



# The New York Guild of Handweavers

## Show & Tell

Jan 2025

### **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.*

### **PROBLEMS? QUESTIONS?**

*Use the Chat Box to notify our monitors about any audio/visual problems and for questions for the speaker*

# Contributors

- Allison Connell
- Allie Jones
- Elisa Caporale
- Jessie Kritt
- Johanna Aenderl
- Karen Schmidt
- Karin Bengtsson
- Katy Clements
- Michele Burke
- Sophia Eller
- Susan Goretsky
- Thomas Victor
- Vicki Aspenberg

# Allie Jones

## Turned Twill Towels

Brassard 8/2 cotton on 8 shafts,  
two blocks of turned twill,  
original draft from Jane Stafford



## Susan Goretsky

### One Warp, Two Scarves

Alpaca yarn on my rigid heddle.

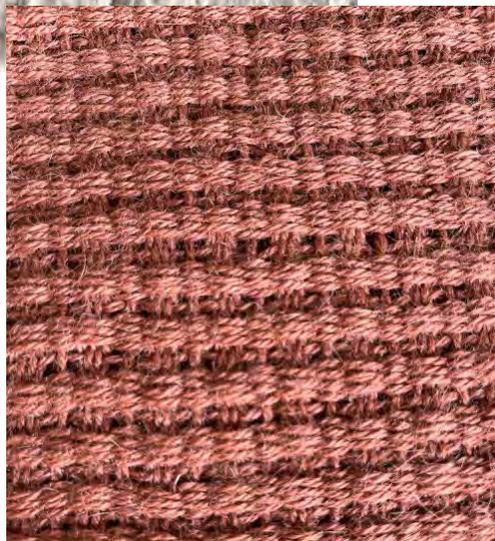
Light & Lacy Scarf used one pick-up stick.

Three Column Scarf used two pick-up sticks.

Both have beads added in the fringe.



Light & Lacy



Three Column



# Karin Bengtsson

## Tablecloths

Loom: Öxabäck Lilla 100 cm (~39 inches)

Technique: Block weave, 8 shafts, 8 treadles

Warp: Bockens 16/2 linen, ½ bleached

Weft: Bockens 16/2 linen, colored

Reed: 55/10, 100 cm

Warp length: 10 meters (~33 feet)

Warp width: 76 cm (30 inches); 836 threads;

First project on the Öxabäck and using warping trapeze.

I used two warps 25+ years old.

Had to confirm the number of threads and calculate the pattern.

### Problems/Lessons learned:

- Getting a good shed across and even tension:
  - Cut down the 1st attempt, retied and readjusted threadles. That solved the shed problem.
  - The tension problem not so much, so: lots of weights until I could cut and tie from the back as well.
  - Next time I will break up the warp in more sections for the trapeze and check carefully that the weights are the same.
- Things confirmed:
  - Advance warp and move temple often
  - With linen warp: keep it moist



## Katy Clements

**Weave structure:** "Chicken Tracks" from Tom Knisely's book 'Weaving Rag Rugs' - page 108

**Fibers:** Warp: 8/4 Carpet Warp; Weft: Strips from denim shirts

**Loom:** Baby Wolf, 26" weaving width

**What did you learn?** I hadn't heard of 'Chicken Tracks' structure, but I really enjoyed the weaving of it, as well as the result.

**What would you do differently next time?** Use longer strips of denim. I ordered the strips from Etsy, each strip was about 6" long. I attached the strips together with fabric glue, and a few with needle and thread.



# Allison Connell

## Rep Weave Sampler/Hanging

Structure: Rep weave

Warp: Gist Beam 3/2 Cotton

Various wefts: cotton, rope, old shirt, boucle



# Vicki Aspenberg

## Copper Pipe Tapestry Loom

### Materials:

- Warp - cotton seine twine for the finished piece and linen for the piece on the loom
- Weft - jute, hemp, paper, sisal, linen and wool
- Size: the finished piece is 4"/6" and the one on the loom is the same with an inch other two to go.

I'm exploring textures that can be made with bast fibers using plain weave, soumak, and reverse soumak techniques. I'm also very interested in creating a contrast in texture between the bast fibers and wool.

I first learned about bast fibers in a course I took with Sue Lawty at Convergence/American Tapestry Retreat this past summer. Each piece is a new experience and opportunity to learn about the possibilities of these fibers.



## Sophia Eller

**Draft:** original, double weave on a sinusoid threading profile

**Shafts:** 16

**Thread:** 3/2 cotton, with strips and pieces of batting for stuffing

**Lessons learned:** lots, as it was a sampler! I learned how to weave this type of figured double weave directly from the profile draft and experimented with stuffing for the first time. I think some of the patterns would make for a very cool self-padded jacket or vest, but it's a time-consuming draft so I probably won't be doing it anytime soon



## Karen Clements Schmidt

### Tapestries

Fibers: Indigo dyed hemp & handspun Icelandic wool.

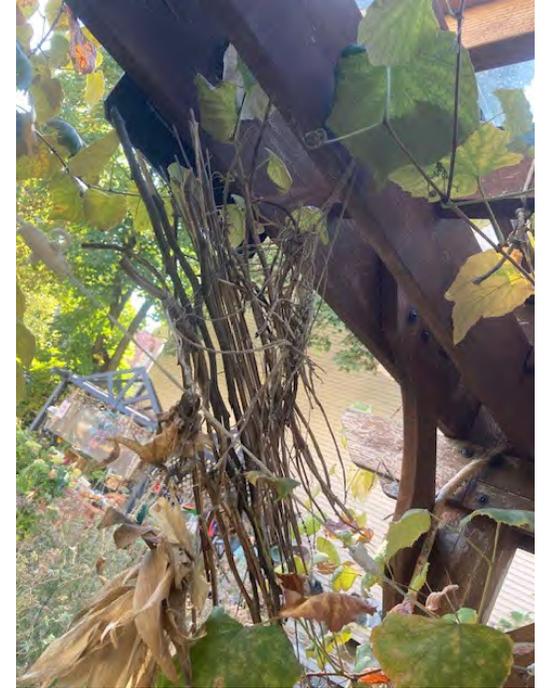
Copper pipe loom.

Ongoing play from a Sue Lawty workshop exploring minimal elements.



## Michele Burke

Dress for doll using recycled package paper



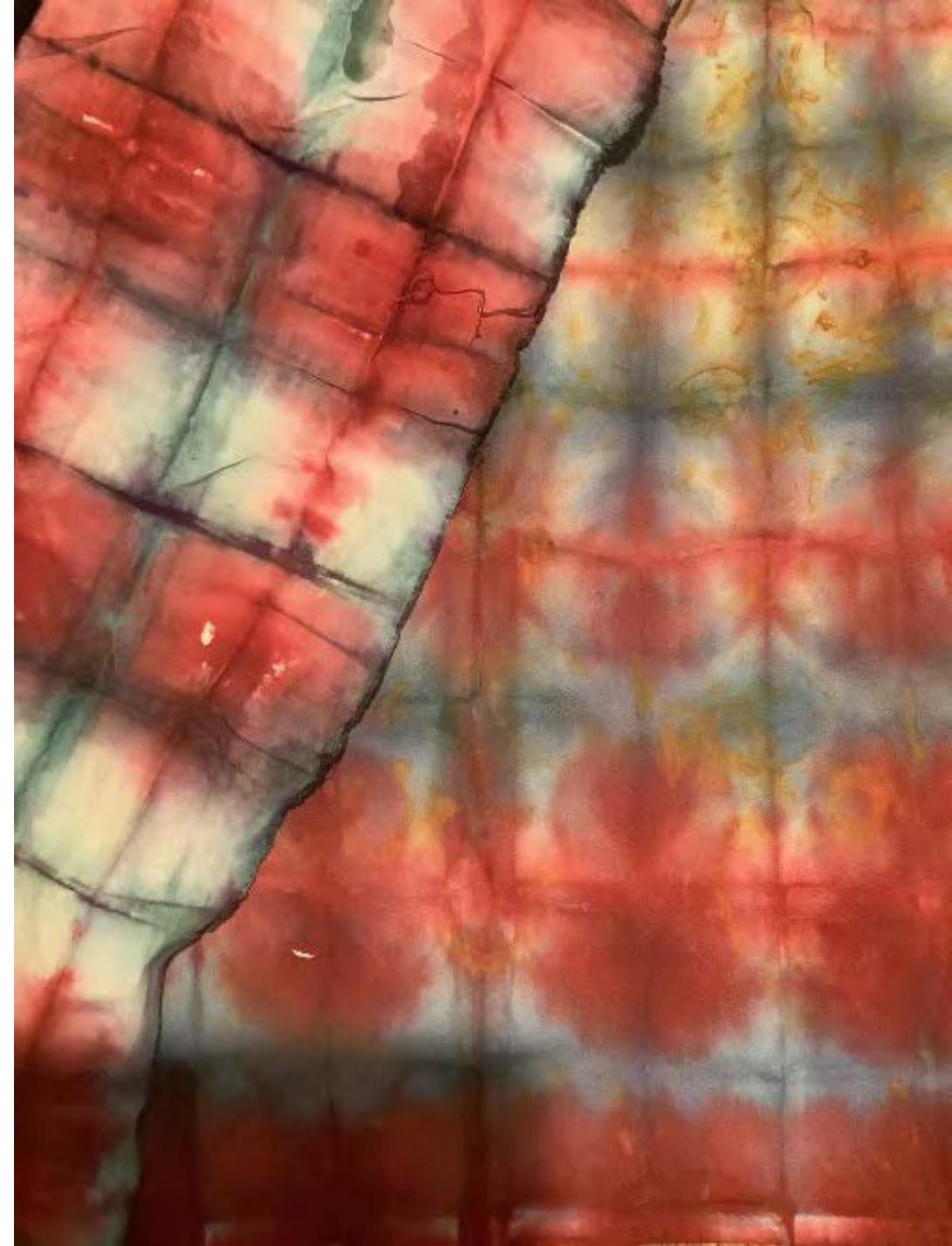
Update of a previous show and tell to show outside weathering

## Elisa Kessler Caporale

### Dyed and Overdyed Cotton

One fabric was rust and Indigo-dyed and I added some red after further folding the fabric.

