THE WEAVER'S BAG

Mary Meigs Atwater Weaver's Guild

NOVEMBER • 2026

What's Happening

OCTOBER 26–FEBRUARY 8: Zoom Fiber Works Study Group, with Robyn Spady, Mondays at 7:00 p.m.
NOVEMBER 5: Guild Challenge Intro., by Libby Ellis and Connie Denton
NOVEMBER 10: 7:00 p.m. on Zoom, Rigid Heddle Study Group
NOVEMBER 14: 2:00–4:00 p.m., Guild Library Open House, Susan Hainsworth's home
NOVEMBER 21: 2:00–4:00 p.m., Weaving Progress Study Group, Susan Hainsworth's home
DECEMBER 17: Guild Christmas Party at Mimi Rodes's home
JANUARY 14: Zoom, African Textiles, by Cael Chappel
FEBRUARY 11: Presentation on Mary Atwater, by Maureen Wilson and Susan Hainsworth
FEBRUARY 13: Jazzy Junk Sale and Swap
FEBRUARY: Bonus Zoom Meeting, TBD
MARCH 4–6: Rigid Heddle Workshop, by Deanna Baugh
MARCH 11: Creative Process Discussion Panel
APRIL 8: Weaving by Design, by Kelly Marshall
APRIL 8–10: Revelations in Rep Workshop, by Kelly Marshall
MAY 13: Guild Challenge Reveal
JUNE: meeting TBD

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

November Guild Meeting—Guild Challenge Introduction, by Connie Denton and Libby Ellis

Thursday, November 5, 2026, 6:30–8:30 p.m..
South Valley Unitarian Universalist Society, 6876 South Highland Drive

Our November meeting will be on Thursday, November 5th—one week early! Connie Denton and Libby Ellis will present the Guild Challenge for this year. The Challenge is "Stripes, Plaids, Tartans, and Checks." The Challenge pieces will be presented at the May Guild meeting.

Striped and plaid fabrics are likely as old as looms are. What makes stripes and plaids so appealing to weavers is their built-in versatility. Those intersecting stripes in both warp and weft offer lots of opportunity for fun structure and color combinations. Come prepared for lots of inspiration, history, fabrics, and demonstrations. If you just want inspiration about how to use stripes in weavings or you've always wanted to weave a tartan, this a great opportunity to get started!

Show and Tell will begin at 6:30, with the business meeting and presentation beginning at 7:00.

—Connie Denton and Libby Ellis

President's Message: The Worldwide Weaving Web

Do you ever pause to think about where your weaving materials come from? There are so many people responsible for my weaving.

Yarns come first to mind: the farmers, ranchers, and herders that generate the fibers (not to mention the plants and animals) begin the process. The shearers and the engineers that developed harvesting and processing equipment played their roles over generations. Transport drivers, auctioneers, dyers, spinning mills, and hand dyers and spinners step up at just the right moment, and then the marketers let me know about the cornucopia of available yarns. Shopkeepers, online websites, credit card processors! You get the idea.

Looms, shuttles, reeds, and bobbins come through a similar pipeline, although they rely on completely different skills. We also need lumber yards, woodworkers, plastics engineering for bobbins and doodads, and metallurgy for reeds. Skills from a range of areas—most of them serving multiple end uses—come together in a tidy Venn diagram to deliver a plethora of tools from which I choose.

All of these skills have been honed over millennia alongside weaving (except maybe for the plastics). Teachers have passed their knowledge along through communities over the ages, forging detailed bodies of knowledge in all these areas. Each craft has encouraged and delivered performance feedback used to refine all these skills in a virtuous cycle.

This cycle loops through my small, cluttered weaving studio. The history and the enormity of the WWW just blow my mind.

—Sarah Marsden, President

Buddy System

We are pleased to announce a new system that we hope will help new members discover and keep track of the many wonderful programs and services the Guild has to offer. The Buddy System will connect newer members directly with a more experienced Guild member. It will also provide newer members with a friendly face at Guild meetings—someone they can reach out to with questions. The buddy can act as a mentor for around six months, or as long as you both want.

If you are interested in being a buddy and have been a member of the Guild for at least two years, or if you are a relatively new member and wish to have a buddy, please contact Phyllis directly.

