



Show & Tell

Jan 2021

CODE OF CONDUCT

Our guild offers a safe and welcoming environment to listen, learn, and share ideas. To this end, we ask participants to not operate a motor vehicle while attending our guild meetings and events remotely via Zoom.



Contributors

- Carol Wood
- Elisa Caporale
- Evelyn Ray
- Gail Gondek
- Johanna Li
- Katy Clements
- Ria Koopmans
- Susan Weltman
- Vandana Jain
- Vicki Aspenberg

Evelyn Ray

Wedge Weave

Title of Piece: Waves

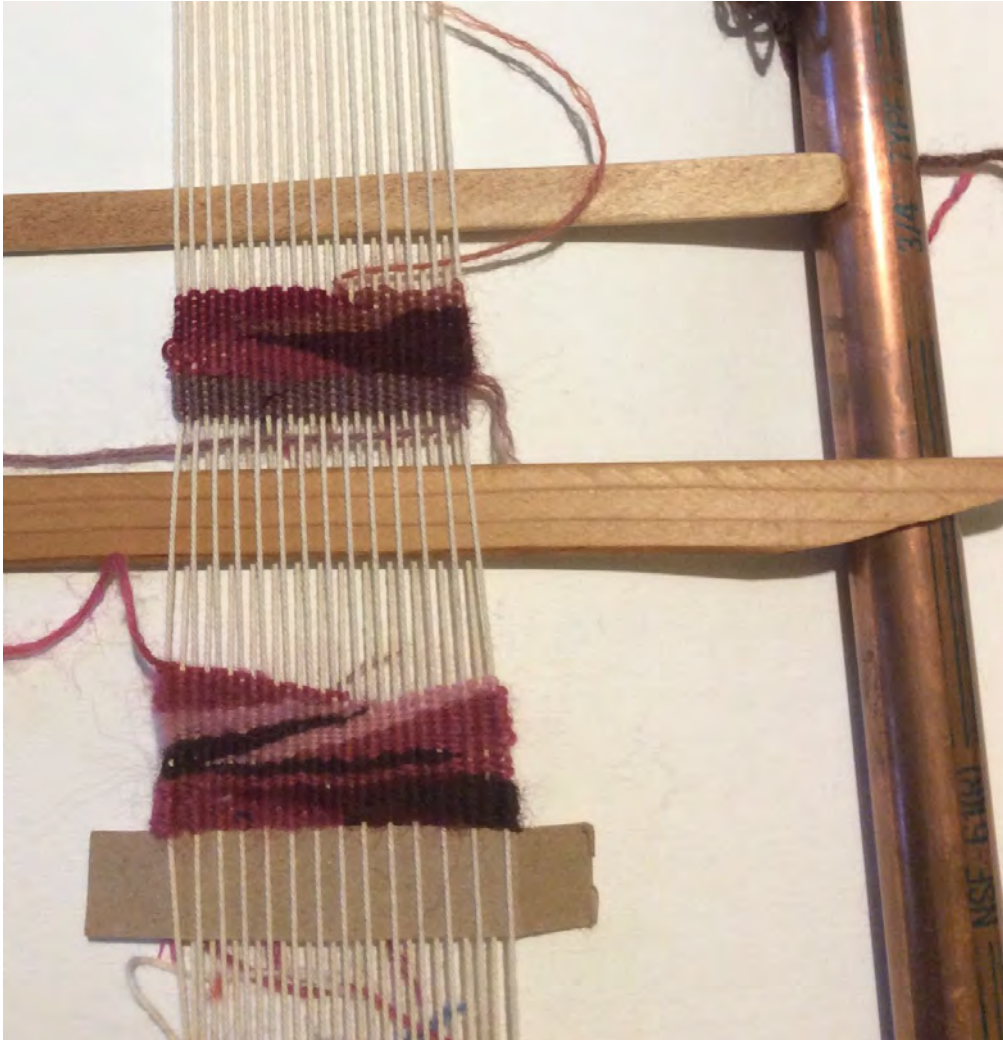
Yarn used: wool

Colors: white, light blue, dark blue



Elisa Kessler Caporale

Wedge Weave



Vandana Jain

Wedge Weave



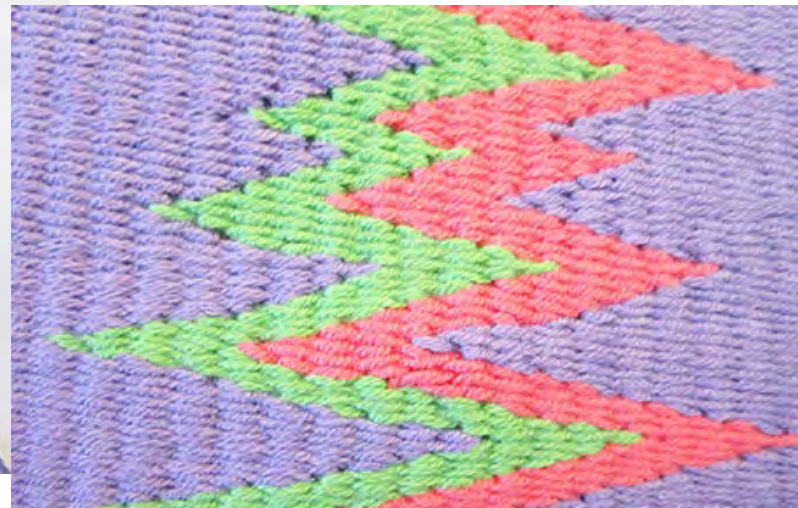
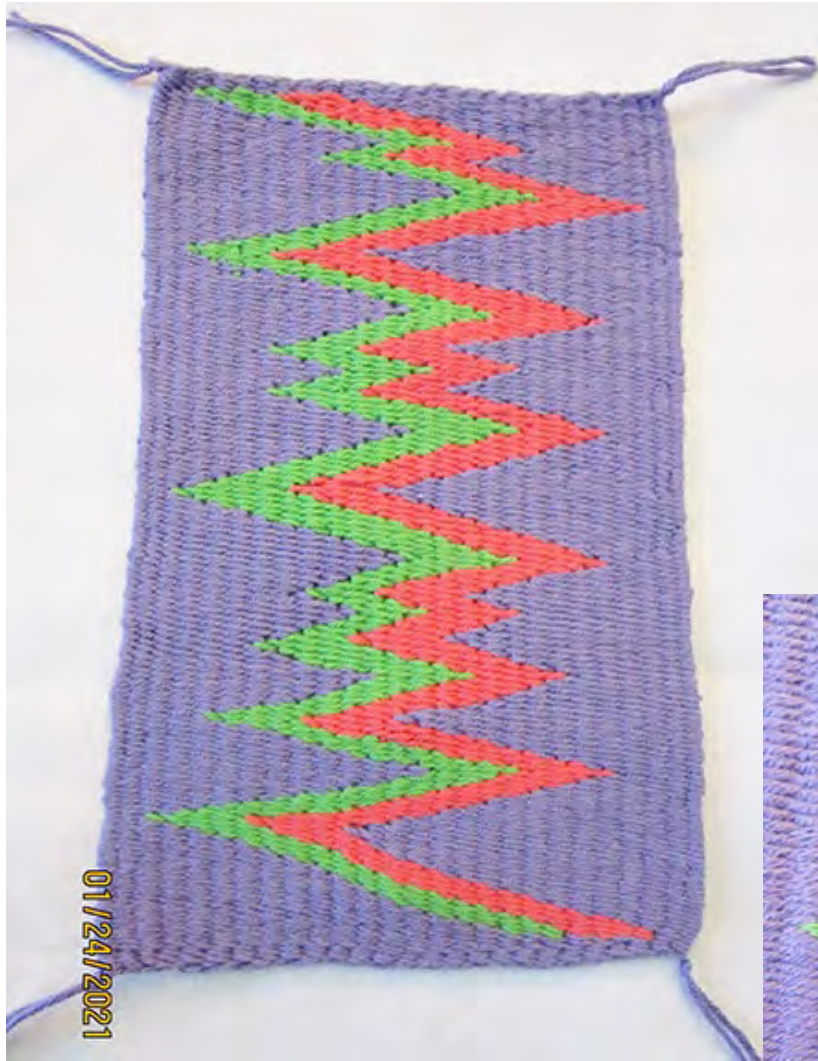
Johanna Li

Wedge Weave



Ria Koopmans

Wedge Weave



Carol Wood

Doubleweave



Susan Weltman

Deflected Doubleweave

Zephyr (wool and silk)

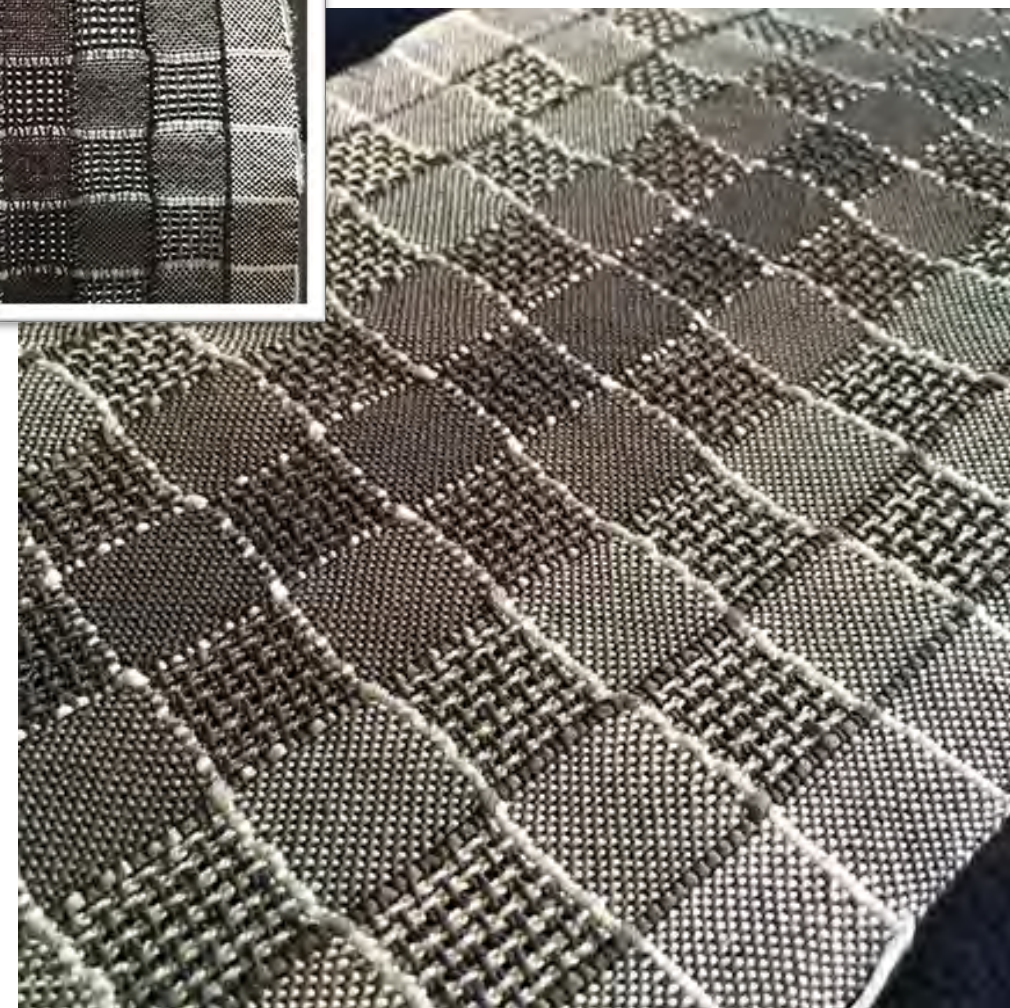
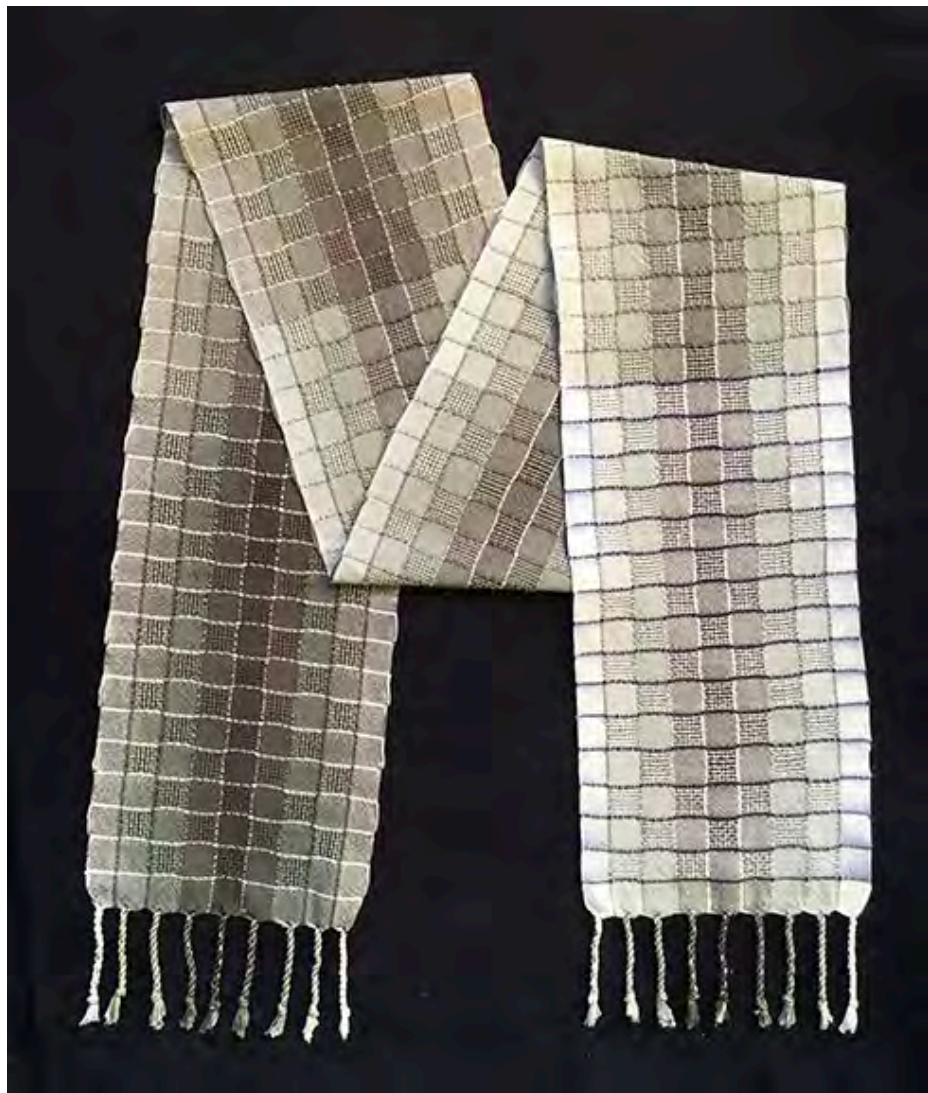
4-harness,