The second piece laying diagonal on the left was folded twice once dying red and green once dying purple.



## Jessie Kritt

Backstrap Weaving Workshop while on a Thread Caravan retreat in Peru this summer.

It's not an original design, but a cool story because we each had a teacher from a community of weavers, and they taught us how to warp and weave on a backstrap loom without using language.

The design represents a river and I chose the colors from their naturally dyed Alpaca wool.



# Johanna Aenderl

## Wall Hanging

48" x 23"

Cotton/hemp 8/2  
hand dyed yarn  
plain weave with hand-manipulated lace  
4 shafts

[Instagram](#)



# Thomas Victor

## Into the Light & Inner Motion

Exploring how to use Photoshop and Weavepoint to create double weave liftplans.

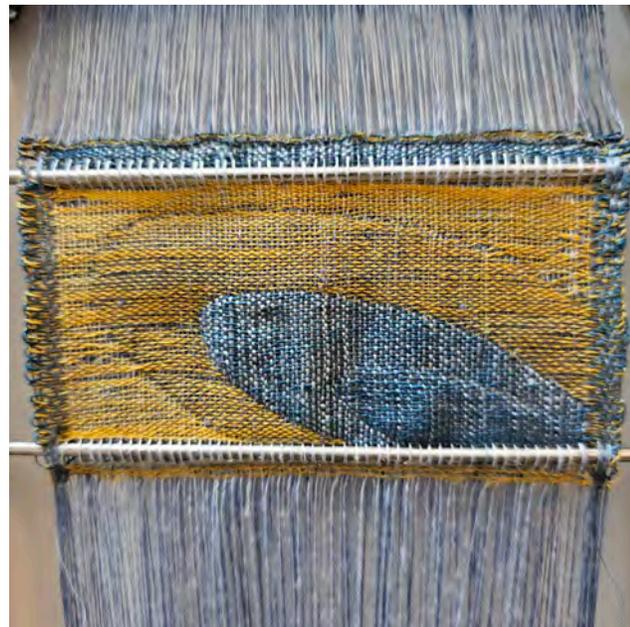
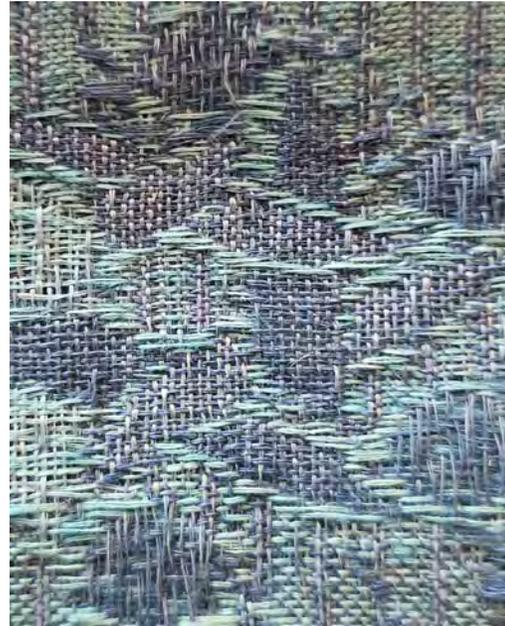
Hand dyed yarns

Linen Nm 2/45

Yellow weft is Nm 1/27 wool

48 epi, 24 for each side

These are the first two tests on my homemade "draw-jacq" - a 210 hooks quasi jacquard head operated as a draw-loom to select the hooks.





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- Sophia Eller
- Terry Henley
- Thomas Victor

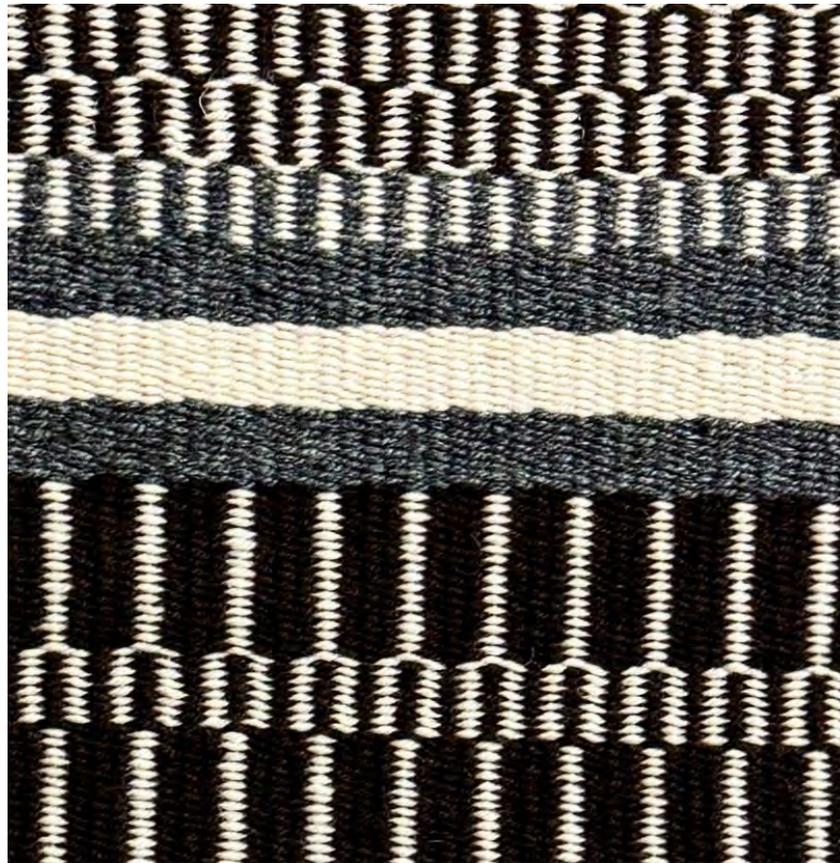
## Jeff Smith

Wool Krokbragd Rug

Warp: rug warp linen

Weft: rug wool (mill ends)

EPI: 4



## Sophia Eller

Structure: rep weave variant, 10 shafts + 2 for selvages

Material: handpainted fingering weight merino/silk, 3/2 and 10/2 cotton

### Lessons learned:

- The warp was very sticky at this sett! I made some headway with spray starch, but still needed to clear every shed manually
- I used a dummy warp to stretch the handpainted skein farther, but it was very tedious having to tie on the thin ends as well
- Waiting to see whether the floats are long enough to cause problems
- The goal was to show off the fancy yarn both visually and texturally, and I think it succeeded!

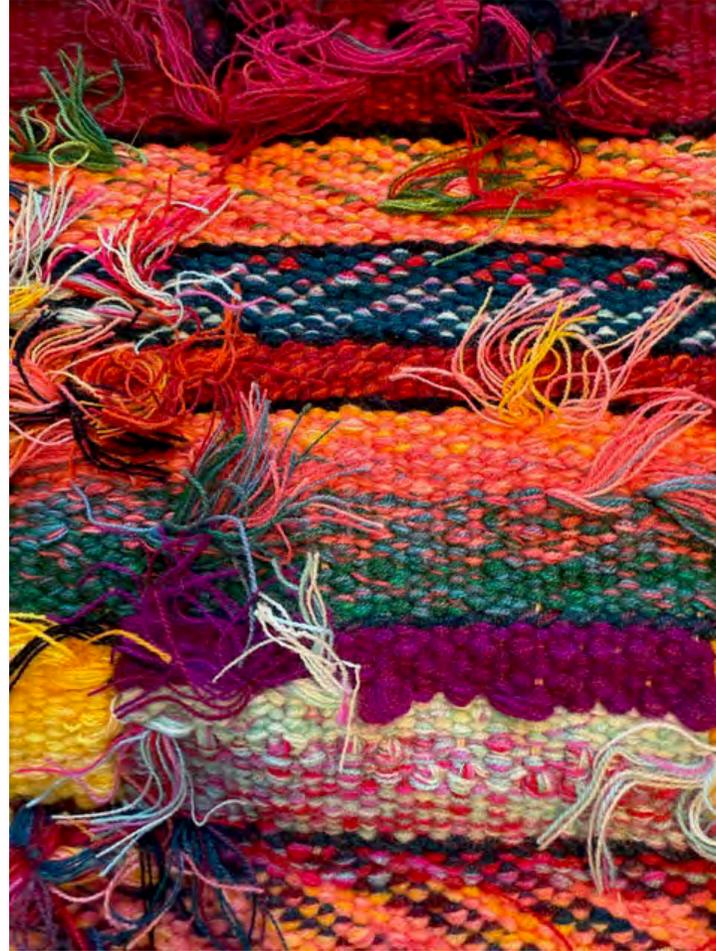


## Donna Ritter

Tapestry sampler from Maximo Laura Tapestry Workshop in Peru

Description:  
Various weave structures on original design tapestry loom (a Mirrix copy essentially).