—Phyllis Mandel

November Meeting Summary

We had an excellent Guild meeting on Thursday, October 8, with Show and Tell, Guild business, and guest presenter Rebecca Smith.

Show and Tell

The group shared a vibrant range of handmade work that celebrated experimentation, creative problem-solving, and learning from one another.

Connie Denton—Ice-dyed and naturally dyed weaving samples and a double-wrapped clothesline-and-linen project. Phyllis Mandel—Rayon chenille twill scarf and tips on finishing chenille fringes. Sonya Campana—Twice-woven rug with handmade chenille weft, plus a rag rug. Julie Guiney—Friendship towels with pattern and warp-color variations. Mimi Rodes—Handwoven blanket made with gray weft and handspun yarn. Kimberly Davis—Wall hanging with botanicals. Kc Davis—Flax vessel lamp shade with flowers and metallic yarn. Deanna Baugh—Translucent flax vessel made with linen, blue silk, and Angelina fiber. Ellinor Petersen—Alpaca shawls and blankets, a patterned rug, and a cotton baby wrap. Gale Grover—Woven silk samples intended for clothing. Adam Horrocks—Woven and sewn bags and three-dimensional weaving samples. Sunny Cate—Crackle weave and plaid towels.

Guild Business

Beth Cobb presented a summary of Guild expenses. She explained that a major revenue source for the Guild is membership dues and asked people to please pay their membership dues, which go toward enhancing the Guild experience. The board approved grants for the Salt Lake Weaving Studio and the Intermountain Weavers Conference. The Guild is roughly breaking even for the year, with about $32,000 in assets. Members also heard about the new membership system, which is simplifying dues and workshop payments. Phyllis Mandel explained the Guild's new buddy system, which will pair newer members with experienced members who can help them feel welcome and stay connected. If you'd like a buddy, please contact Phyllis.

Presentation

Rebecca Smith's lecture traced her development as a weaver, from rug weaving to tapestry and eventually to transparency weaving. Tapestry allowed her to explore color, landscapes, and petroglyph-inspired imagery. She later began making freestanding sculptural tapestries with beads and wire, experimenting with how light could pass through her work and how materials could help it hold its shape.

Surfacing, Rebecca Smith

Transformation, Rebecca Smith

Rebecca described transparency weaving as an open ground weave with inlay that creates designs while allowing light through. Unlike traditional tapestry weaving, which is generally dense and opaque, transparency weaving makes openness and light part of the design. Inlay creates areas of greater opacity, and varying its thickness and spacing produces changes in density and transparency. Rebecca traced transparency weaving to Scandinavian "half tapestry" approaches and distinguished it from both tapestry and related methods such as Theo Moorman's tie-down technique and Frida Hansen's transparent tapestry.

In our three-day workshop with Rebecca Smith, we had an amazing experience practicing and learning these new skills. Please bring your transparency weavings to Show and Tell for the next Guild meeting. Thank you, Guild, for sponsoring such an incredible workshop.

—Kimberly Davis

Joining the Guild

To join the Guild, send $30.00 ($35.00 to receive the newsletter by mail) to Beth Cobb, 3157 South 2850 East, Millcreek, UT 84109, or go to the Guild website, where you can join using a debit or debit card. Checks should be made out to MMAWG. Please include a completed membership form available at mmawg.org/uploads/1/5/2/1/152161974/2026mmawgmembershipform.pdf.

To join the Guild e-mail list, contact Susan Hainsworth, (801-860-6843).
Guild website: mmawg.org

Guild Library Open House

There will be a Guild library open house on Saturday, November 14, 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!

Rigid Heddle Study Group

Next meeting: November 10, 7:00 p.m., on Zoom

The next Rigid Heddle Study Group will be held on Zoom on Tuesday, November 10, at 7:00 p.m. I will send out the Zoom link in the week before the meeting. The study group is a support group for rigid heddle weavers, where we will be discussing our latest projects and any other questions the group may have in regards to current or past projects.

—Sonya Campana, Rigid Heddle Study Group Coordinator

Weaving Progress Study Group

Next meeting: November 21, 2–4 p.m.