20 epi



Katy Clements

Huck Lace Window Scarf



Vicki Aspenberg

Violet Protest Tapestry

Size: 8"/8"

Warp: 12/6 Cotton Seine Twine, 8 epi

Weft: Faro (single strand of wool), 4
strands used in bundle



Gail Gondek

Inkle loom bookmarks





Show & Tell

Feb 2021

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Contributors

- April Cantor
- Barbara Trelstad
- Carol Steuer
- Carol Wood
- Gail Gondek
- Katy Clements
- Michele Burke
- Sally Orgren

Katy Clements



April Cantor



Gail Gondek



Michelle Burke



Barbara Trelstad



Sally Orgren

Pulled Warp Purse

5/2 cotton warp, 5 color rotation, sett 12 epi, 10" wide

1" fabric weft. Plain weave

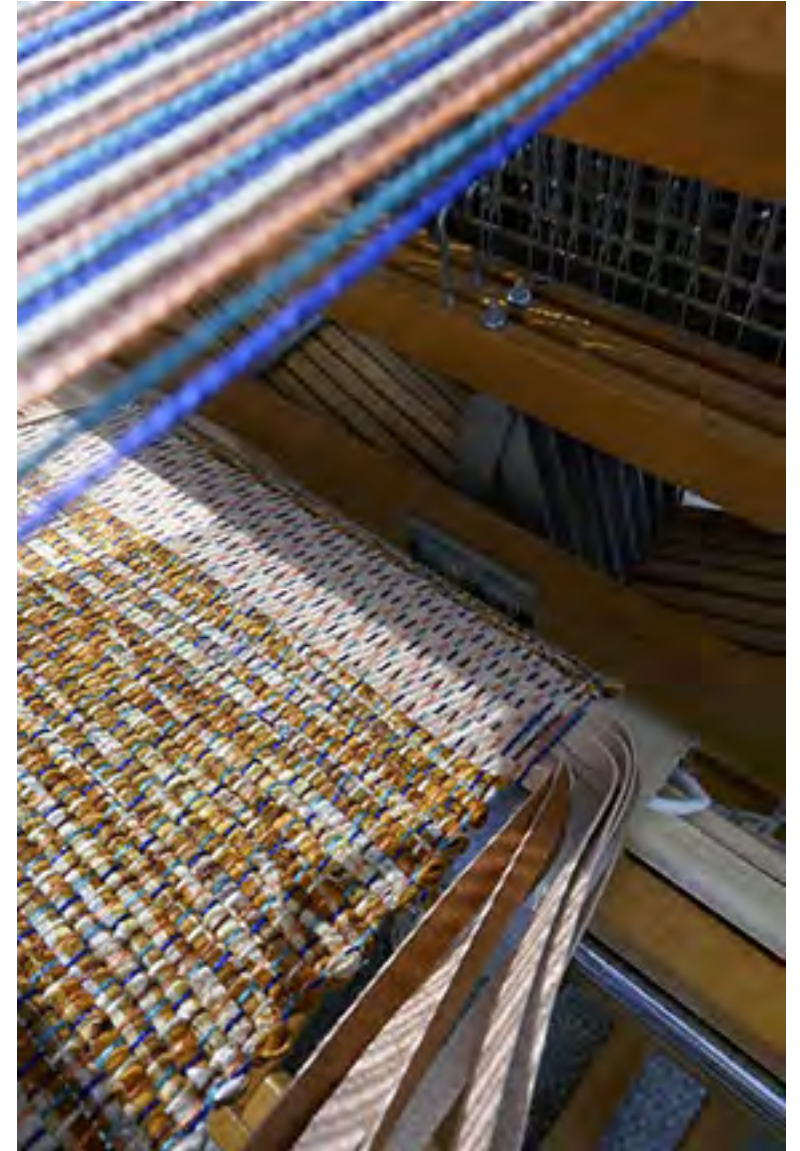
Eight 1/4" pleather strips @ 54" long for the bottom of bag



Finished purse & strap, braided from six 1/4" pleather strips

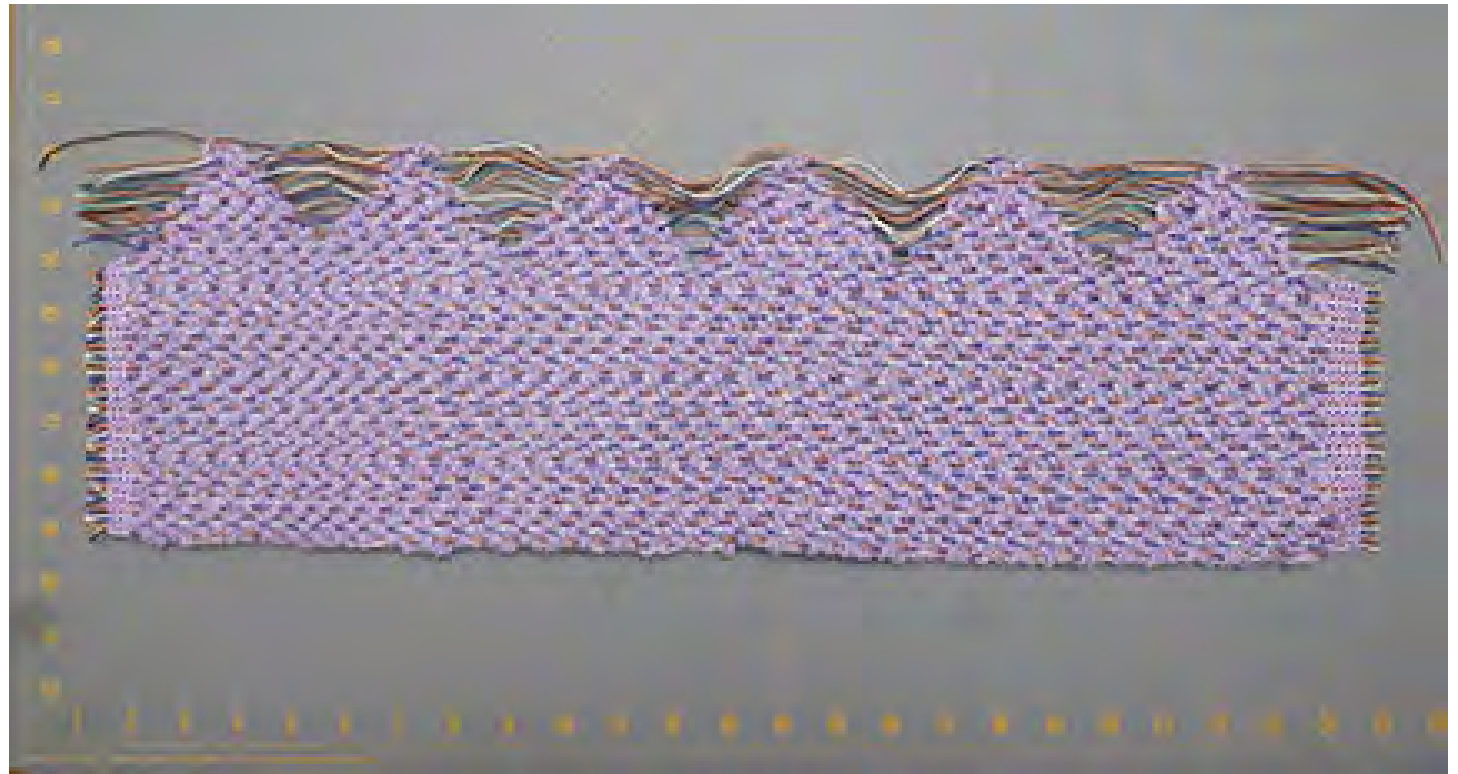


shaping the flap with white scrap that is removed later



pleather weft strips are set aside while weaving to be braided later

Sally Orgren



The two hats are made from the same warp as the purse.

The voided areas are to be pulled off loom to shape the hat.

The weft is bulky knitting yarn in an acrylic with wool blend (blue), or with alpaca (lilac).