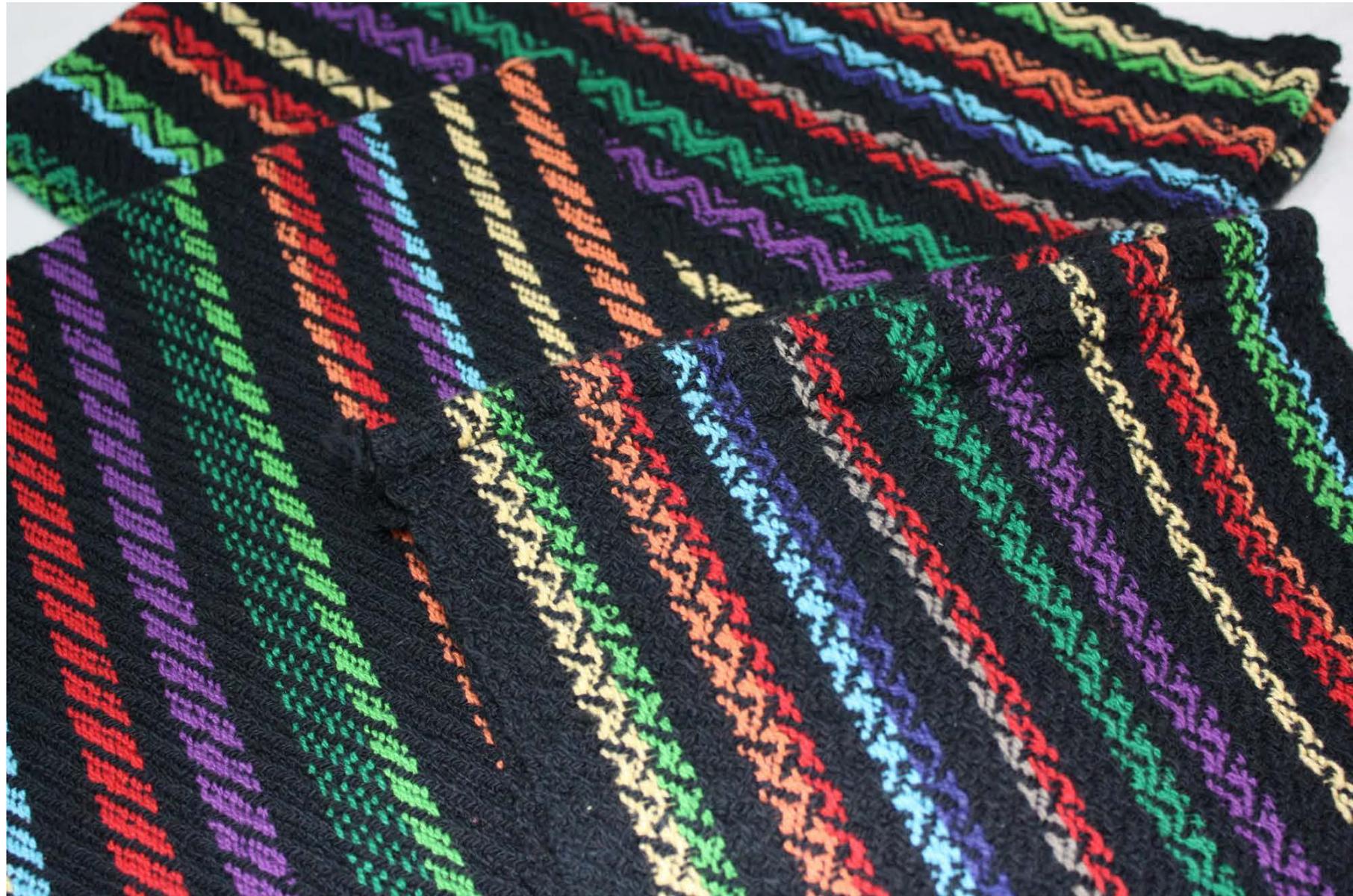
Wool and/or Alpaca, 10 strands of fine yarn per weft.



## Terry Henley

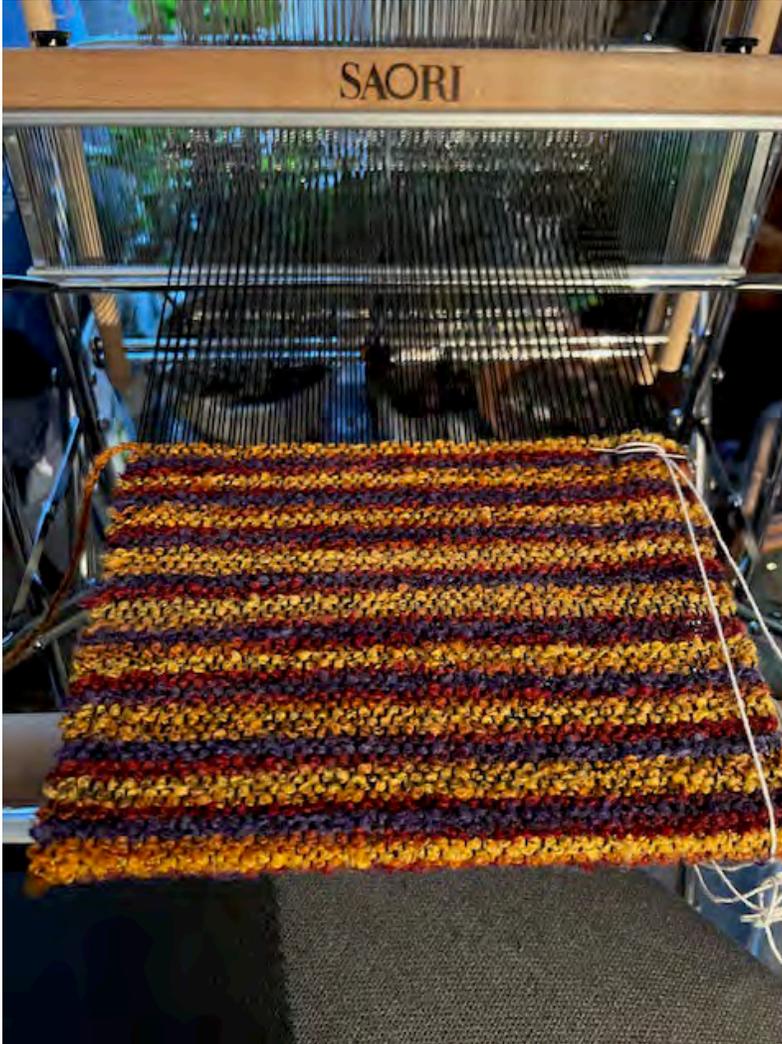
Challenge "Black with Many Colors"

- Toweling
- 8/2 cotton yarn
- 20 EPI. Straight draw on 8 shafts
- Asymmetrical stripes.
- $\frac{3}{2} \frac{1}{2}$
- Fancy twill tie-up.
- Personal challenge to weave different towel and NOT change the tie-up.



## Kathryn Barrios

Been experimenting with vintage self-striping yarns from my stash.



3 yarns I have used. All woven on my Saori 15" 2 heddle loom. 10 dent beater 100 ends black wool warp yarn.

Vintage Wool In the Woods yarn. Not happy with the stripes. Too regular. Very boring. I am going to try this yarn on a wider loom to see if I can get more interesting striping.



Vintage Noro Chenille. I stopped weaving after using 2 full skeins. Very happy with the random striping effect.