The next meeting of the Weaving Progress Study Group will be on Saturday, November 21, from 2:00 to 4:00 p.m, at my home in Centerville. We will be discussing rug weaving. Please bring handwoven rugs to discuss and your questions about rug weaving. I have 12 handwoven rugs on my floors and more to show, and I will bring out the wonderful rug weaving books in our library. This should be a colorful and inspiring meeting.

—Susan Hainsworth, Weaving Progress Study Group Coordinator

BACKGROUND PHOTO

Striped cotton dish towel woven by Susan Hainsworth.

Intermountain Weavers Conference News

2027 IWC Conference on July 6–10, 2027

The workshops for the 2027 Intermountain Weavers Conference have been announced! The conference will be held in Colorado Springs, Colorado, on July 6–10, 2027. Check the list of workshops at intermountainweavers.org/workshops.html 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 are 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, so it is worth joining now!

IWC Zoom Classes

IWC has four wonderful Zoom classes scheduled and open for registration. There are two new classes by Robyn Spady in December 2026 and January 2027. Be sure to sign up early for the classes to reserve your slot. All of the classes will be recorded, and a link to the recording will be sent out to the registrants about two days after the class. The link will be valid for two weeks after the class.

Paper Weaving, by Molly Elkind—November 7 and 14, 2026, 2:00–4:00 p.m.
Edge Finishing Techniques, by Deborah Jarchow—November 18, 2026, 6:30–8:30 p.m.
Creative Closure Ideas for Garments without Invasive Buttonholes, by Robyn Spady—December 16, 2026, 7:00–8:30 p.m.
Great Weaves for Color and Texture, by Robyn Spady—January 13, 2027, 7:00–8:30 p.m.

You must be a member of IWC to register. Register on-line at intermountainweavers.org. Class sizes are limited.

—Ellen Klomps, IWC Representative

Guild Challenge—Stripes

This year's challenge is S T R I P E S. For those new to the Guild, this means that from now until May of 2027, we incorporate stripes into one or more weaving projects. May's Guild meeting will be the time to "unveil" our weavings.

While it may sound like a rather basic idea, stripes take many shapes, forms, textures, patterns, and colors. When you contemplate your next project, from where do you gather your inspiration? From *Handwoven* articles? From *Weft* magazine articles? From each other at Guild meeting show-and-tells? From Marguerite Davison's pattern book? I find myself taking snapshots of stripes everywhere I go these days—whether in line at the grocery store, out in nature, or in a friend's home (while drooling over their linens).

Connie Denton and I will be sharing ideas for you to consider at the November 5th Guild meeting. Meanwhile, be on the lookout for gorgeous stripes, plaids, and tartans. They are all around you. It's not too early to get going.

Because, it's the year of S T R I P E S.

—Libby Ellis, Guild Challenge Coordinator

Mary Meigs Atwater Weaver's Guild of Utah

Follow us online:
Mary Meigs Atwater Weavers Guild
mmawg_utah

Guild website: mmawg.org

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2026–2027 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: Adam Horrocks (801-520-1521, membership@mmawg.org)

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Librarian and Equipment Coordinator: Susan Hainsworth (801-860-6483)

Hospitality: Joni Moerman (801-824-0515)

Newsletter: Susan Hainsworth (801-860-6483); Jane Ann Peters (801-205-1055); Maureen Wilson (801-485-5241, SCstudy group@mmawg.org)

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

IWC Representative: Ellen Klomps (435-213-6100)

Guild Challenge: Libby Ellis (801-541-3722,)

Guild Sale Coordinators: Lynette DiRaddo (719-651-8899); Carolyn Chen (646-479-5343)

Guild Exhibit Coordinator: Sunny Cate (801-589-3393)

New Member Support: Phyllis Mandel

Outreach Coordinator:

Study Group Coordinators:

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

Rigid Heddle: Sonya Campana (801-707-8356,)

Weaving Progress: Susan Hainsworth (801-860-6483)

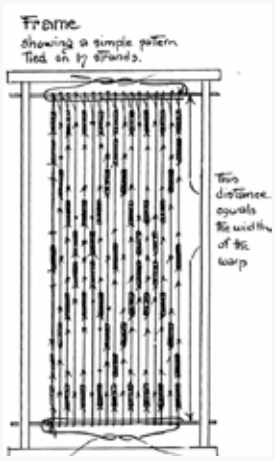
Shuttle-Craft Bulletins: Weaving Jaspé

The Shuttle-Craft Bulletin covered in this article is from March 1943. This Bulletin is on the Guild website (mmawg.org) under the Bulletins Tab.