Carol Wood



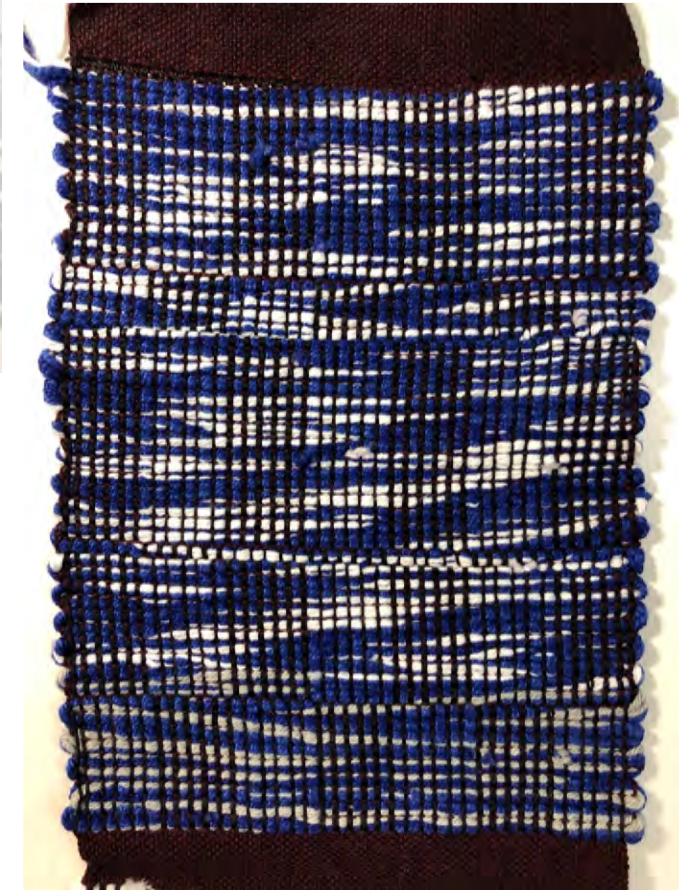
Carol Steuer



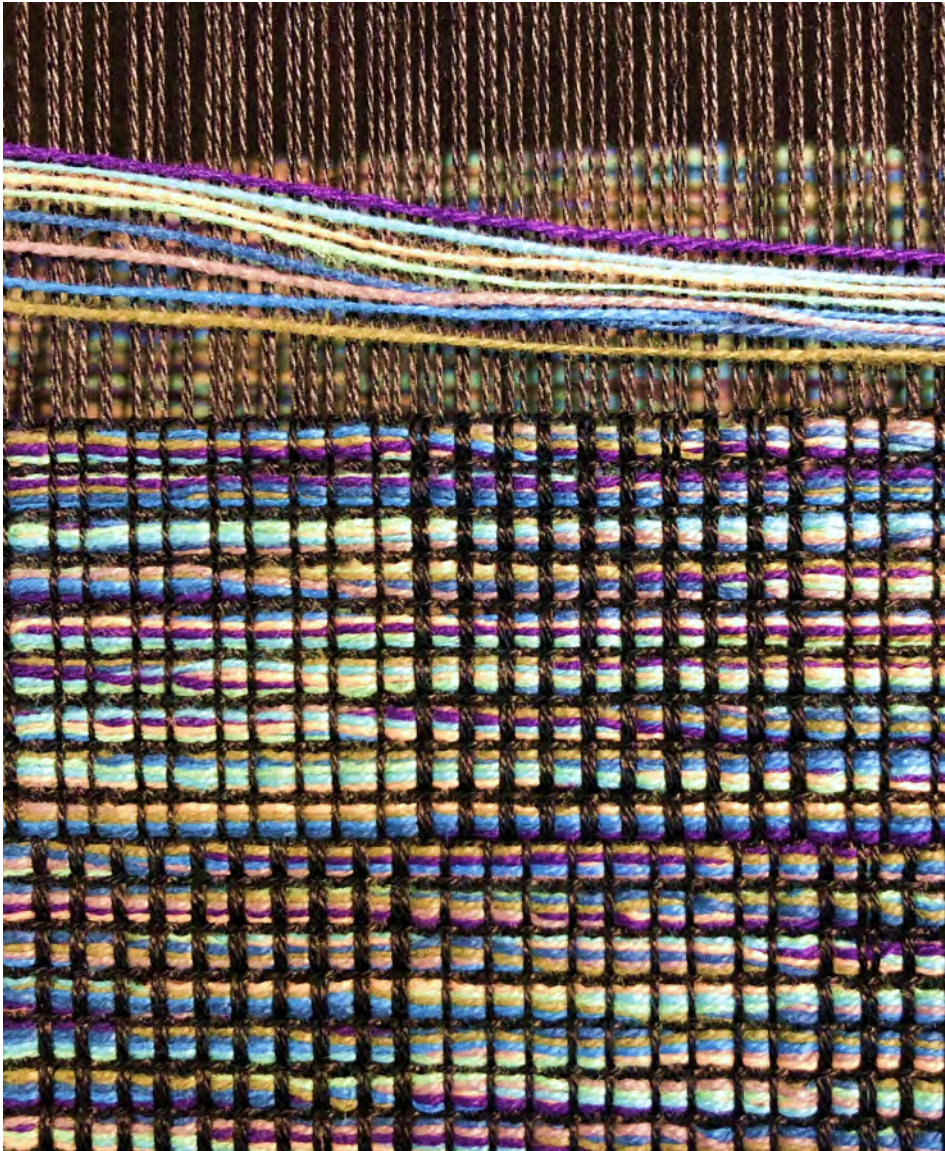
Japanese
“rep” weave
found in blog



Created draft
Experiments:
Left: mop cord
Below: 6 strands 5/2



Carol Steuer



Runner made with 8 strands of
8/2 cotton



Show & Tell

Mar 2021

CODE OF CONDUCT

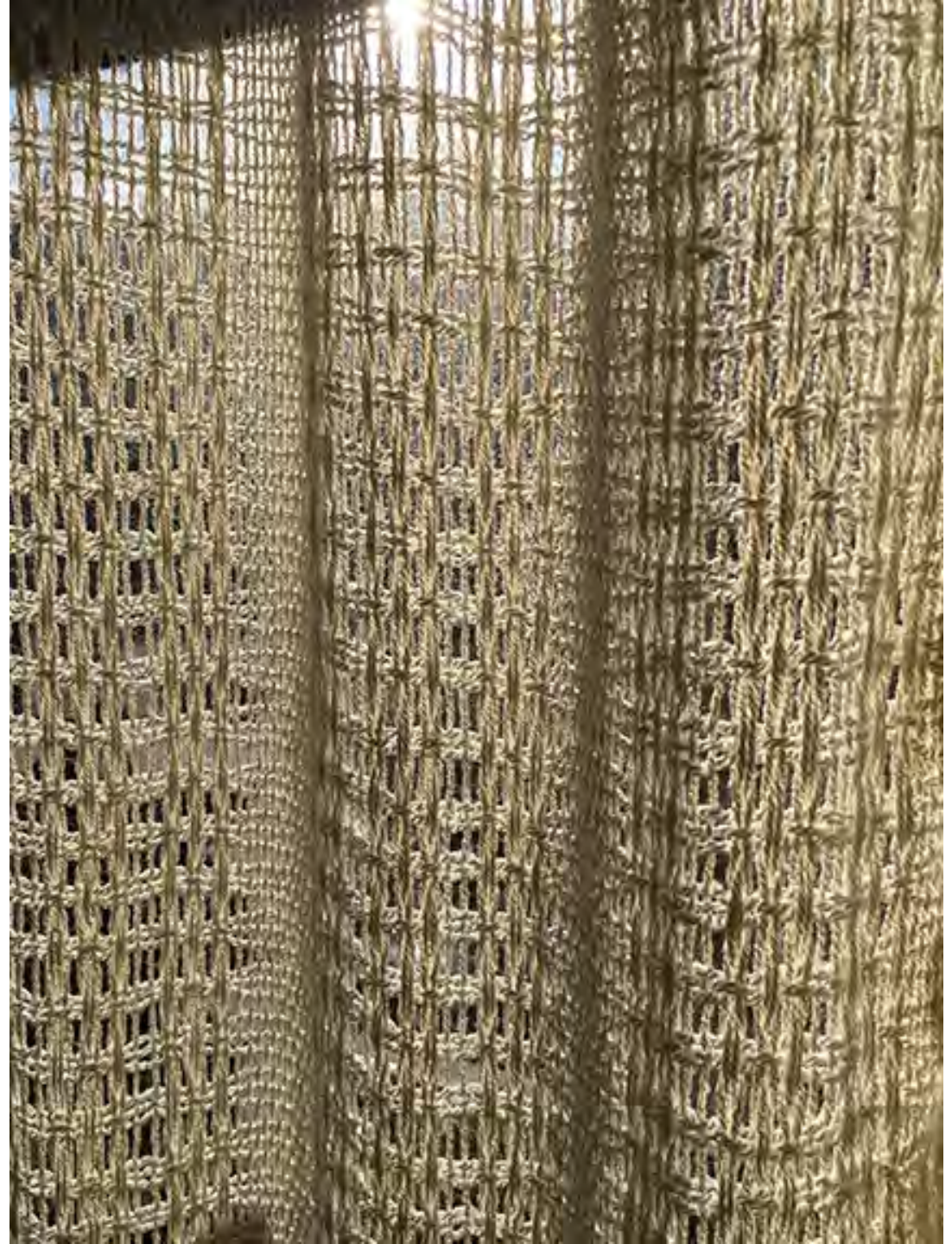
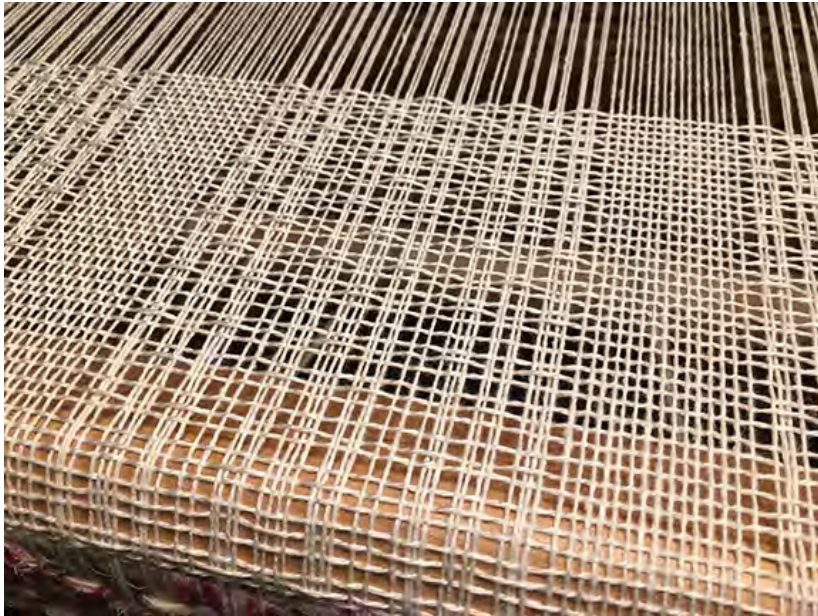
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- Katy Clements
- Sally Orgren
- Tara Weinstein

Katy Clements

Huck Lace
Curtains



Tara Weinstein



Kathryn Barrios



Table runner (kit) and placemats —from kit leftovers. My own design using a variable dent Rigid Heddle.

Carol Wood



Sally Orgren

Split-shed samples wove in 2020 after taking a 3-day workshop with Deborah Silver in 2019. These are not Beiderwand, but based on a 4-shaft straight threading with various treadlings and pick-up.



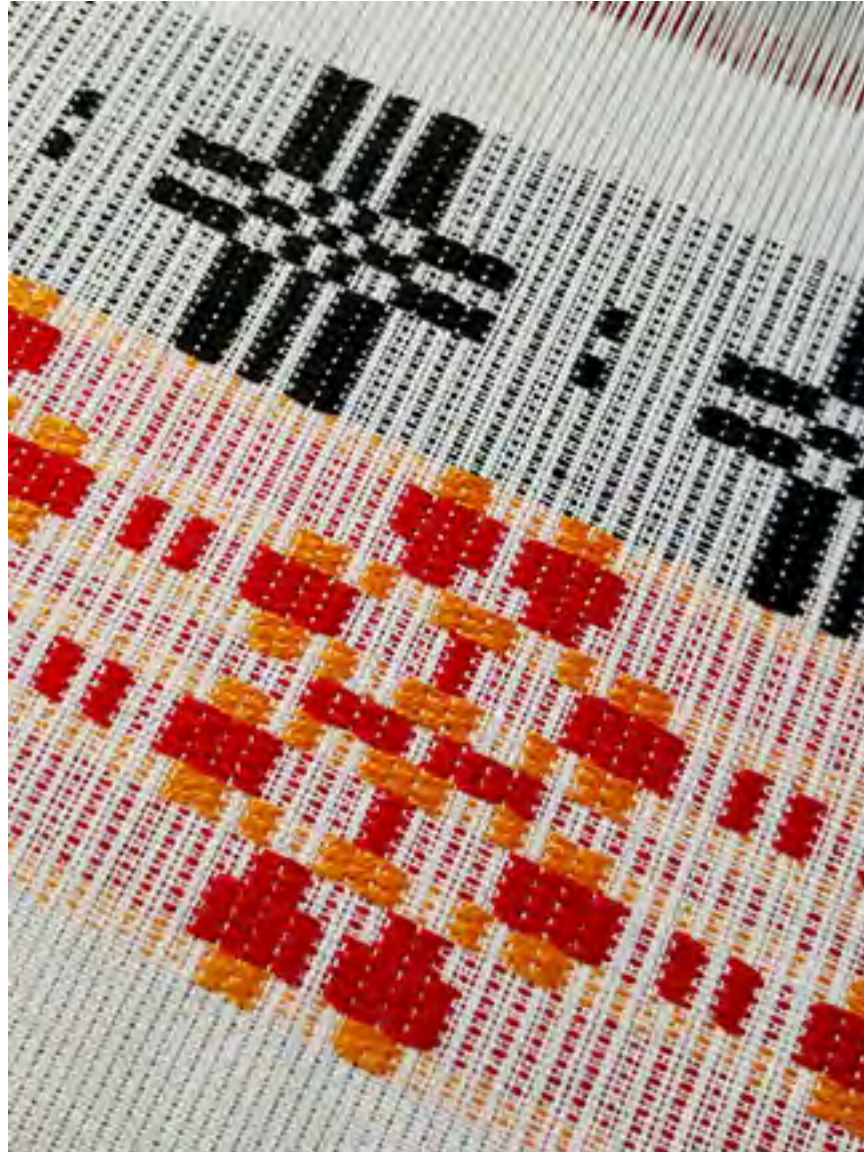
Sally Orgren

12 shaft, 4:1 tied Beiderwand.

20/2 cotton warp & tabby, 5/2
pearl cotton pattern, 36 epi.

Based on a vintage Sorrell
Rose coverlet viewed at the
2015 Coverlet College. The
draft was reworked from one
provided by Gay McGearry
at coverletweaver.com
to reduce the overall size.

The non-traditional color
choice represents Covid: the
orange = the spike proteins.



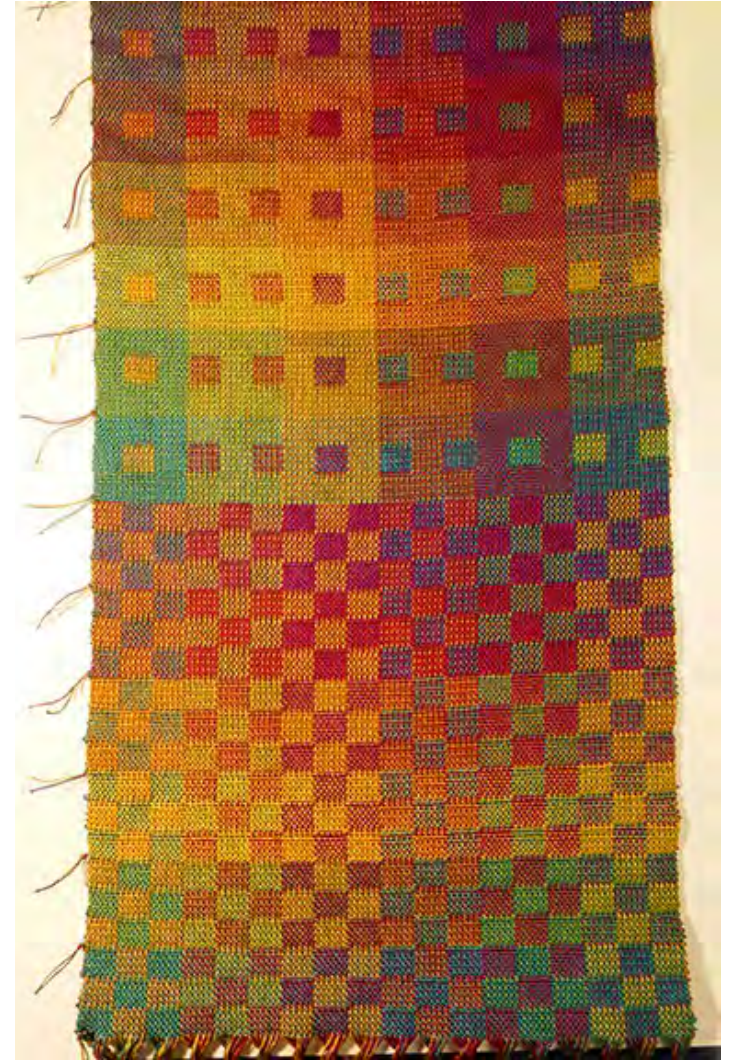
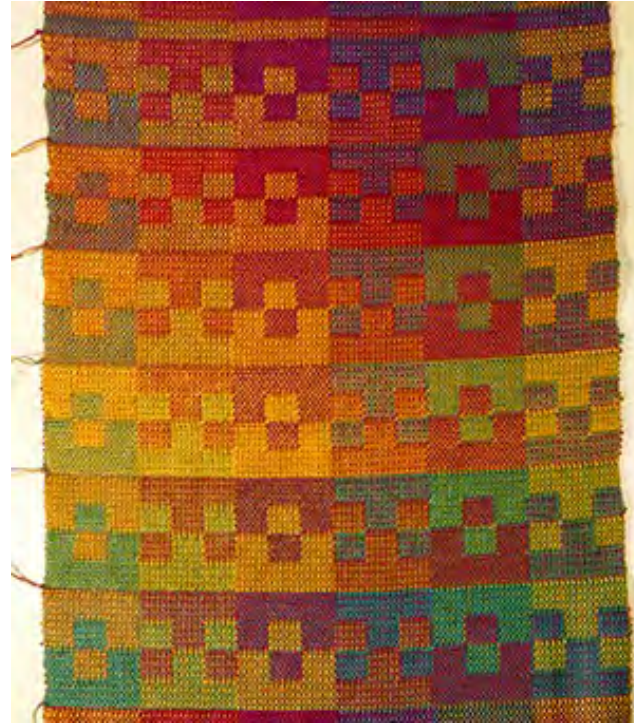
Carol Steuer