## Ingrid Buntschuh

Birdseye Twill Throw Pattern from Gist Yarn

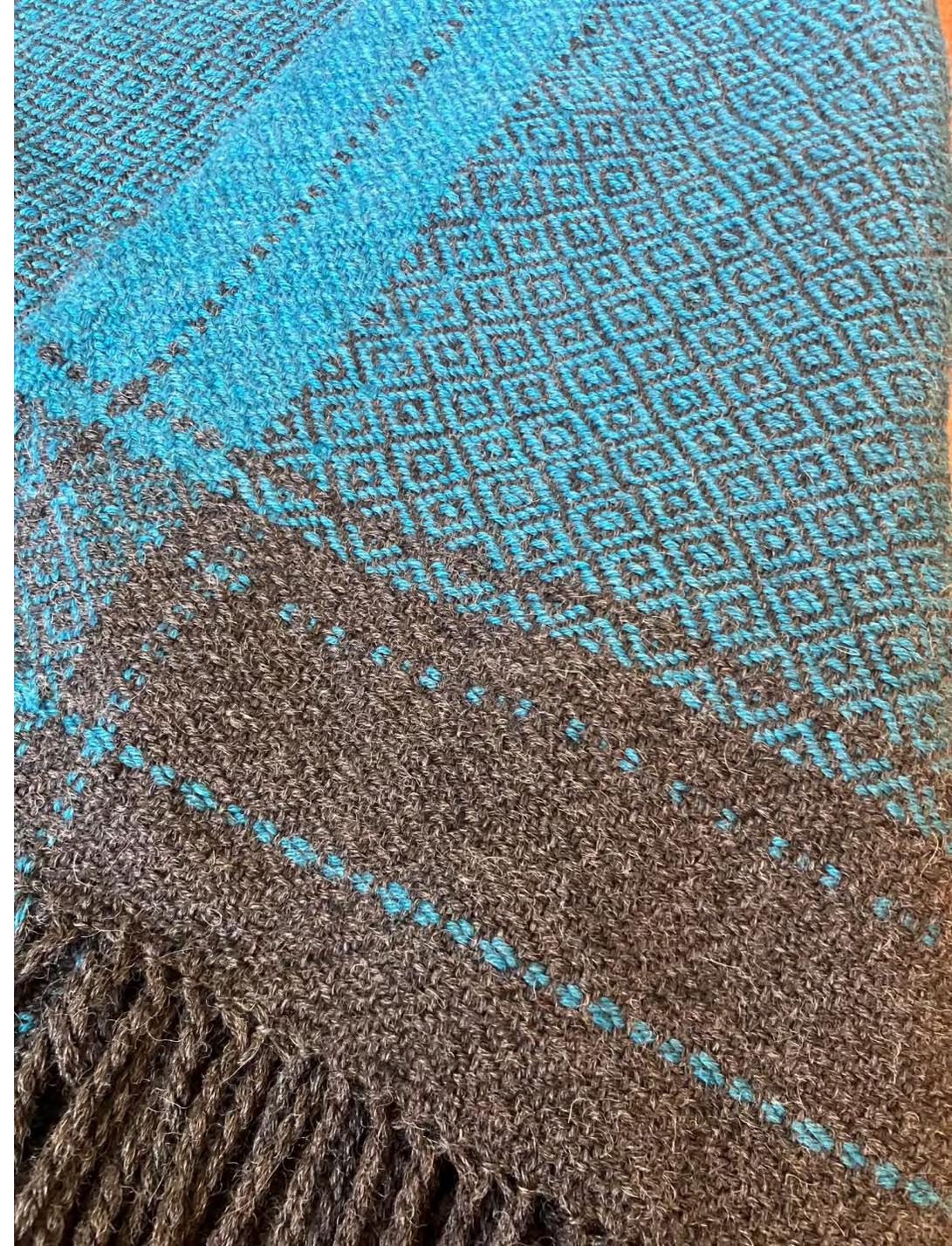
Weave structure: Twill

Fiber: alpaca

Number of shafts: 4

What did you learn?

- Check your weaving width before you start
- Better if heddles match, fit, and are angled in the right direction
- Tensioning with lease sticks to warp is great! (Even better if your lease sticks match the width of your loom.)
- Watch the sett! (Supposed to be 12 PPI - is actually 17 PPI - had to add 17 repeats and buy a new cone of yarn)
- I love my new floor loom. (Leclerc Artisat)



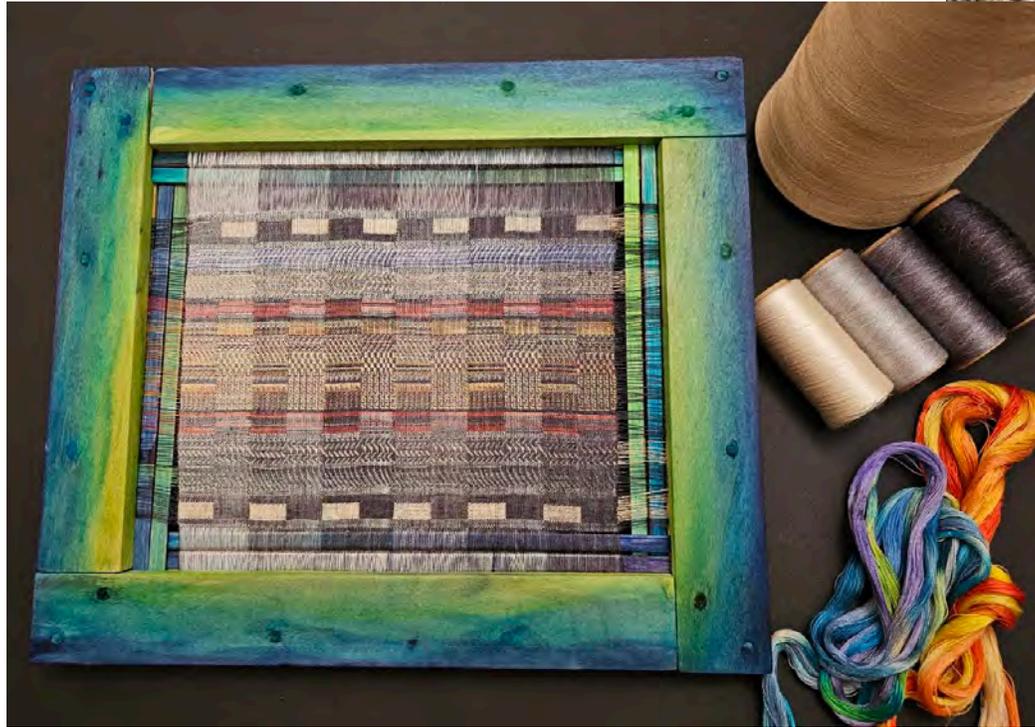
## Thomas Victor

Challenge theme: Black with Many Colors

120/2 muga and hand-dyed bombyx silk.

Double weave 107 epi

22 shafts



## Katy Clements

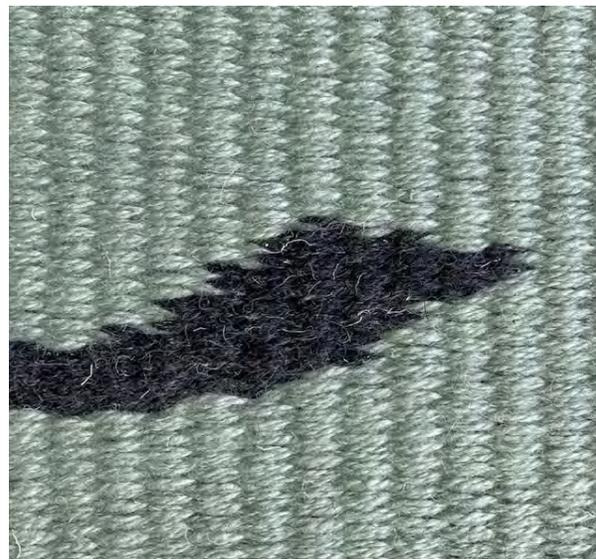
Rug for Dara

This rug measures 34" x 54" and was woven on a Harrisville Rug Loom with shaft switching.

The structure is a three-end block weave.

The warp is polyester, and the weft is rug wool (production excess).

The lesson learned on this project was how to collaborate in the design process. This was made for my grandnephew, and my niece and I had very nice exchanges to come up with the design, and the input from her husband who is Iranian, was very helpful in getting the Farsi letters just right.



# Elisa Kessler Caporale

## Work in Progress

Round reed and animal antler  
Plain weave ribbed creation



## Gail Gondek

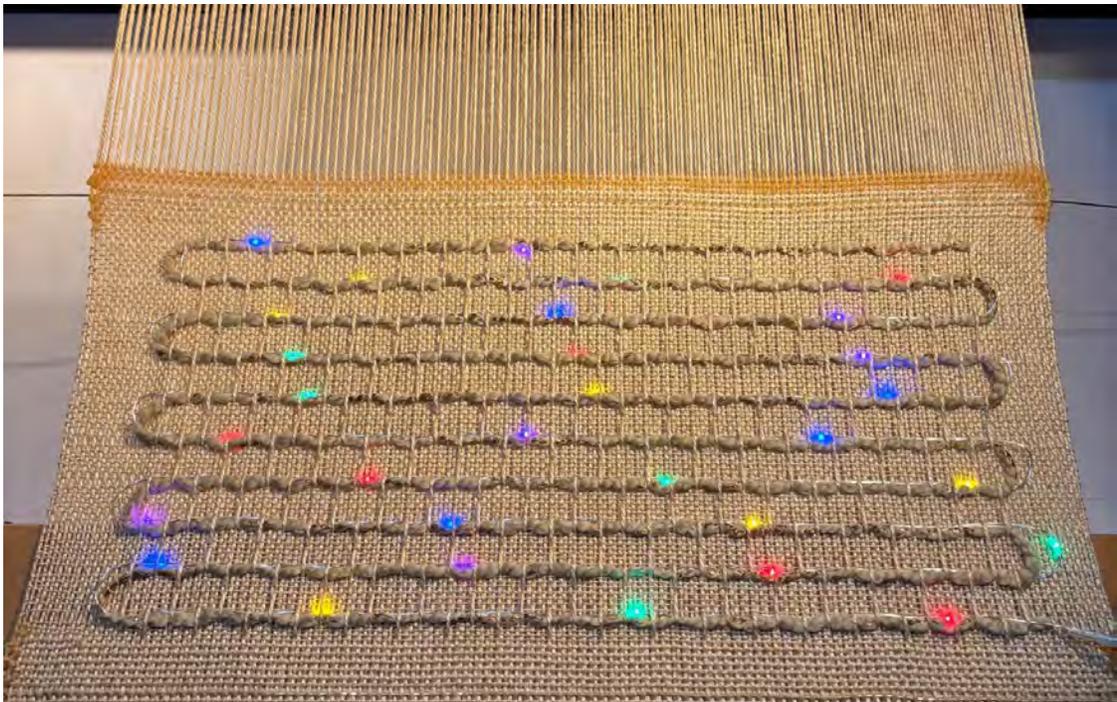
Knitted hats for the **Knit the Rainbow**  
hat and scarf drive