In March 1943, Mary Meigs Atwater wrote of her experiments with weaving resist-dyed warp and weft patterns. She said that this practice came from Peru, Guatemala, and other countries.

She mentioned that the weaving threads were dyed using a resist made up of threads wrapped on the yarns to protect them from the dye. Mary documented that the practice was called "ikat" in Peru and "jaspé" in Guatemala. Mary preferred the term jaspé as she thought it nearer to home and less cumbersome than "tie-dyeing." One could use the resist on the warp or the weft threads. She thought that resist-dyeing the weft seemed more practical given the equipment used by Guild weavers.

Here is a photo of a weft-dyed piece woven by Renee Page from our Guild (at right).



Spool rack illustration by M. Atwater, modified for resist dyeing.

Mary explained that the weft material must first be stretched on a frame. She used her spool rack, using only two of the spool rack's wires, which were set at a distance equal to the width of her intended warp. See her illustration from the Bulletin shown here (left). She wrote that it is important to be exact in this because the pattern will not register correctly if the weft material is wound too long or too short. I have also read that one can weave a sample and mark the selvedges with a permanent marker, then unweave it and measure the distance between the marks for the width of the weft material. As Mary noted, sampling is required.

Weft-dyed fabric woven by R. Page.

For Mary's experiments, she started with a rag weft, cut narrowly. She wrote that there was a pattern when she wove it, but the thing was still "just a rag rug," and she considered it hardly worth the trouble. She switched to a cotton rug yarn that she said gave better results. She tied the resist areas of the weft with the same yarn. She provided illustrations showing how to make dot areas and larger dash sections with the resist. She tied off the ends of the weft material, removed it from the wires, and dyed it. She then rinsed and dried the yarn and removed the wrapping, taking care not to cut the dyed weft yarn. She recommended weaving the material in a weft-faced weave, spacing the warp widely to allow for this.

She wrote that in most of the Guatemalan pieces, the jaspé effect is not typically an all-over pattern but is done in stripes set off by stripes of brilliant colors. She thought that this would have a livelier effect and save time.

Although she advised that the measurements of the weft length be exact, Mary noted that to add some mystery to the woven piece and tone it down, one could weave the dyed weft a little off-center so that the resist areas do not line up exactly. This would produce smaller plain blocks with some shading on either side.

Mary also tried weaving with commercially space-dyed yarns to achieve a similar effect without as much trouble. She could not produce figures because the dashes were too long, but she got a pleasing effect that could be used for bags, drapes, and other articles. She alternated stripes of plain white with the space-dyed weft. She thought that the space-dyed yarns in pale colors were not interesting, and she preferred material of strong colors. She noted that a solid color that is the same as one of the space-dyed colors could be used instead of white. I think that many of us have tried the space-dyed yarns for weft and warp with varying degrees of success.

For more information on weaving with resist-dyed yarns, see *Ikat: The Essential Handbook to Weaving Resist-Dyed Cloth,* by Mary Zicafoose. There are some beautiful examples of Guatemalan Jaspé weaving on the Cloth Roads website: clothroads.com/jaspe-guatemalan-resist-dyed-handwoven-cloth/

—Maureen Wilson, Shuttle-Craft Bulletins Study Group Coordinator

The Shuttle-Craft Bulletin Study Group

The 2026–2027 Guild year meeting schedule and details for the Shuttle-Craft Bulletin Study Group are presented below. The next meeting will be held in December at Ann McKane's home, date to be determined. Please contact Maureen Wilson if you need her address. The topic of discussion will be drafting from Egyptian and African weavings from the August 1932 and February 1934 issues. We'll hold an optional ornament exchange as well.

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, let Maureen Wilson know.

Meeting Date	Topic	Bulletins
December 2026	Drafting from Egyptian and African weavings	August 1932; February 1934
February 2027	Pillows	September 1932
April 2027	Weft-faced and other rugs	November 1932; August 1934
June 2027	Loom setup and adjustments; Yarn setts	May 1932; May 1933
August 2027	Business of weaving	April 1933