Jennifer Moore / Lunatic Fringe
Double Rainbow Doubleweave Workshop



Playing with block design





Show & Tell

Apr 2021

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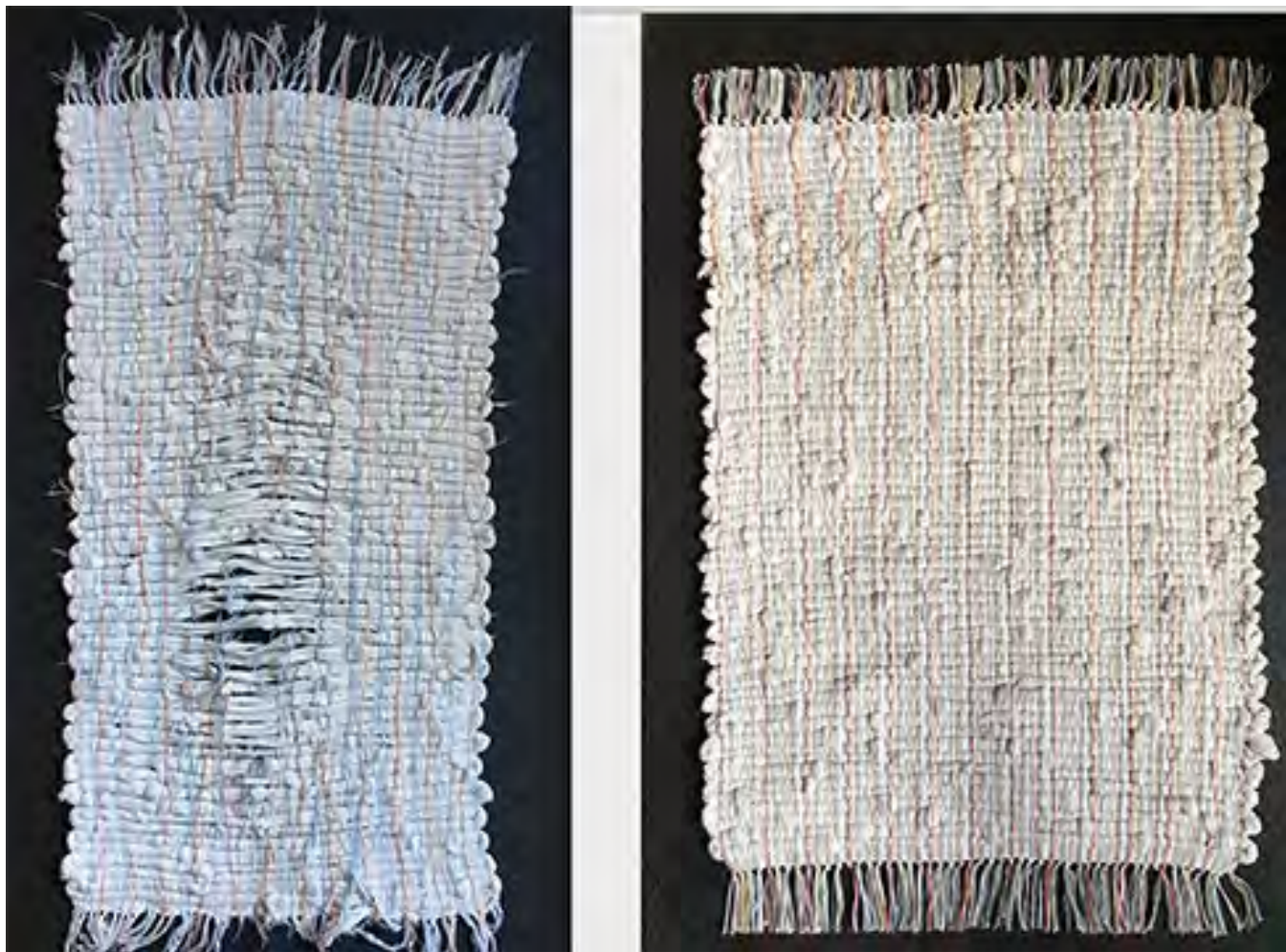
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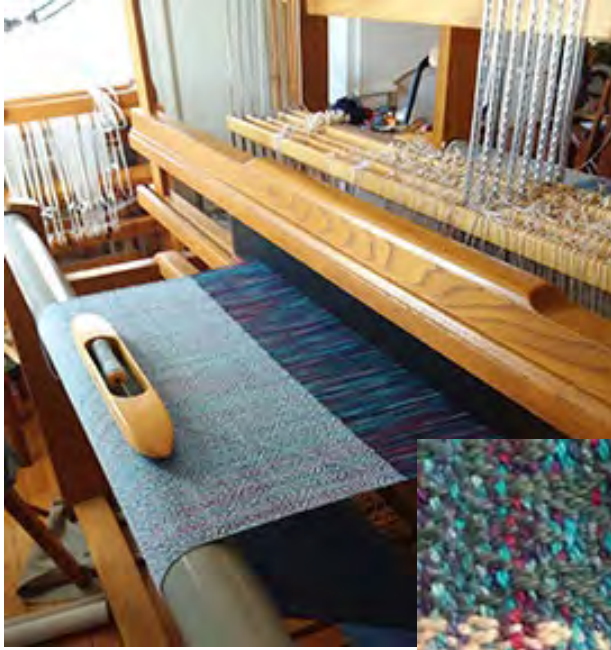
- Carol Wood
- Charlene Marietti
- Evelyn Ray
- Fannie Lee
- Francesca Heller
- Hedy Lyles
- Joie Humphrey
- Katy Clements
- Vandana Jain

Katy Clements

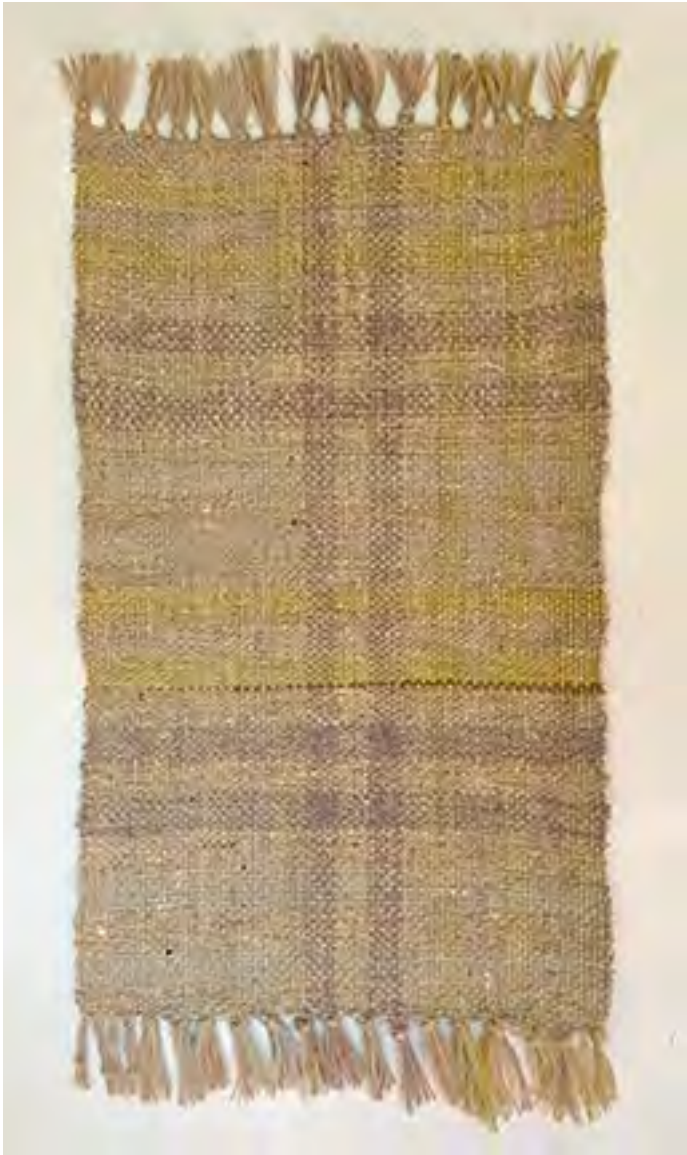
Rag Rug Restoration



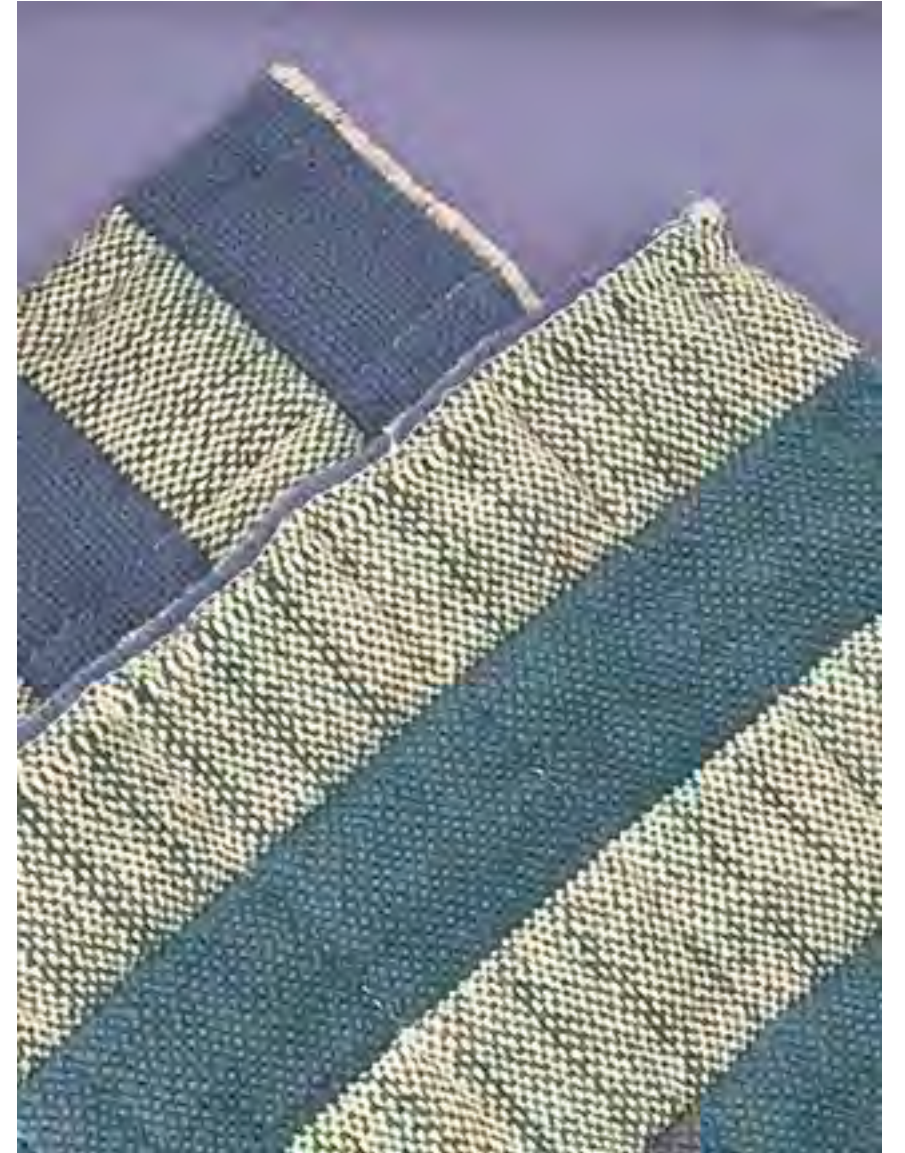
Carol Wood



Joie Humphrey



Francesca Heller



Evelyn Ray

Title: Work in Progress

Loom type: Cardboard 12 x 12 (I made myself)

Yarn used: Bon Bon type and some acrylic texture wool

Pattern type: over and under basic weave technique in all the sections of color

What I learned - I am a beginner weaver. I wanted to experiment using a simple loom I made from cardboard. I also created my own pattern and used a different type of yarn with a thinner texture than I have done in the past. I learned to keep the pattern count, keeping control of the thinner yarn within the weave, and having fun developing the pattern.



Vandana Jain

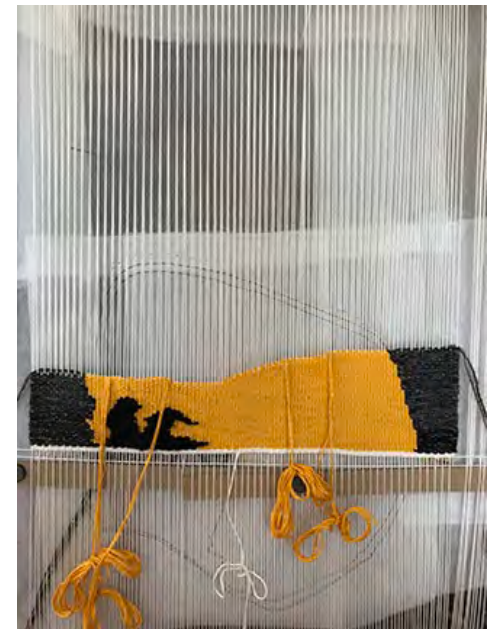


Hedy Lyles

Lightweight Cotton and silk.
Random stripes.
Alternating plain weave and
varied twill patterns



Fannie Lee



Charlene Marietti



Modified basket weave towels



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- Jen Kosek
- Kathryn Barrios
- Katy Clements
- Michele Burke
- Sherry Davis
- Vicki Aspenberg

Kathy Barrios

Wedge weave



Sherry Davis

Double corduroy rugs

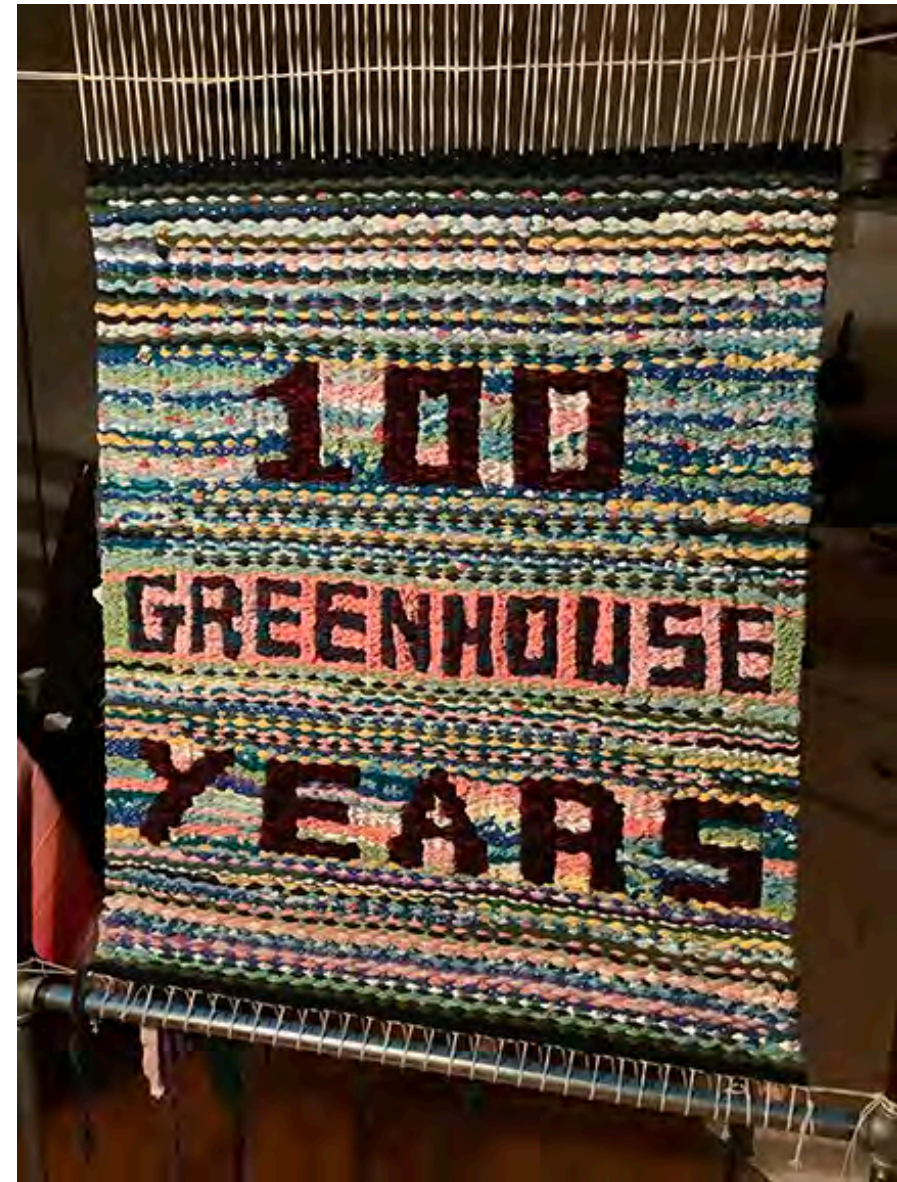
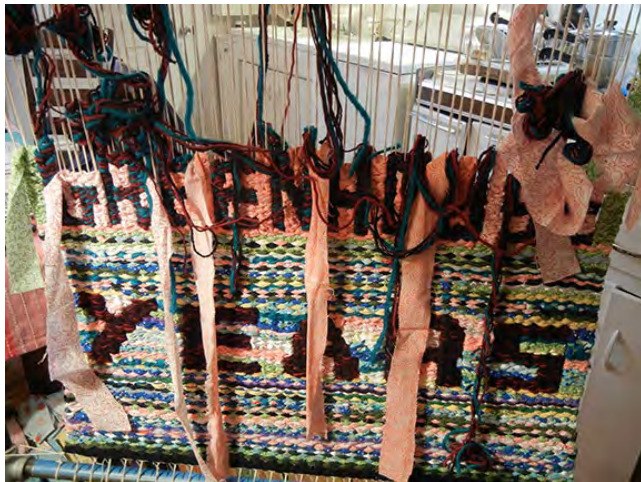