## Carol Steuer

Challenge: Into the Light

- 3/2 cotton plain weave background
- Thick novelty yarn and mini lights in long vertical floats
- Fabric folded over wire at the top and bottom for stability
- Challenges: staggering the lights; using the entire 5-foot length of lights without making it too wide or too tall





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- Jeff Smith
- Kathryn Barrios
- Katy Clements
- Oren Redinger
- Sophia Eller

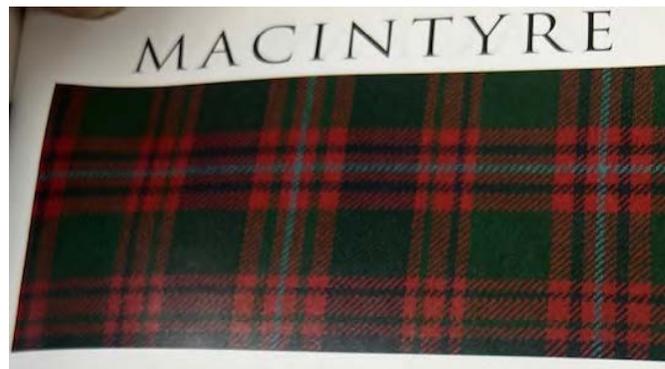
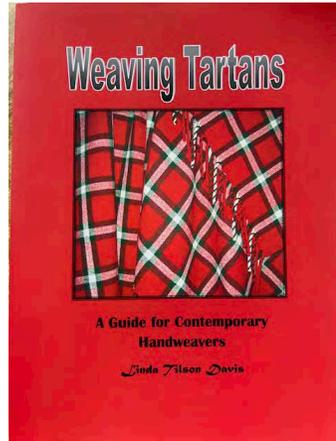
## Kathryn Barrios

### Pseudo-Tartan. Test knit shawl

Woven on 24" Saori with purchased Saori warp. Plain weave.

Inspired for weft by book *Weaving Tartans* by Linda Tilson Davis and own Scottish Great Grandfather. Ancestral Clans are MacIntyre and Gunn.

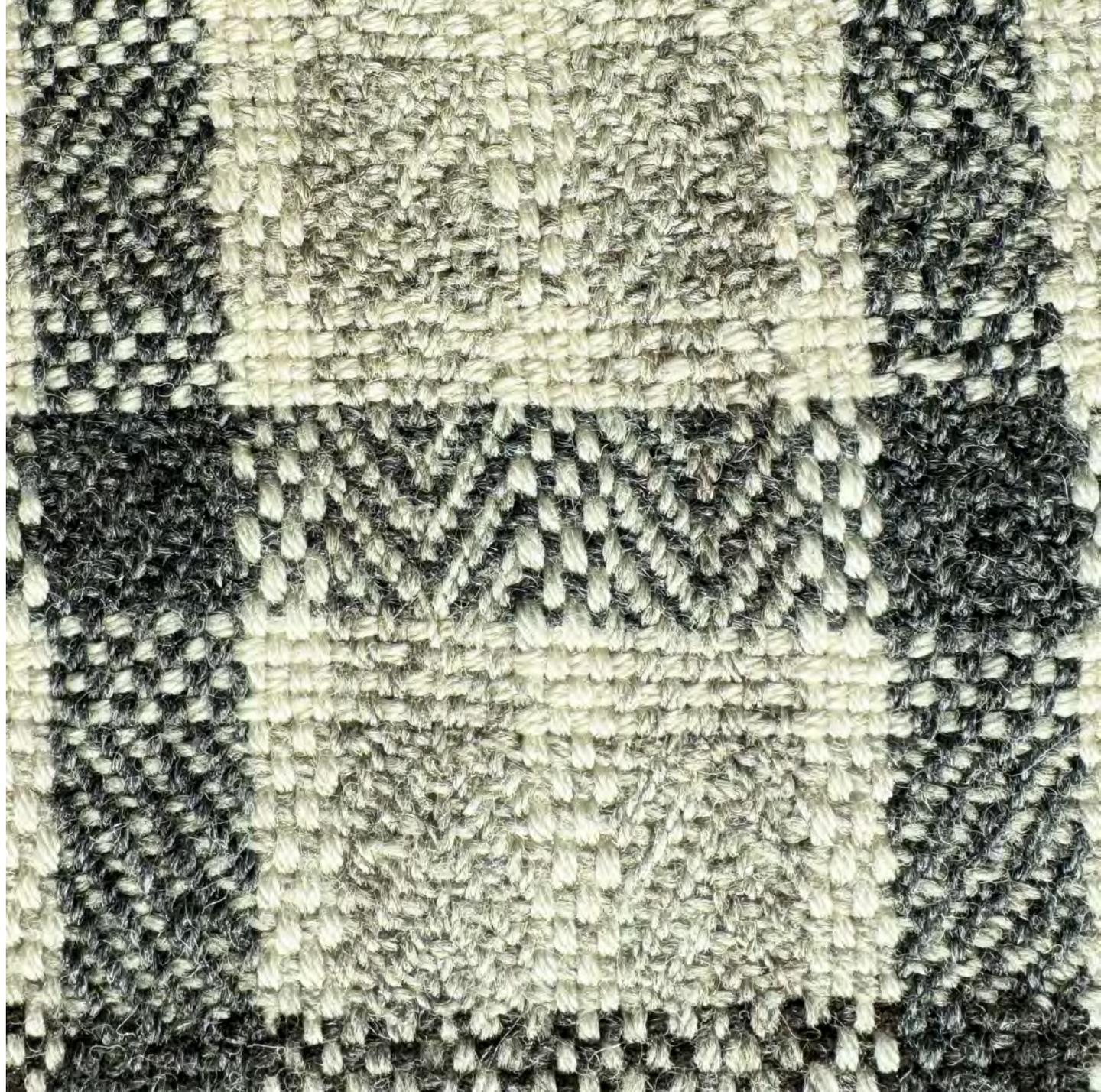
Challenge to match or contrast colors.



## Jeff Smith

### Scarf

Shetland wool  
Twill and Basket Weave  
16-24 EPI/PPI  
4 shafts & treadles



## Fannie Lee

The paper weave photo is the start of the inspiration for the tapestries being created now. Dae Tau 1 is a direct interpretation of the paper weave made at Arrowmont with some changes in design. Dae Tau 2 is the next in the series.

The weave is 10 EPI. The size is 35"w x 44" l x .5"d. Dae Tau 1 is cotton seine warp and wool weft. Dae Tau 2 is cotton seine warp and wool, raffia, jute and paper yarn weft.

What I have learned is that what inspires you to spend the time weaving changes as you go along. Sometimes weaving what you want to weave doesn't make sense, so you have to change the design for it to be a piece that is balanced and feels right.



## Sophia Eller

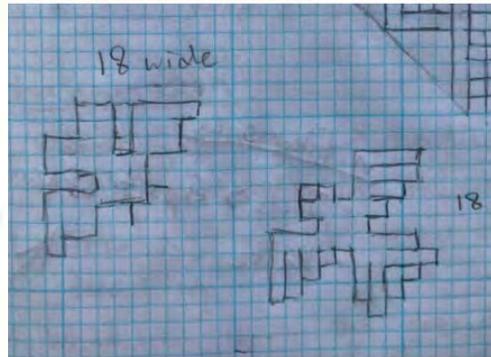
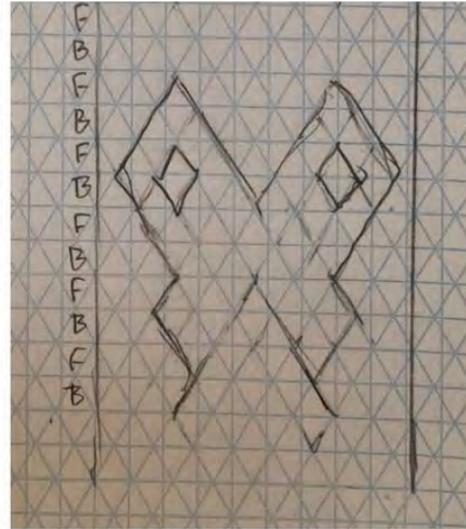
Sulawesi is an Indonesian tablet-weaving style, particularly good for figured patterns.

