m.**

Hello Rigid Heddle Weavers Study Group, In April, we will plan to meet in person at my home (address below). Bring your rigid heddle looms and we can have a "weave-in." This will be a great chance to see and maybe try some different rigid heddle looms.

I have limited space. Please RSVP to me if you are coming at [sonyacampana@gmail.com](mailto:sonyacampana@gmail.com). I want to make sure we have enough chairs.

8445 S. Top of the World Drive  
Cottonwood Heights, UT 84121

—Sonya Campana

## 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](mailto:membership@mmawg.org)) and ask for the current list. She will email the latest list to you.

## Shuttle-Craft Bulletins: Rep Weave

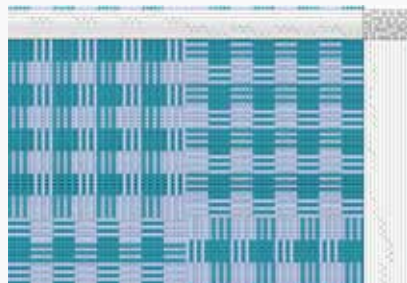
The Shuttle-Craft Bulletin covered in this article is from August 1942. This Bulletin is on the Guild website ([mmawg.org](http://mmawg.org)) under the Bulletins Tab.

In August 1942, Mary Meigs Atwater wrote about rep weave, but not the rep weave we think about today. This rep weave was warped faced, as it is now, but it was woven in wool and with a coarse weft only, not a combination of thick and thin as the one shown here. Mary thought that it was best suited for upholstery fabric, being firm and practical. It was wartime in 1942, and Mary wrote that it could be woven in cotton because wool was hard to come by in those years.

She mentioned a cord weave that could also be used for upholstery. She defined it as the reverse of rep weave, made up of a coarse warp, set far apart, and a fine weft, covering the warp completely—that is, weft-faced.

She found plain rep weave that has only one color in the warp to be uninteresting. She wrote that it could be made more interesting by using bold-colored stripes in the warp, especially in fabrics for porch furniture or camp chair upholstery.

Mary included several rep weave variations in the Bulletin, calling them figured rep weaves that modify the texture enough to relieve the “ribbiness” of a plain rep. These variations are draft *a*, a Swedish rep weave to be done in a solid color; draft *b*, a Bronson rep threading; and draft *c*, something new that Mary experimented with in a Lily Mills Company soft twist cotton yarn sett



Draft c SCB 8 1942, 2 color 2-way rep weave shown as a balanced weave.



Draft c SCB 8 1942, 2 color 2-way rep weave shown as a warp faced weave.



Rep weave sample, photo by MWilson

at 45 ends per inch. For reference, Rosalie Neilson in a workshop on rep weave recommended setting 5/2 cotton from 36 to 40 ends per inch, and Kelly Marshall, in her book *Custom Woven Interiors: Bringing Color and Design Home with Rep Weave*, recommends setting 5/2 perle cotton at 48 ends per inch.

Mary called draft *c* a two-way rep or a rep cord weave, developed after many hours of threading and slewing, rethreading and resleying. It is done in one color and alternates squares of rep and cord (see accompanying figure). When woven in more colors, either in the warp or weft, interesting effects result.

If two colors, light and dark, are used for the alternating figures, a log cabin pattern is obtained. The two drawdowns shown here in a balanced and warp-faced figure give an idea of what this might look like.

It is difficult to get an accurate impression of what the weave will look like, so woven samples are recommended.

Mary gave more warp and weft color options for each figure and suggested that any two-block pattern could be woven in this manner, such as a Summer and Winter draft from the *Shuttle-Craft Book*.

A warp sett at 45 ends per inch and 12 threads per figure produces a heavy fabric. For something lighter, Mary suggested using a warp sett at 40 ends per inch with 8 warp threads to the unit and weaving 4 weft shots for each figure. She wrote that this fabric would be more suitable for a bag. She recommended the two-way rep weave for belts, table mats, and runners and suggested that carpet warp sett at 30 ends per inch could be used as well.

For rigid heddle weavers, Gist Yarn has a guide for weaving standard rep on rigid heddle looms at this link: <https://www.gist yarn.com/blogs/how-to-weave/rep-weave-on-the-rigid-heddle-a-beginners-guide>

—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 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](mailto: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