Vicki Aspenberg

Community weave for the centennial celebration at a nursery school. The community had woven about eight inches when Covid struck and eventually I decided to finish the weaving



Loom - 36"/36" weaving area on standing pipe loom;
Warp - 12/18 cotton seine twine, doubled, 4 epi;
Weft - 1" strips of fabric, ribbon, yarn; weave structure - plain; size - 28"/30".



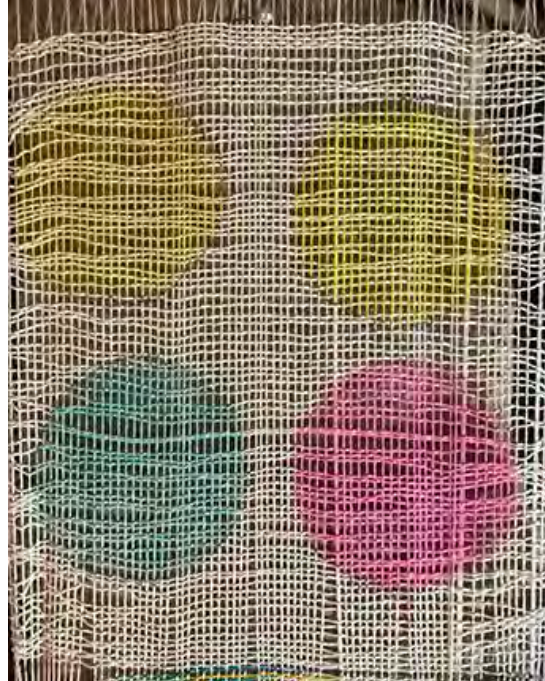
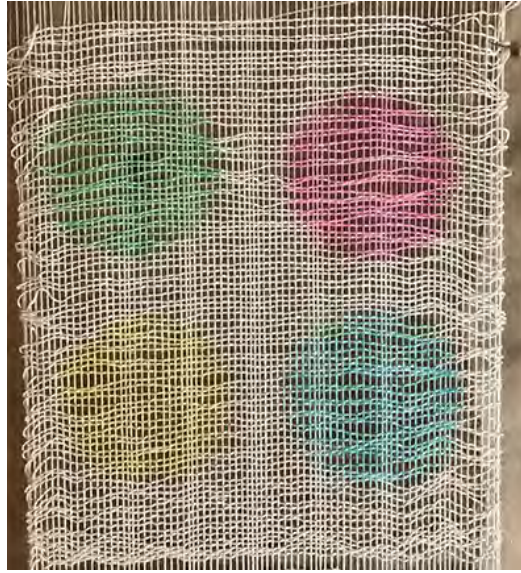
Katy Clements

Portrait rag rug /
wall hanging



Gail Gondek

Weaving double ikat as Fuyuko uses
in her artwork



Jennifer Wendell Kosek

Placemats



Elisa Kessler Caporale

Tapestry weaving and twining on CD discs - idea from
Shuttle Spindle and Dyepot summer 2013



Michele Burke



Carol Steuer

Tapestry using some hand-spun wool



The Pedernal Mountain moved and inspired O'Keeffe as she studied and painted it from her studio at Ghost Ranch.

“It's my private mountain.
It belongs to me.
God told me if I painted it
enough, I could have it.”

-Georgia O'Keeffe





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July 2021

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- Carol Wood
- Elisa Caporale
- Hedy Lyles
- Kate OHara
- Kathryn Barrios
- Katy Clements
- Laura Womack
- Lindsay Suarez

Elisa Kessler Caporale

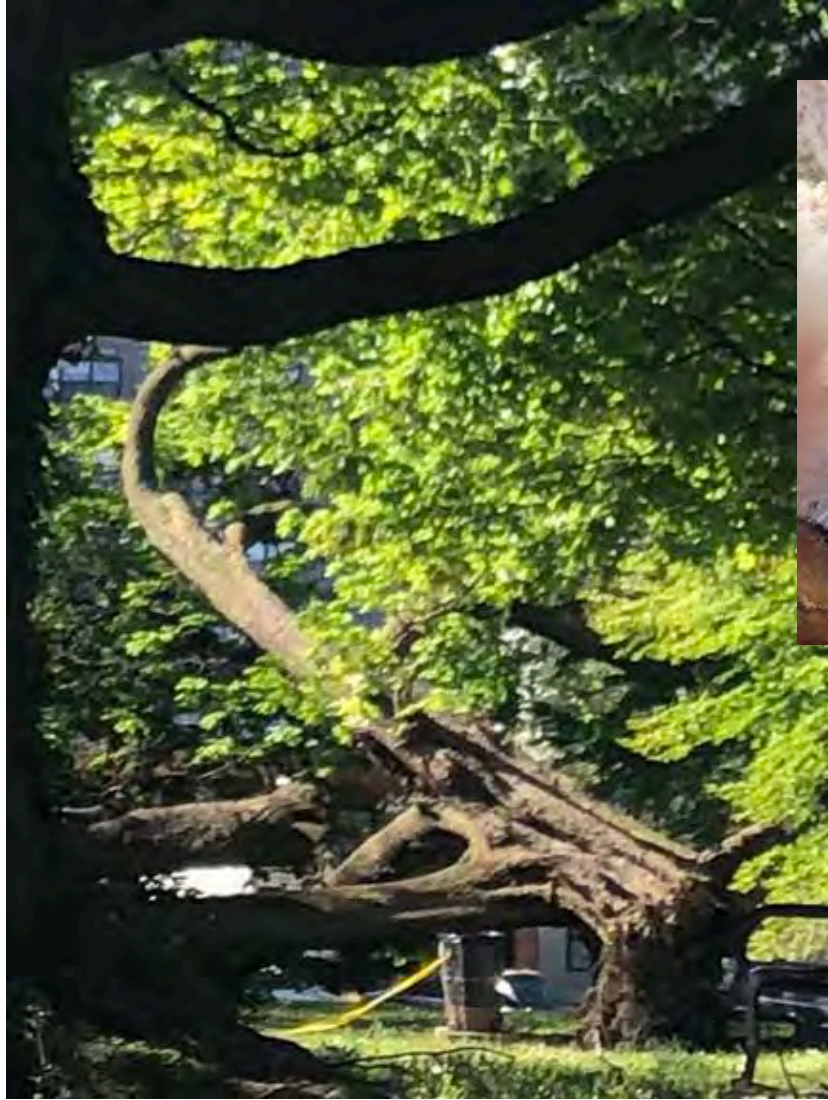
Wool (which I felted) and fancy yarn. Too small for a neck piece so I cut up an old belt and created a new one.

The Inkle loom piece is crochet cotton with heavier crochet cotton pick up.

Experimenting with a various designs. Think a wider border would make the designs stand out better.



Kate OHara



Kathy Barrios



MAFA Class: Four session weaving 101.

This is my sample project.

First time using my Leclerc 8 shaft table loom. First time using a warping board, raddle and lease sticks.



Kathy Barrios

100% wool yarn from Online Linnie called Gaucho, in a camouflage Colorway
All were woven on an Ashford 10" rigid heddle loom.



Left: Tabby weave with a light beige warp.

Above: Tabby weave using camouflage in the warp and weft

Right: Houndstooth with dark brown Mohair. This is my personal favorite but difficult to weave as the mohair had no stretch and was very sticky.



Kathy Barrios



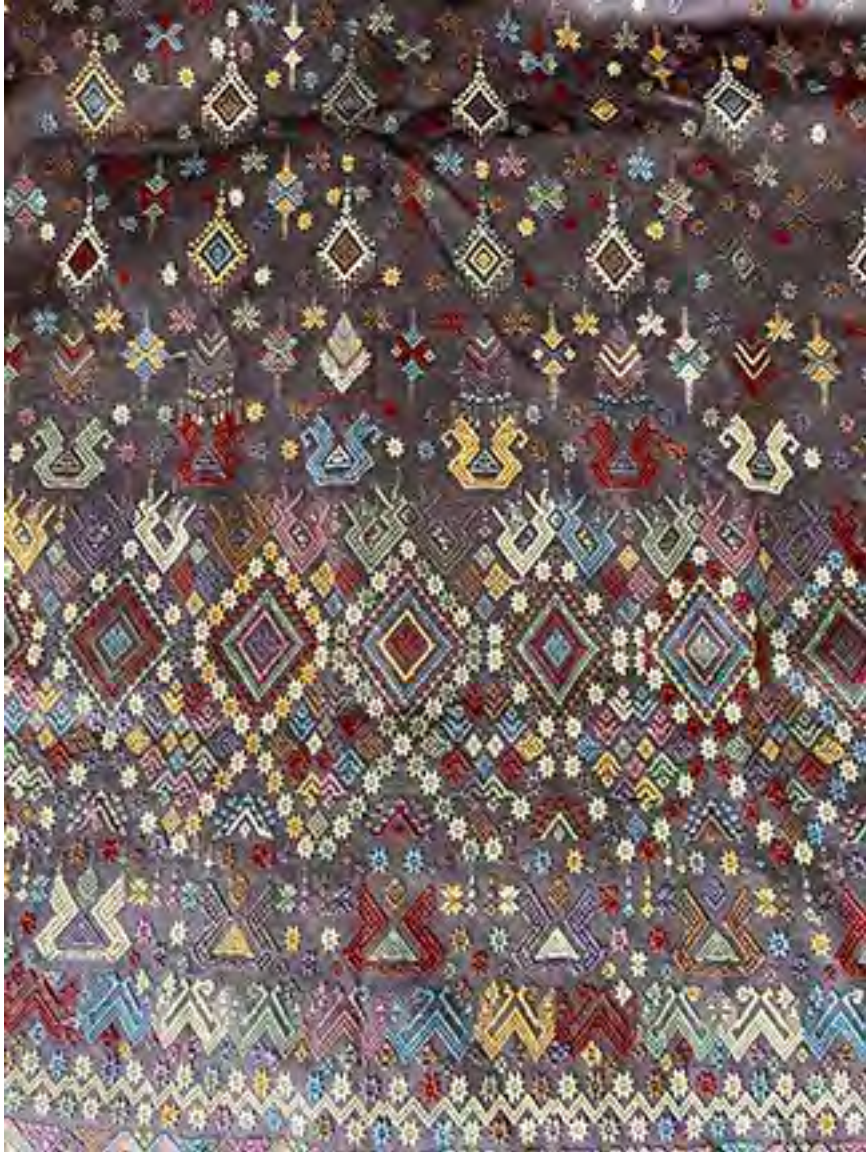
#4. I used Tapestry from Classic Elite in a dark olive for my second yarn. In this weave you change the weft yarn after each pick.

#5. Here I used the dark olive tapestry for stripes but a light cotton blend from Dalegarn for a center panel.

#6

I used 3 cones of a chainette 100% wool in the warp. I wanted to do a fade but was disappointed that there was insufficient contrast between my medium and dark green.

Laura Womack



Thai silk
supplementary weft,
natural dyes

Indian muga silk, a
type of wild silk. The
yarn used is called
“gicha” from either
pierced cocoons or
the “waste” silk at
the beginning and
end of the cocoon.