Lessons learned:

- + ALWAYS check the author's notation
- + Check the value of your colors
- + Generally fine to mix thread weights/types
- + You can drop a thread (3-hole) but it's not fun

Resources:

- Claudia Wollney's  
Tablets at Work
- John Mullarkey's  
classes if you get  
the chance

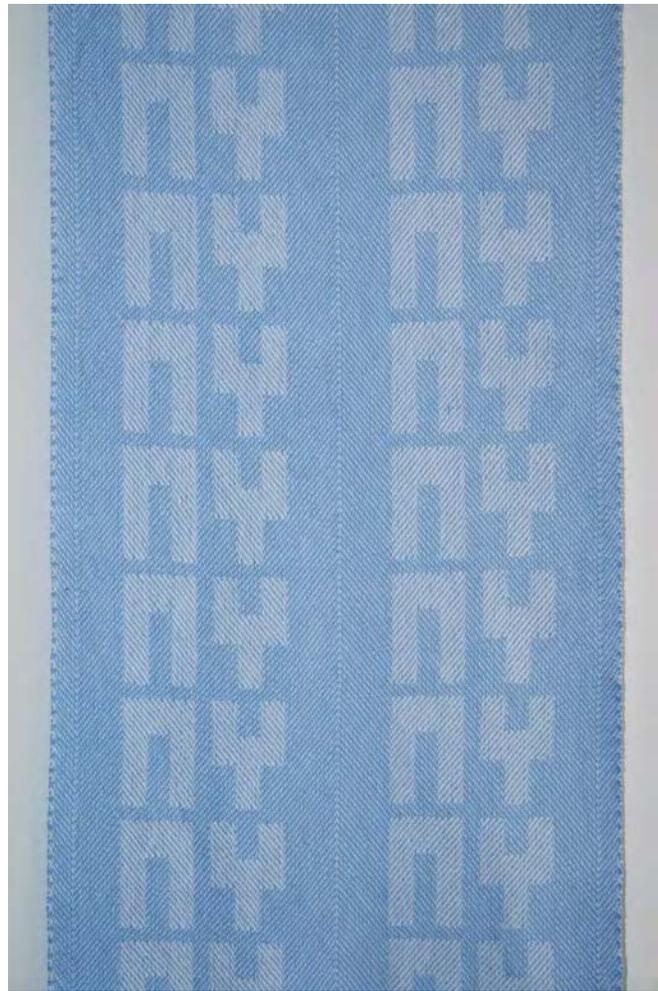


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## Oren Redinger

Turned twill (custom pattern) table runner  
16-shaft table loom  
8/2 cotton



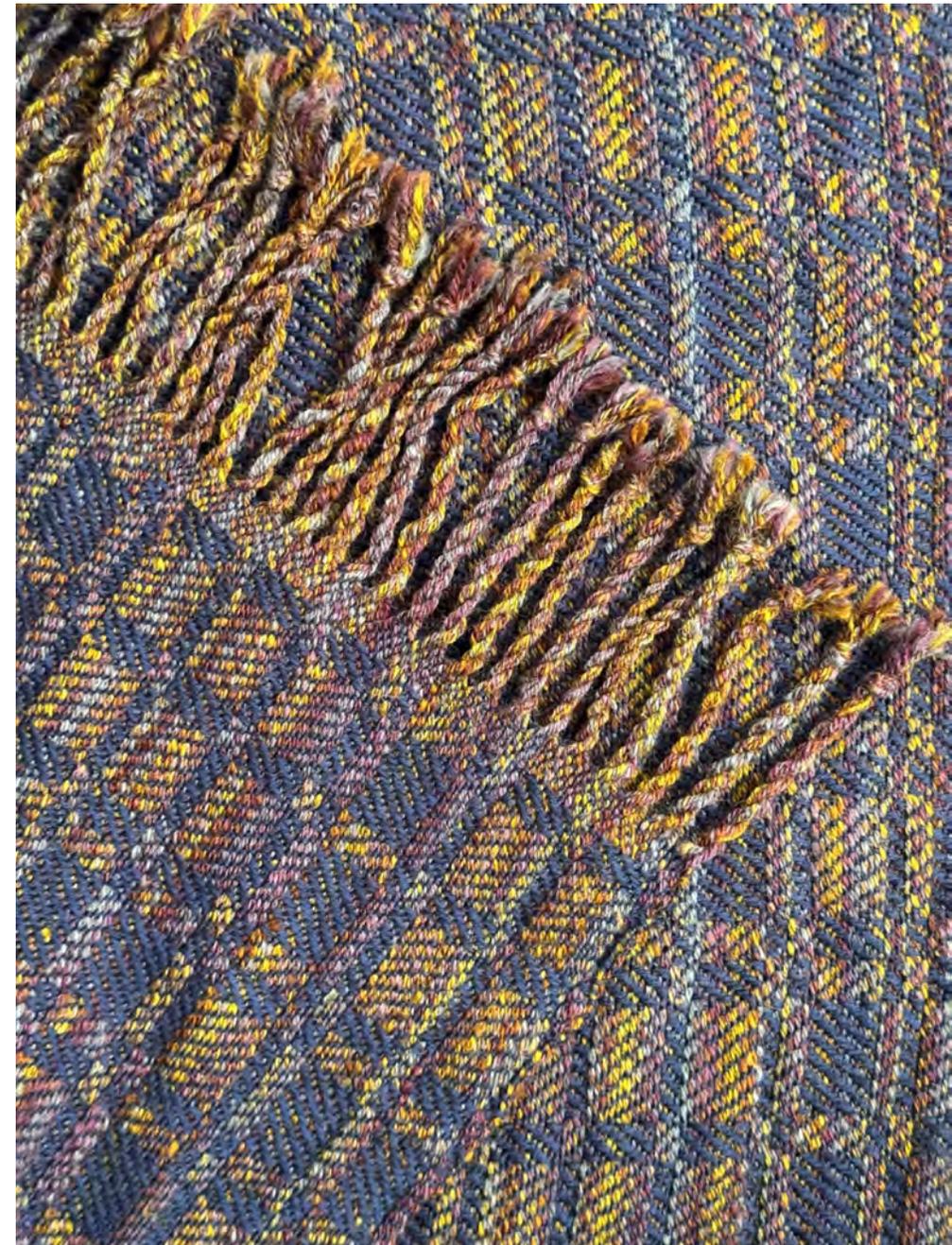
## Anthony DiRenzo

Handspun Scarf in 8-shaft block twill

Warp: 3-ply handspun corriedale wool, 12epi

Weft: 4x reclaimed wool/cashmere/silk from FabScrap

I'm proud of my finest handspun warp yet! I learned about how the colors fall in 3-ply fractal spinning and it muddied the colors in a way I will avoid in the future.



## Katy Clements

"Modulations" challenge.

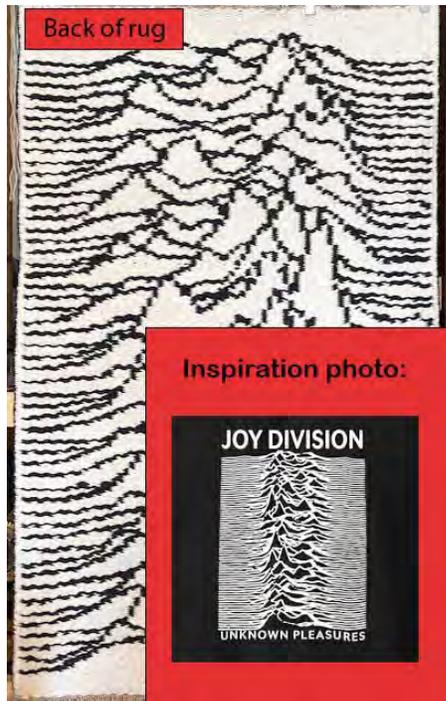
This is for one of my nieces, who I worked with on what design she would like that would be related to the modulation theme.

Loom: Shaft-switching loom - 45" weaving width

Weave structure: 3-end block weave controlled by shaft switching

Fiber: Rug wool weft, polyester warp  
colors: black heather and ivory

Size: 35" x 58"



## Carol Steuer

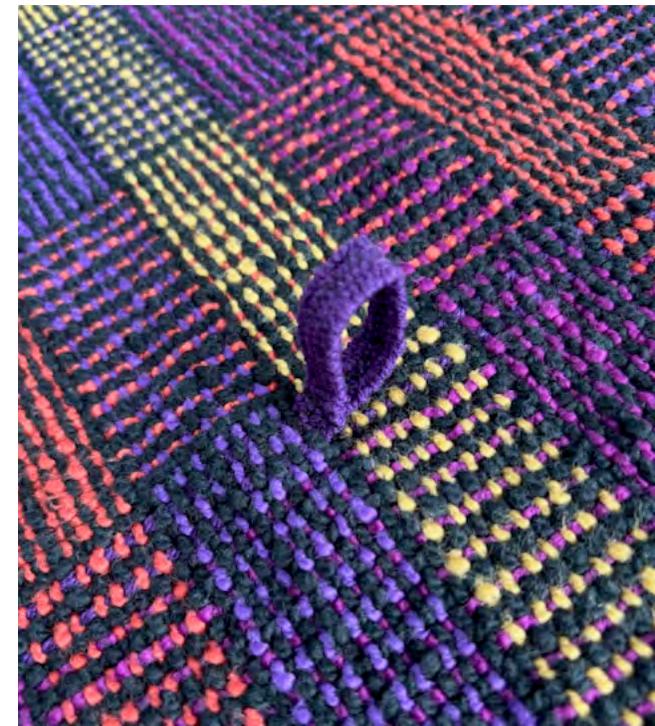
### Kitchen Hand Towels

Experiment with Lofty Fiber's Pillow Cotton  
(1200 ypp)

Log cabin at 8 epi

Try a draft with built-in loop from the book  
*Favorite Scandinavian Projects to Weave* by  
Tina Ignell.

Problem: woven-in tails tend to come out as  
the towel is used because the weave is open.





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- Sally Orgren
- Susan Goretsky
- Susan Weltman
- Vicki Aspenberg

## Susan Goretsky

Overshot living room pillow cover

4 shaft table loom

Overshot - Star & Rose pattern

Warp & tabby (8/2?) cotton,

Pattern weft - fingering weight wool 75% Merino, 25% nylon



**Susan Weltman**

Doubleweave scarf

Jaggerspun Zephyr

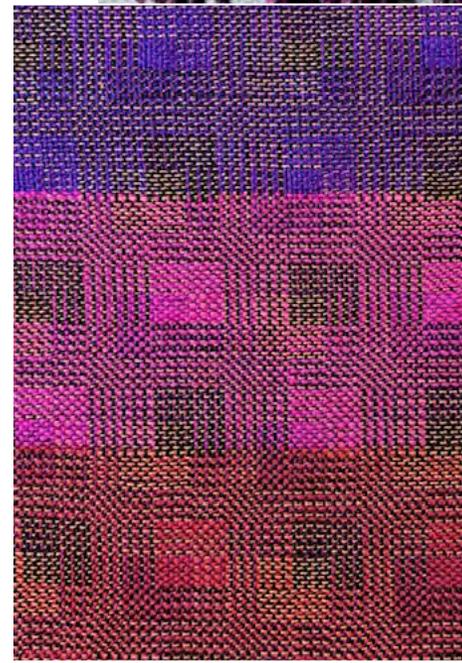


## Carol Steuer

Doubleweave Scarf  
*Handwoven, Winter 2024*

Warp: 10/2 cotton  
Weft: 18/2 Zephyr, 16/2 cotton

Lessons:  
Subtle color choices make a difference  
Doubleweave is very slow  
Sampling was useful



## Katy Clements

Inspiration: "Shifting Harmonies" challenge. This was the first time that I had not planned out the weaving, but improvised as I went along. The yarns of tan, green and purple were given to me by fellow Guild members. I thought I would use the side that has a lot of black in it as the rug face, but find the other side to be more interesting.

Loom: Shaft-switching loom - 45" weaving width

Weave structure: 3-end block weave controlled by shaft switching

Fiber: Rug wool weft, polyester warp, linen twining

Size: 35" x 58"



## Vicki Aspenberg

Moonlight Glitter: Ode to Dorothy Liebes

Structure: tapestry, twill, rya

Fibers: weft - wool and metallic yarns; warp - Cotton seine twine

Size: 18"/15" (woven part)

Frame: The frame was designed and crafted by fellow guild member, Thomas Victor.

The inspiration for this piece came from the recent exhibit of Dorothy Liebes' work at the Cooper Hewitt, *A Dark, a Light, a Bright*.

I was influenced by the colors, textures, patterns, rya and particularly the generous use of metallic yarns that Liebes incorporated into her designs.



## Michele Burke

*"The messiness of life and love and the transitions in between."*

Fabric, mixed yarn,(cotton acrylic, raffia, wool)



## Fannie Lee

Redo of an old tapestry

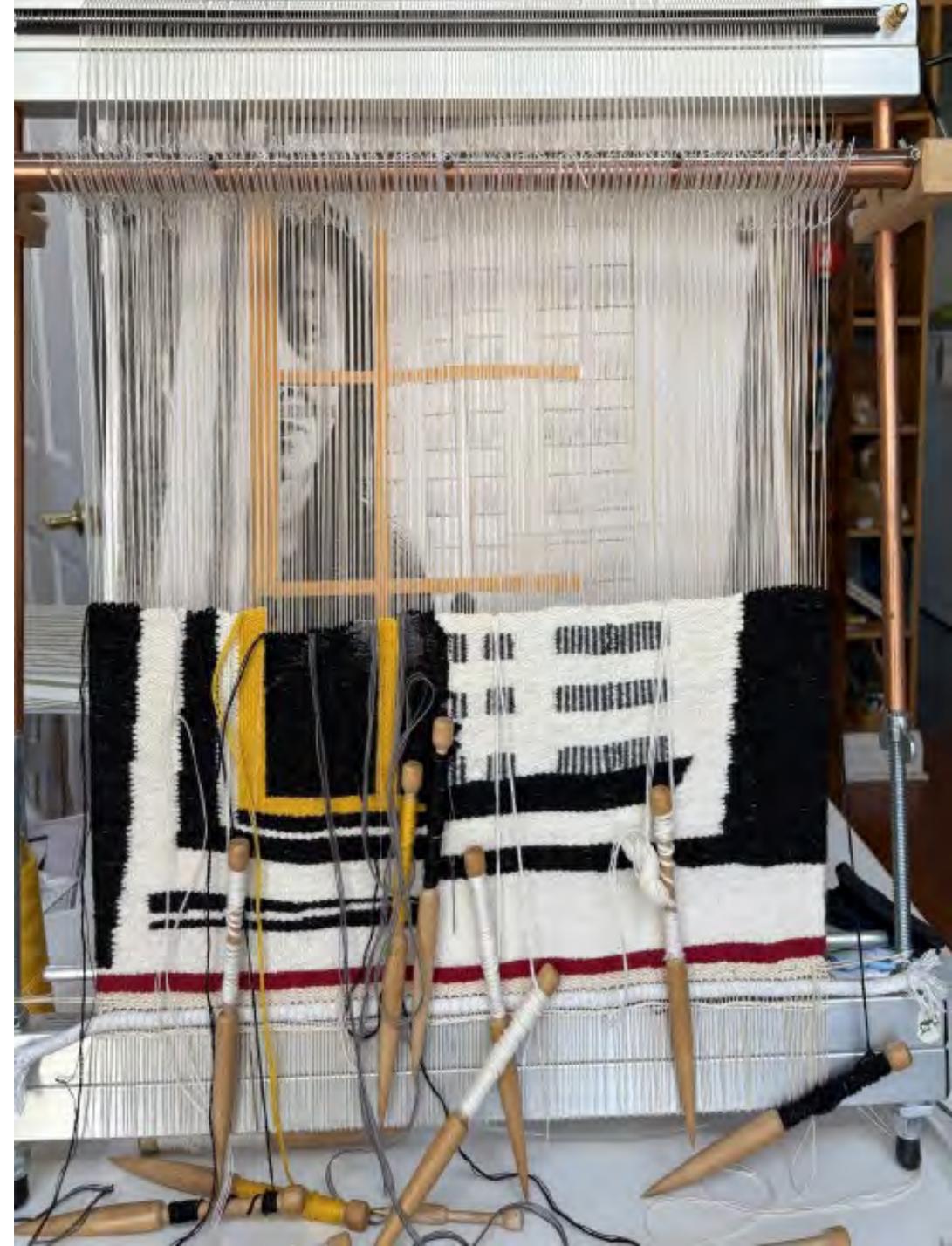
I did "Self Sketch" in 2018 when I first came back to weaving after I stopped working. I have learned a lot since then in weaving tapestry, so I thought I would redo the tapestry. There are some design changes and face changes. I am hoping I can do it better the second time around.



Original weaving is 18" x 24" woven on a Hammock 4 harness, 40" w floor loom using only 2 harnesses.

Currently weaving on a 28" Mirrix tapestry loom. Dimensions will be 21" x 28"

Both pieces are 10 epi with cotton seine warp and wool weft.



## Sally Orgren

- **Project:** Inkle woven watch band, 2 yards in length, 5/8" wide

- **Loom:** "Inky" the original model Ashford Inklette Loom

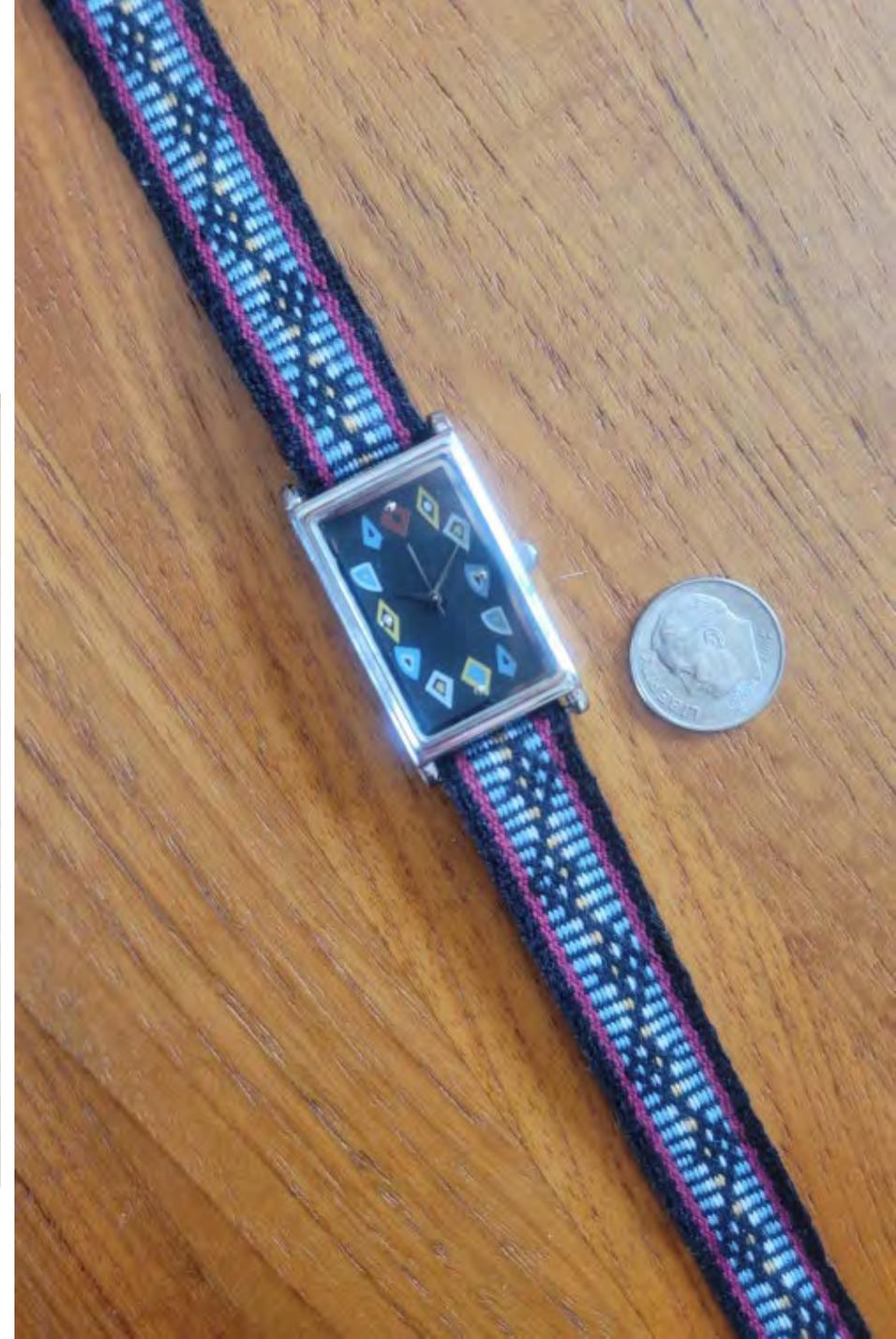
- **Materials:** Warp: 16/2 cotton in 5 colors. Weft: 10/2 black cotton for the thick, and sewing thread for the thin picks. 45 warps

- **Structure:** Rep weave + pick up. Pattern from Anne Dixon's *Inkle Pattern Directory*, page 36. (Pair Unheddled #2, second pattern).