Lindsay Suarez

Two small fabric samples for a longer project



Hedy Lyles



Shawl -- 19" x 75" plus fringe
Warp - 20/2 cotton
Weft 20/2 silk
Fancy twill - 22 shaft



Katy Clements

An exercise in the style
of Jason Collingwood



Katy Clements

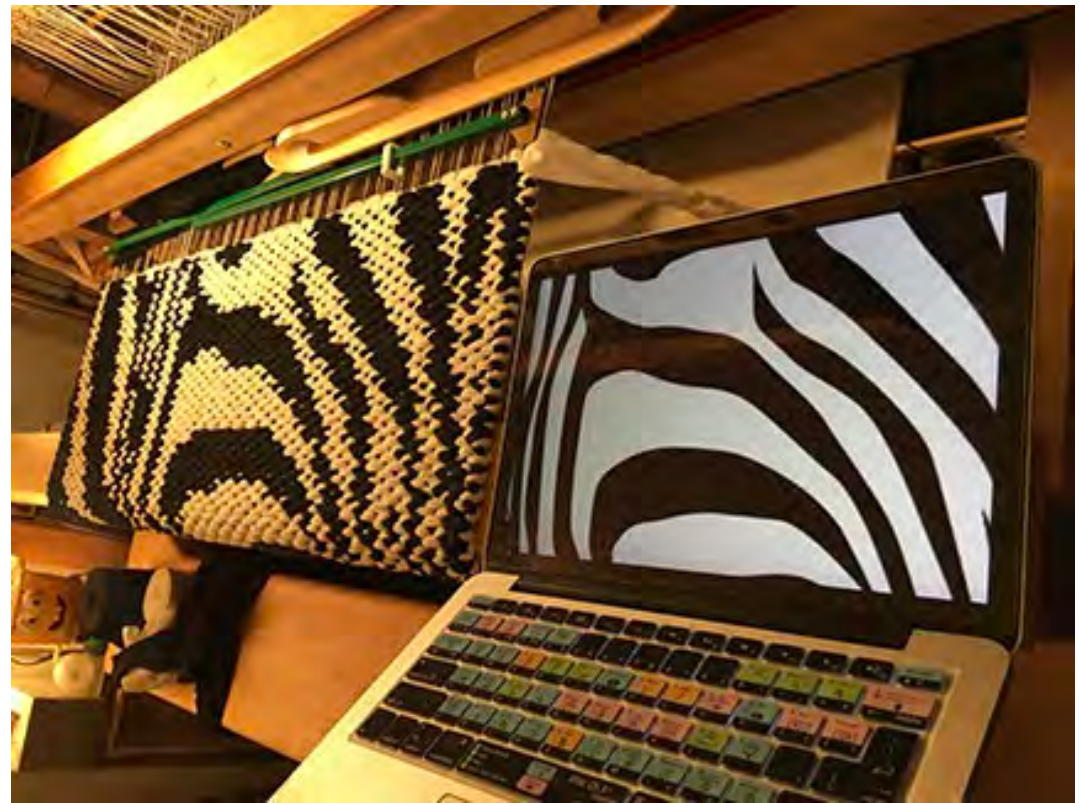
Hopscotch Rug for the King Family



Katy Clements



Zebra Weaving



Carol Wood

Photo-based double weave pick up.
Original photo by my daughter, Casey Maracek.

24 epi per layer, 4-Shaft, wool
Photo manipulated in Photoshop, graphed using Stitchfiddle
Back is opposite color combo

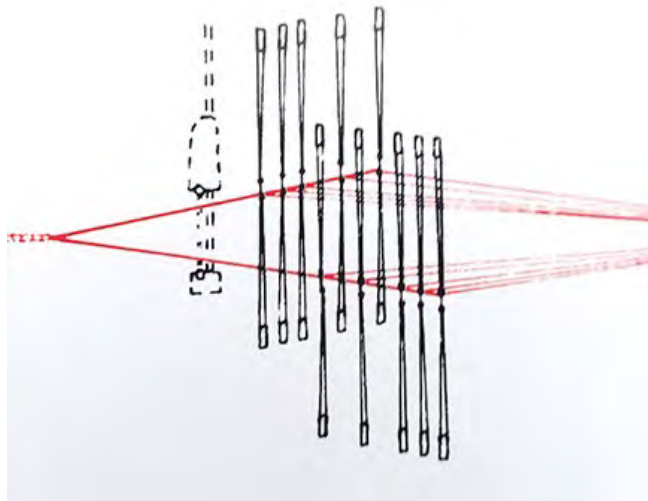
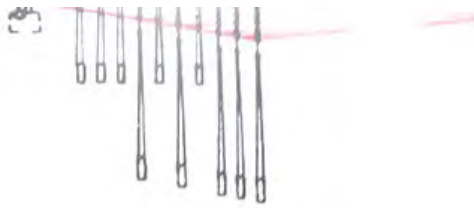
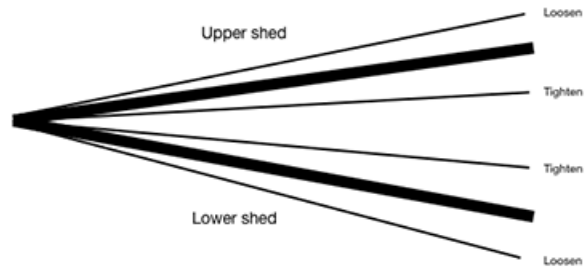


Carol Wood



Carol Wood

Counterchange shed adjustment
Start with lower shed

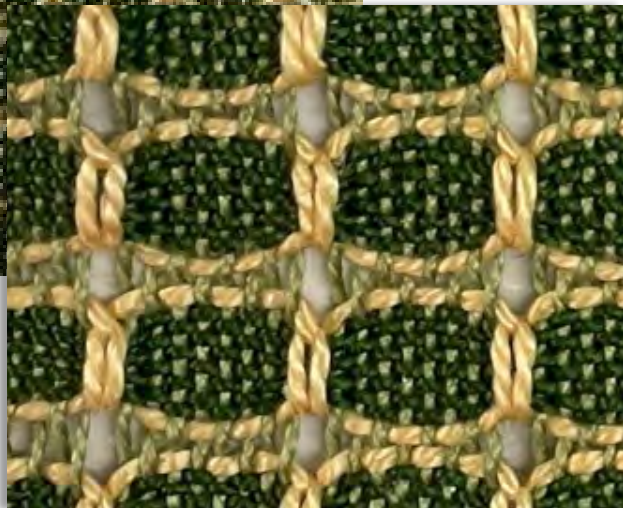


Carol Steuer

Sampling of hand-manipulated weaves from Anne Dixon's **Handweaver's Pattern Book**



Danish Medallions
same on both sides
very slow



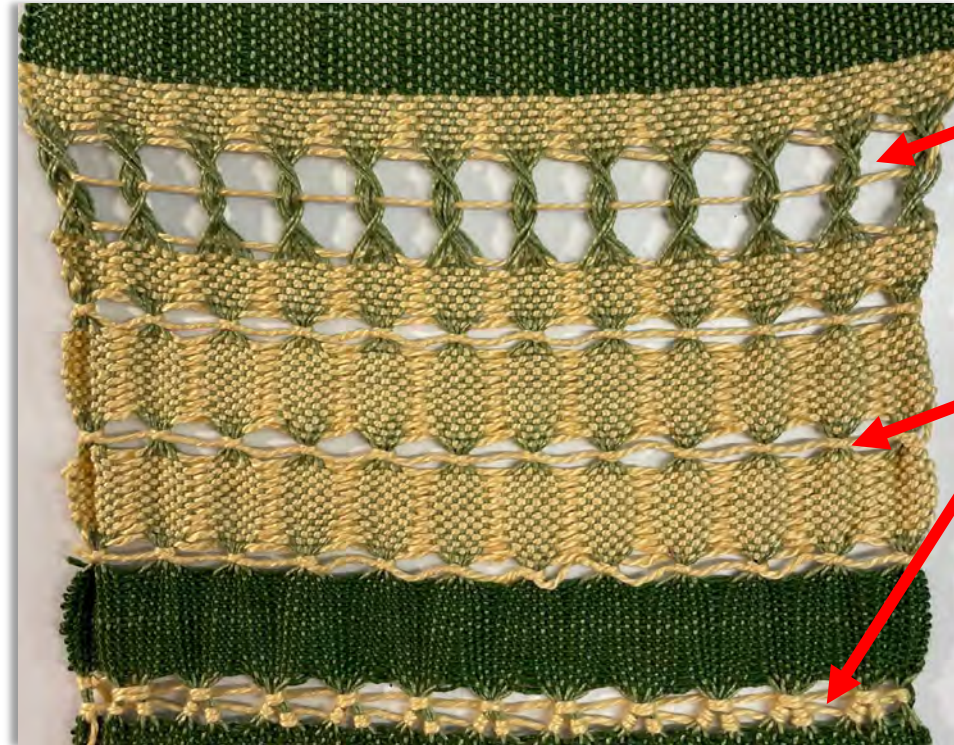
Honeycomb
different variations
very heavy
long floats on back



Carol Steuer



Brooks Bouquet - 3 variations



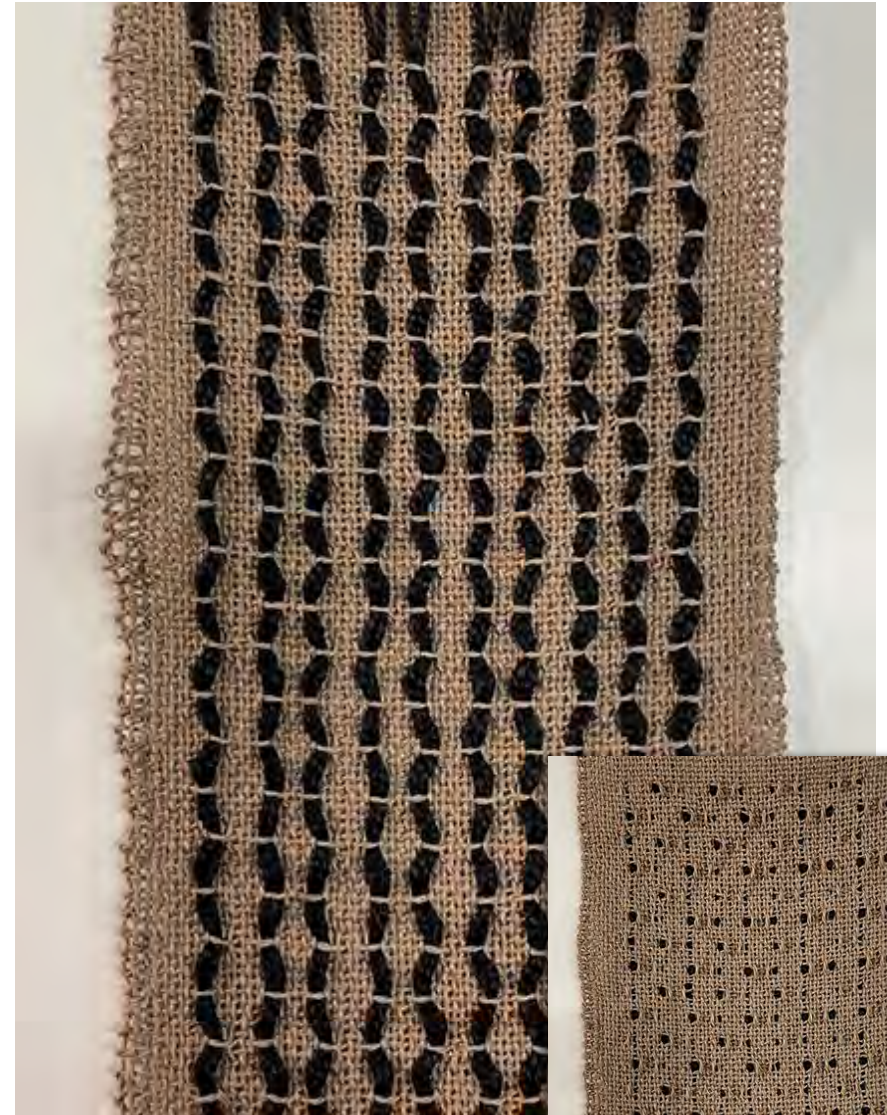
Leno

Hand
manipulated,
wrapping
around
bundles

Carol Steuer



Grouped Warp Distortion
Above – washed. Right – on loom.



Vertical zigzag happens
after removing from loom.
Right – reverse side





The New York Guild of Handweavers

Show & Tell

Aug 2021

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- Kate OHara
- Kathryn Barrios
- Ria Koopmans
- Sally Orgren
- Vicki Aspenberg

Gail Gondek



More Vietnamese inkle bands



Gail Gondek



lisalackeyartist • Follow



lisalackeyartist My work is now live on the LinkNYC Kiosks!

Email me a photo of any that you see and I will enter your name in a giveaway to win a limited edition print of one of the 7 images being displayed. They will be flashing over all 5 boroughs for the next 2 weeks.

LisaLackeyArtist@gmail.com

To see more of my work please visit www.LisaLackeyArtist.com

#LisaLackeyArtist #papercollageart
#papercollageartists
#papercollageartwork #papercollage
#collageartist #collageartwork



53 likes

22 HOURS AGO



Add a comment...

Post

Vicki Aspenberg



WIP which will be my submission to the postcard exchange sponsored biannually by the American Tapestry Alliance. The theme is HeARTscapes. Participants are randomly paired and my partner lives in Washington near the Canadian border. She is having a difficult summer in that area. I will be sending her "A Little Sidewalk Chalk Love" soon.



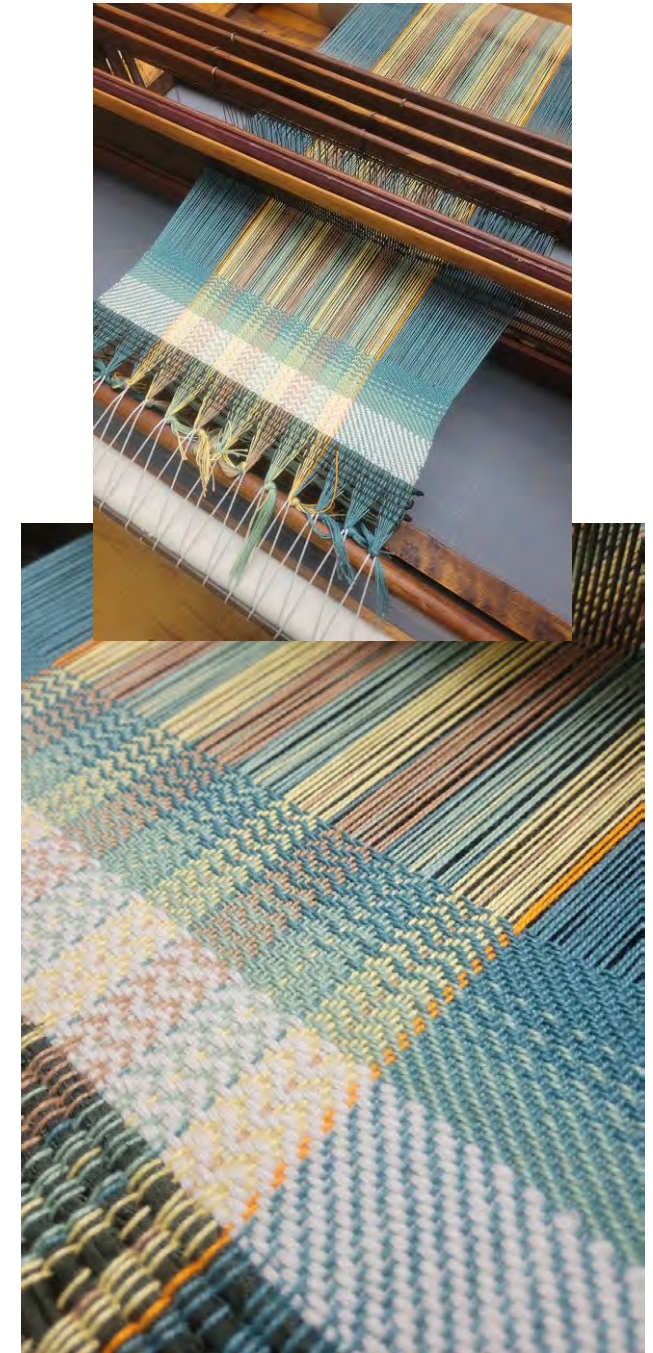
Finished size: 5" x 7"
Warp: cotton seine twine, 8 epi; fringeless on copper pipe loom.
Weft: wool, Weavers Bazaar and Faro

Sally Orgren

Unknown Loom - seeking input.

A huge table loom, manufactured in Prague, 4-shaft, weaves 32" wide, and the uncovered castle is a mere 10" tall.

The shedding operation works much like the Louet Klik. I prepared this vintage loom for an October 10 event, hosted by the Sparta Historical Society, New Jersey.



Sally Orgren

Frances Irwin Weavers Guild is finally rounding the corner on their **Seed2Cloth** MAFA grant, and a full presentation about the project is scheduled for this fall.

The guild completed processing the crop this spring and several spinners spun up 34+ skeins of single ply, matching a sample card for consistent grist.

Estimated yardage is 2,800+ yards, which may result in a piece of cloth approximately 18" wide and 2 2/3 yards long, set at 30 epi. A sample was previously woven from both handspun and commercial linen, to test various aspects of the project and process.



The sample: Warp is single spun. Left half is unscoured (darker), right half scoured (lighter) Also note: dew retted = darker, wet retted = lighter.

Wefts used included commercial Linen #14 from Silk City, handspun singles, and handspun tow.

It was decided to apply sizing, as scouring raised the fiber surface and caused unwanted hairiness, which led to sticky warps. Also, linen is stronger and weaves better when wet.

<http://www.francesirwinhandweavers.org/>

Sally Orgren

The Social Fabric: Black Artistry in the Fiber Arts, now showing at the Morris Museum, Morristown, NJ. On view thru Oct 24.

Over 50 works from 27 artists, many with a regional connection.

Top left: Bisa Washington

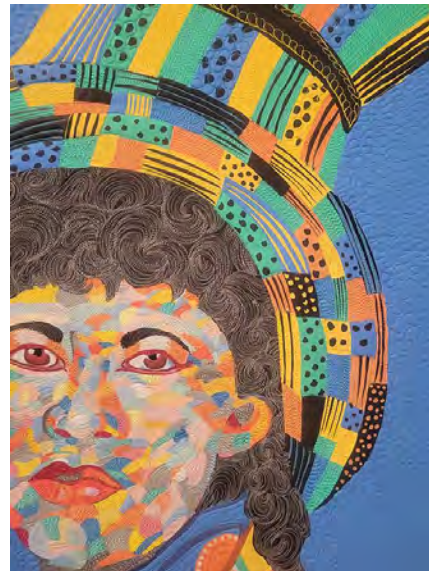
Top right: Gladys Barker Grauer



Bottom left: Clara Nartey

Bottom center: Sharela May Bonfield

Bottom right: Faith Ringgold



<https://morrismuseum.org/>

Kate Ohara



Inspiration



Kate Ohara

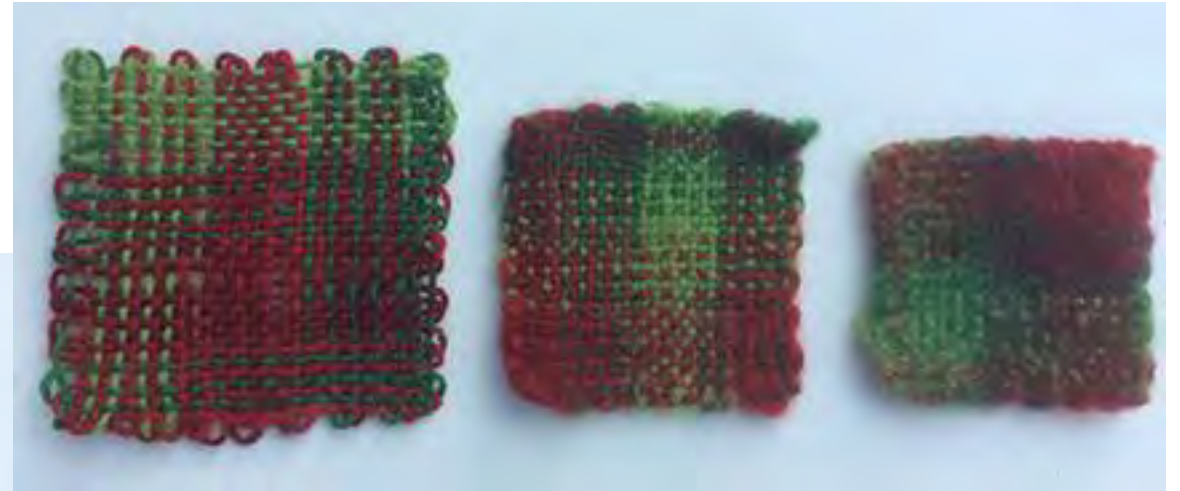


Inspiration



Elisa Kessler Caporale

Felted squares



Small square- weavette loom
1 unwashed, 2&3 washed in different
machines

Larger square done on pot holder loom
Variegated wool, 1 unwashed 2 unwashed
but edges crochet together.
3&4 washed in different machines

Kathy Barrios

I am primarily a knitter and for the last several years have been knitting beaded lace Shawls.

One project “The Little Engine that Could” by Guernsey designer Janine Le Cras was the inspiration for the sample shawl I did for my MAFA class.



Right: This shawl has 6 distinct panels, separated by 4 rows of eyelet lace and intarsia on both sides. Above: MAFA project.



Kathy Barrios

I wanted to highlight the yarns of two American women, independent dyers. Their company is The Unique Sheep.

They specialize in gradient dyes in a variety of bases, primarily fingering and lace weights. One of the dyers is also a weaver.

St Olof's by Swedish designer Anne-Lise Maigaard.



Wild Swans, a collaboration of Anne-Lise and an Australian, Nim Teasdale.

Kathy Barrios

Russian designer Alla Borisova.
This is named Bird of Happiness.

I used four colors of laceweight
from Manos of Uruguay.

As with most European and non-
native English designers on
Ravelry, the designs are entirely
done in graphs. Learning to read
knitting graphs is similar to
learning to read and use a
weaving draft.



Charlene Marietti



Evelyn Ray



Title: "Bow Ties & Squares"

Design: I developed my own pattern

Loom: Handmade Cardboard

Warp; Cotton

Size: 12 x 12

Yarn used: Variety of colors Acrylic Yarn

What I learned: I learned to create my own loom the organic way using a cardboard. It was fun developing my own design pattern.



Evelyn Ray

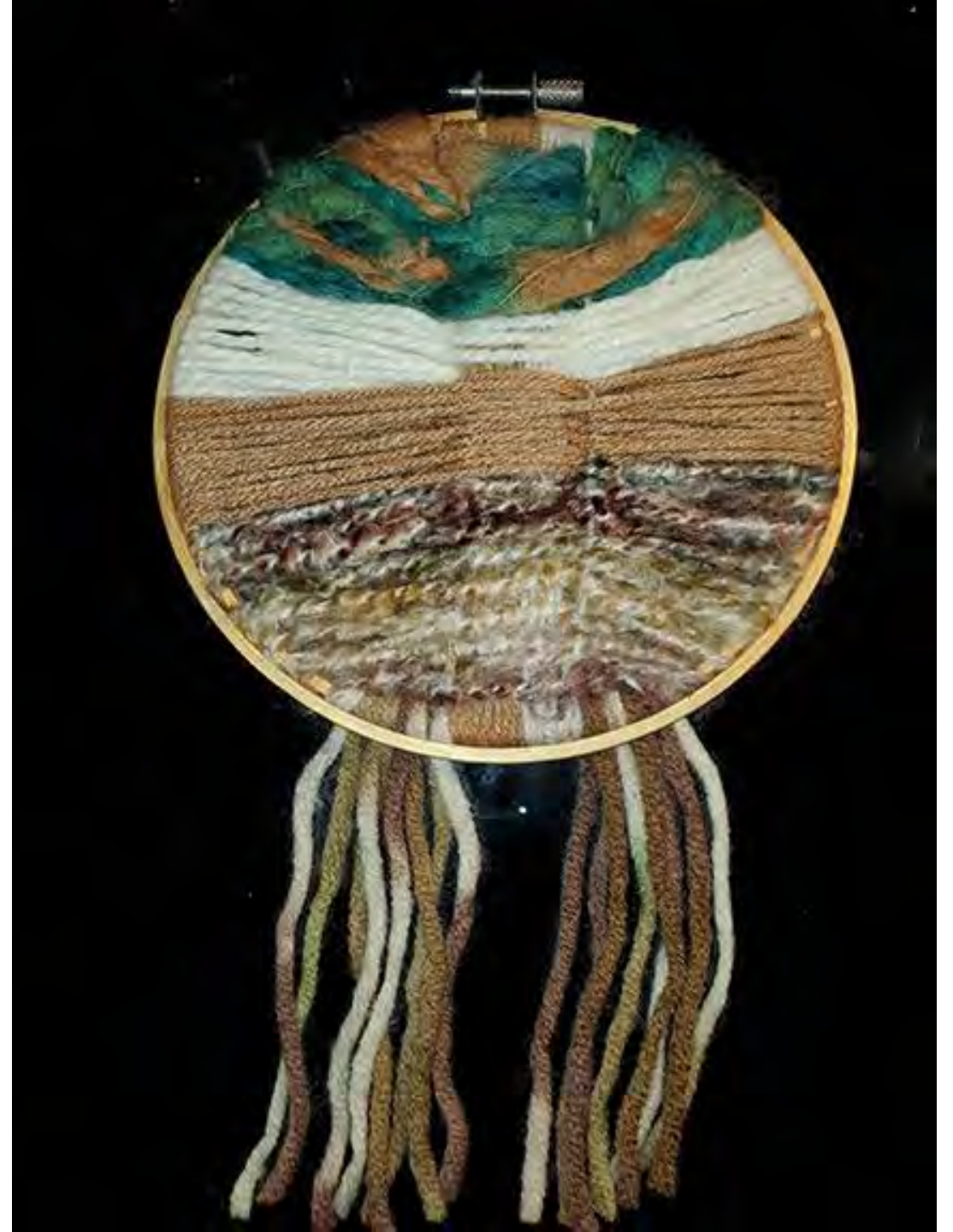
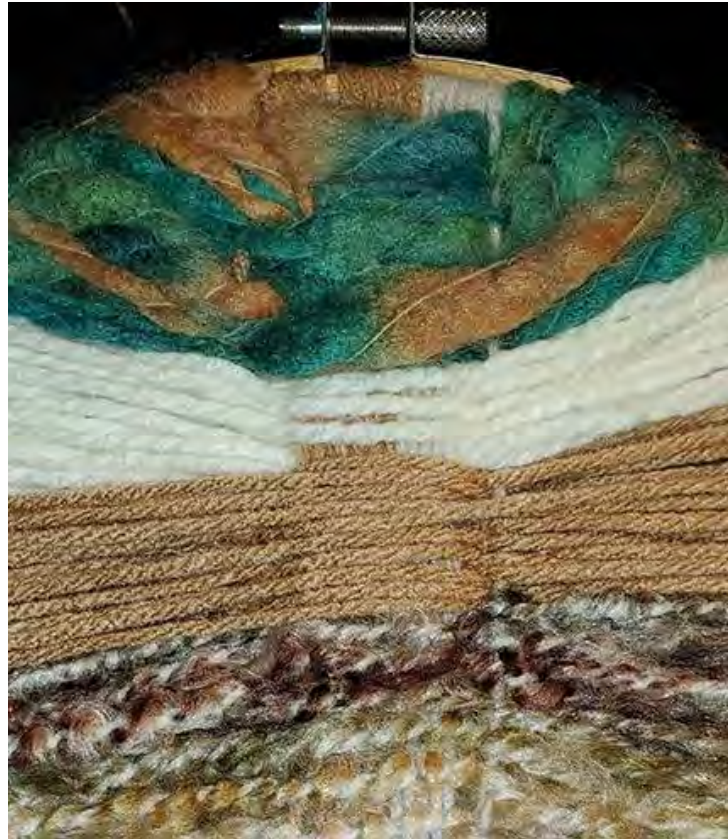
Title - "Circle"

Design: I used different textures of yarn (acrylics in different colors, and roving) and experimented with weaving in a circular pattern. This design is my own.

Loom: 6" embroidery frame

What I learned:

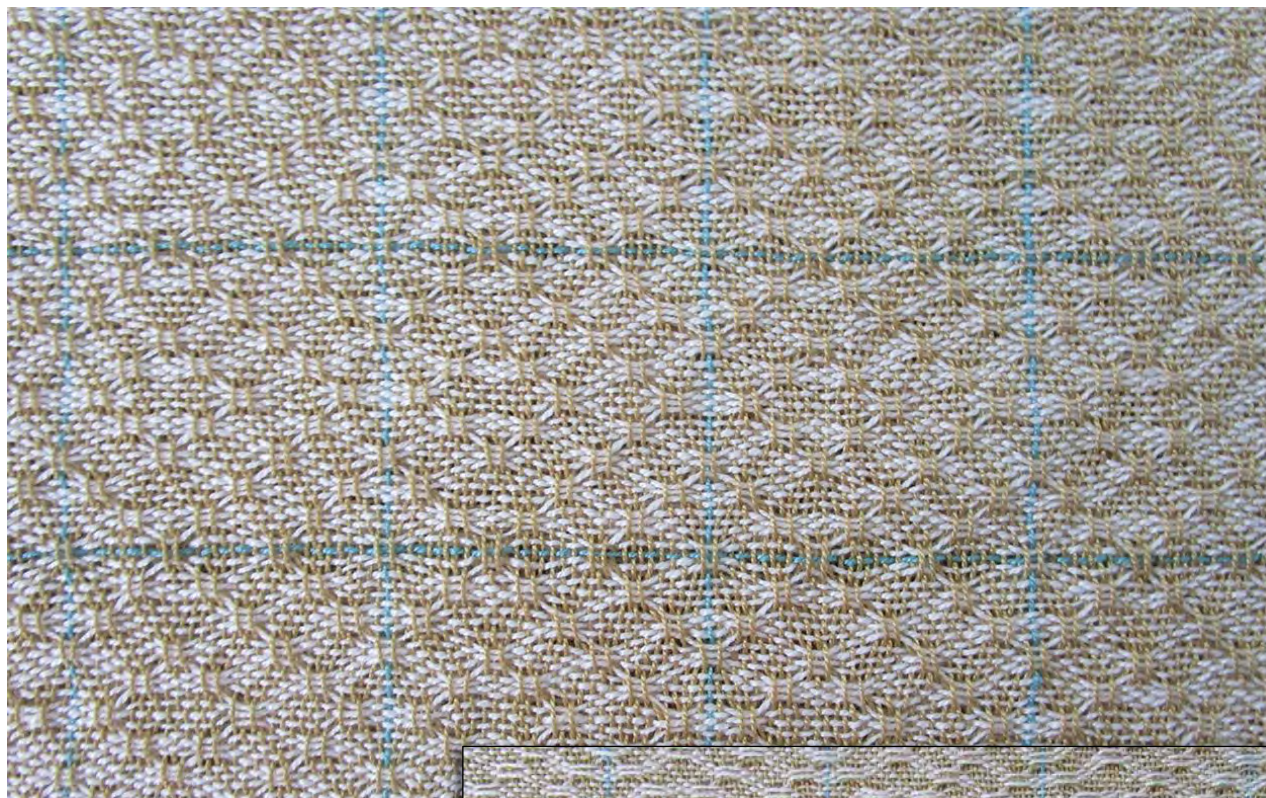
Developing the circular weave was different but I enjoyed the process. I used the long wooden needle to go in through the back side of the weave. No warp was used just the yarn on the needle to create the pattern across. I sold the piece at a recent outdoor market.



Arlynn Abseck



Ria Koopmans



Spot Bronson
pattern from Ann
Dixon's *The
Handweaver's
Pattern Directory*
(p.178), tweaked
slightly.



Ria Koopmans



Spot Bronson border patterns
on the same page, again
tweaked a bit.



Carol Steuer



Plain weave

Assorted wools from my
stash, multiple thin strands
in each heddle.



Carol Steuer

More Temari Balls



Tiger by the Tail



Kiku Mums



Bellflower



Dogwood



Friendship Chains



Arrows



Emperor



Heaven's River



Show & Tell

Oct 2021

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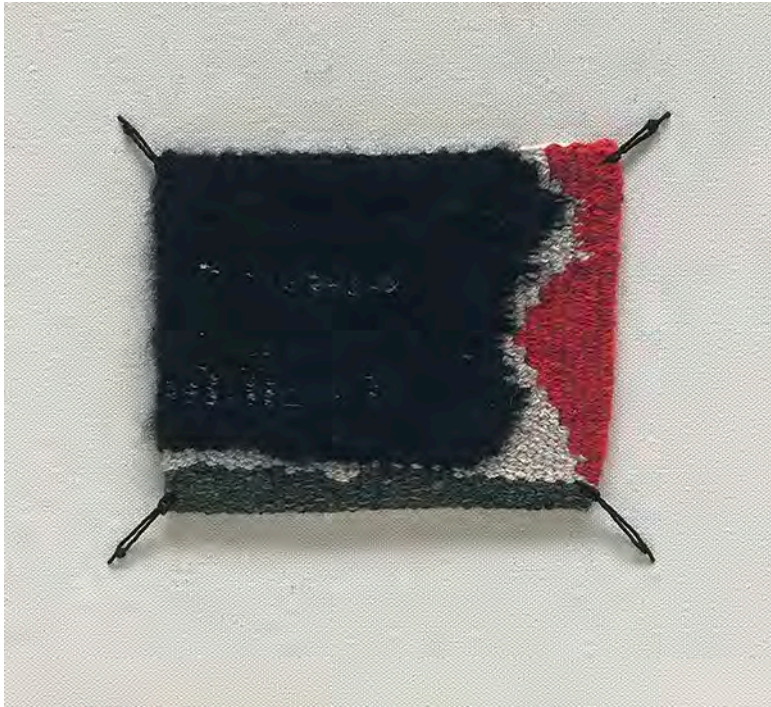
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- Katy Clements
- Lynn Yu
- Michele Burke
- Tara Weinstein
- Vandana Jain
- Vicki Aspenberg

Fannie Lee

Homage Series



Lynn Yu



8H undulating twill scarf project.
Purple Tencel warp,
black Tencel weft



Tension issues that developed after the first shawl were probably from the screws that tore loose from the wood of the Baby Mac.

Hedy Lyles

I started with Mermaid by dyed by Kathrin Weber and threaded on odd shafts. Then I used of gradient of 10 colors (Venne, Lunatic Fringe, UKI) on the even threads.

Weft is 20/2 silk in blocks of purple, green, blue.

Blocks are fancy twill, my design, 24 shaft. Each block is separated by an area of plain weave using elastic yarn.



Vicki Aspenberg

Tapestry postcard



Michele Burke



Kathryn Barrios

Woolery
project called
“Watercolor
Shawl”



Vandana Jain

Tapestry
8 shaft huck
20/2 cotton
29 x 54 inches



Katy Clements

“Samba” from
Nov/Dec 2020 Handwoven



Carol Wood



Carol Wood



Francesca Heller



Tara Weinstein



Karin Bengtsson

Loom: *Bergå Rita (Finnish loom sold by Bergå, probably made by what is today Toika) with horizontal contramarch and 6 threddles*

4 shafts/4 threddles

Warp: *Bergå Filtgarn 6/2*

Weft I: *Wool yarn of now unknow brand bought in Geneva (2 ply – split it and used 1 ply); Stripes: Wåhlstets, color: Jeans*

Weft II: *Wool knitting yarn sold by Bergå my guess 5/2 possibly 4/2*

Technique: *Twill Goose-eye*

Reed: *50/10, 1/1*

Width: *in loom 80 cm*

Number of ends: *400*

Post weaving treatment: *Felting and addition of knitted edges sleeves etc.*





Show & Tell

Dec 2021

CODE OF CONDUCT

Our guild offers a safe and welcoming environment to listen, learn, and share ideas. To this end, we ask participants to not operate a motor vehicle while attending our guild meetings and events remotely via Zoom.

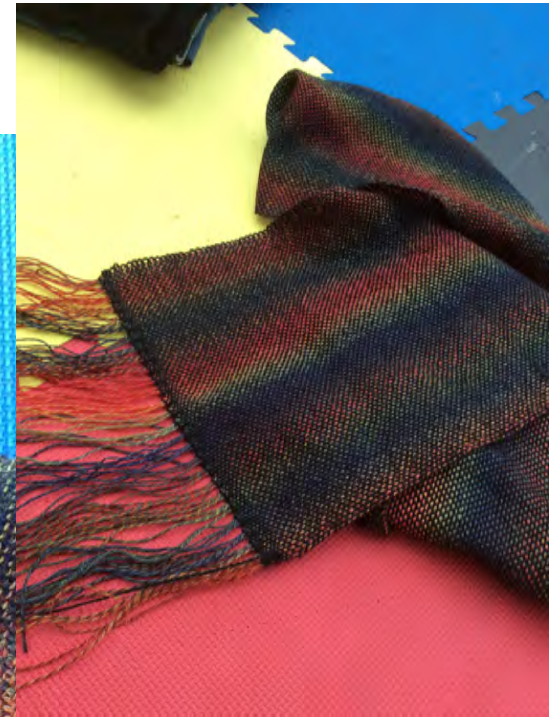
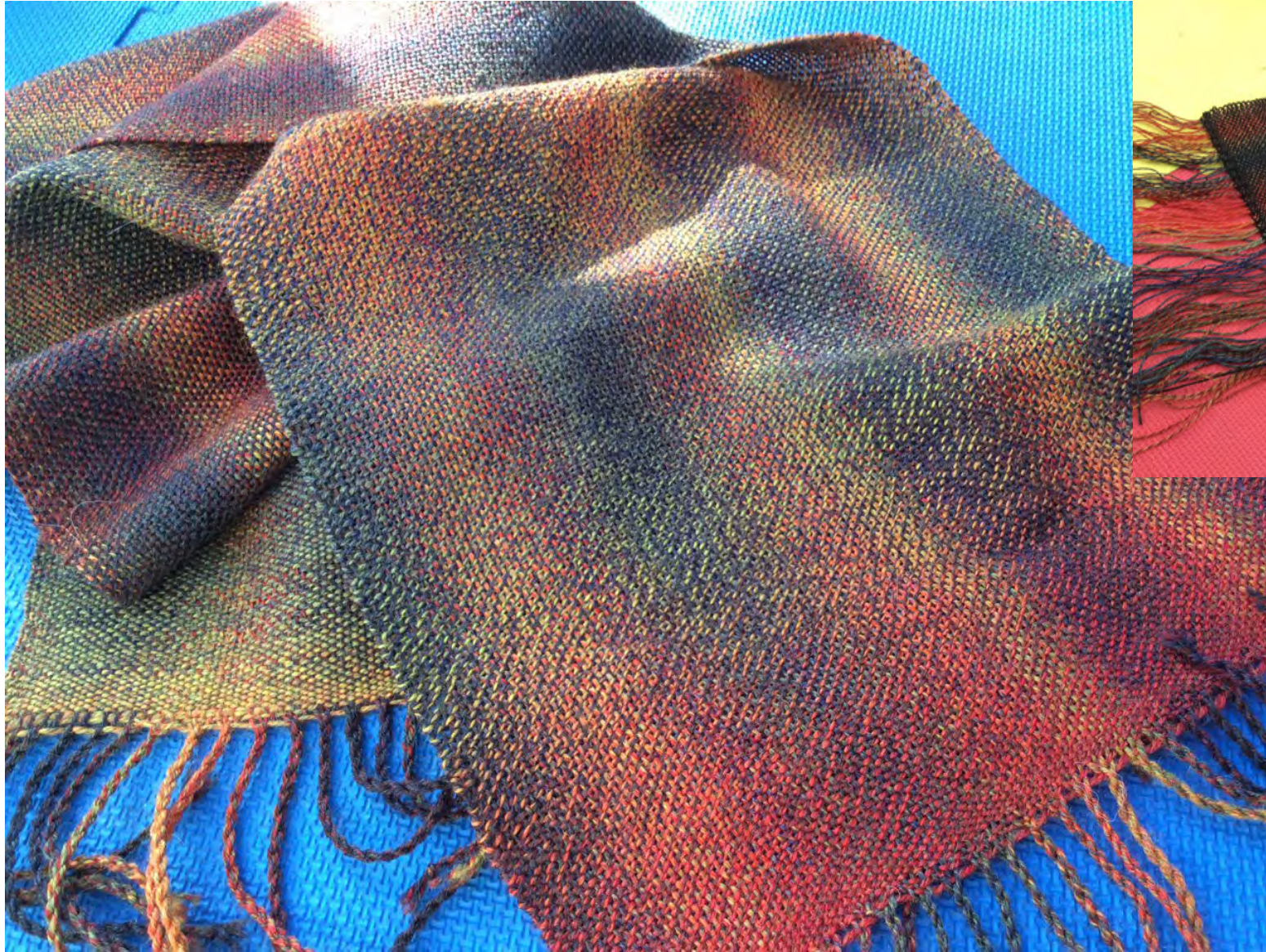
Contributors

- Carol Wood
- Joanna Maddock
- Kathryn Barrios
- Sally Orgren
- Stephanie Lyon

Kathryn Barrios

Wet blocked the Watercolor Shawl. It did slightly full, enough to disguise most of the irregular weaving. It is incredibly light (145 grams) and drapes wonderfully.

I used the remaining yarn to warp a second shawl also with the 10 dent Heddle. I found a two-ply black 100% wool for the weft. It was a dream to weave as the two-ply wool was “sticky”, not slippery like the superwash.



Carol Wood

"Prayer Shawl" commission

48" x 72" (57" in reed)

Harrisville Shetland yarns (pink hand-dyed) 12 epi

4S Point twill threading, 4 variations of treadling + plain weave

Pre-washed colors to reduce twill draw-in



Stephanie Lyon

Holiday Runners

Weave Structure: Doubleweave using overshot design. Woven on 4 shafts using two shuttles.

Four shaft Overshot threading from Dixon book converted to doubleweave using Jennifer Moore's directions and border added. Treadling is "tromp as writ".

Fibers:

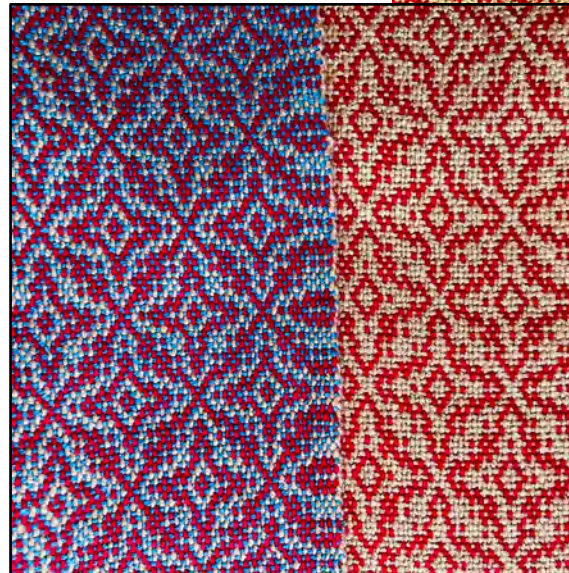
Red Bambu 7 and gold rayon warp with 3/2 purple cotton and gold rayon weft

Red Bambu 7 and gold rayon warp with turquoise 5/2 Bamboo and white 5/2 bamboo weft

5/2 red cotton and 5/2 white cotton warp and weft

General Info:

Using doubleweave overshot produces a lovely fabric with no floats. Changing the weft colors allows the face to be holiday colors and reverse to be different colorway for an after-holiday look.



Sally Orgren

Finished linen textile to complete the MAFA "Seed 2 Cloth" grant project.

The finished towel (right) was 18" wide by approximately 33" long before hemming. The darker, greyish areas result from dew-retting, whereas wet retting produces a lighter, blonde color.

The below image shows a comparison between an 1830's hand processed, spun, and woven linen textile and the linen cloth FIH produced, sett at 30 epi.

Recording of the roundtable presentation is available at the MAFA website.



Joanna Maddock

I am a new weaver and almost finished with my first scarf.

Bought a 1955 LeClerc Model F at the Rhinebeck Sheep and Wool used equipment auction and have scrubbed most of the rust off and replaced a few missing parts.