Designed to match a MET museum watch, purchased more than 15 years ago.

- **Lesson:** It only took me a short amount of time to weave the 10" watch band.

However, I didn't want to cut it off, inkle being a continuous warp. So, although it was tedious to weave, I did not think it would take me this many years to complete the remaining band. By the time I finished the yardage earlier this month, the original plastic watch band had disintegrated, and the watch stopped working ages ago. I guess I have created an inkle-woven, watch-faced bracelet.



## Donna Ritter

In Memory of M

Tapestry, Weft Faced Weave with Glass Beads and Wire and various fibers. Sett at 8 epi. 8" W x 6" tall x 2" deep.

Currently in the juried show "Contextual" at the Heidi Gallery in Livingston, NJ.



Back



Side

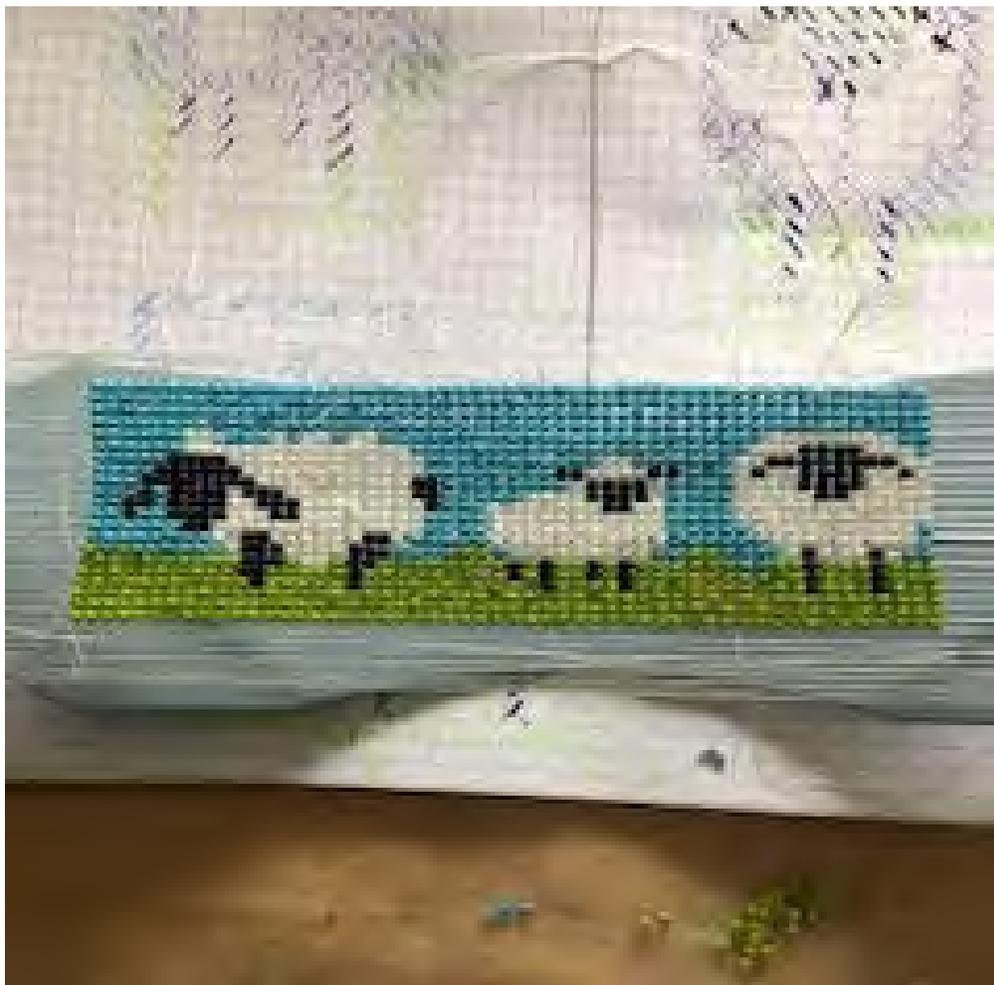
## Judith Medwin

Bead weaving sheep on simple plastic bead loom.

Warp and weft beading thread.

Hand drawn pattern on graph paper.

Size 11 seed beads.





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- Charlotte Munn-Wood
- Claudia Monnone
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- Emily Lickey
- Ingrid Buntschuh
- Karen Schmidt
- Kathryn Barrios
- Katy Clements
- Sally Orgren
- Shannon Bowen

## Ingrid Buntschuh

Four-Shaft Sampler from Jennifer Moore's *Doubleweave*

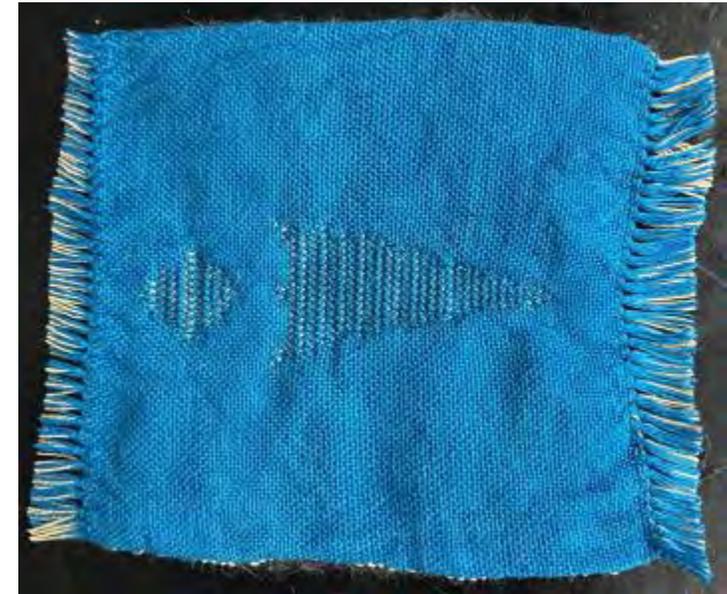
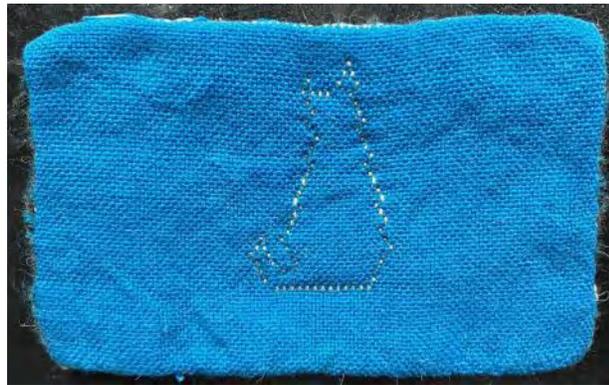
Weave structure: Doubleweave

Fiber: 5/2 pearl cotton

Number of shafts: 4

What did you learn?

- Having a string tied at top of middle of reed makes counted work easier
- Stitched cloth - first row much more visible than second
- Quilting is quite subtle
- Possible to hem stitch top layer by itself
- Counted work takes forever
- Doubleweave pickup stretched pattern. Making graph paper (with Excel) 1.5x taller than wide and then shading pattern removes stretch



## Charlotte Munn-Wood

You Are My Sunshine II  
Abstract tapestry

Materials: Mixed scrap fibers, felt,  
holographic strips.

Structure: plain weave, rya knots.

Shafts: Zero! Wove it on a frame loom.  
13.5" x 18".

This piece was modeled after an earlier,  
similar work called You Are My Sunshine.



## Katy Clements

Inspiration: "Ana Aligned"

Inspiration to make this piece comes from the artist, Ana Mendieta, a Cuban-born artist whose work pushed many boundaries, and has been described as fearless. It is her likeness that is portrayed in this work.

Additional inspiration is from the tapestry artist Silvia Heyden. Seeing an exhibit featuring her work, I saw that, in addition to her great skill, she had a wonderful freedom that made me want to experiment with my own work.

*Loom:* Shaft-switching loom - 45" weaving width. This is the first time I used a 10-dent reed. It was sleyed every other dent. The warp was six 4" sections, 4" apart. (I usually use an 8-dent reed sleyed every other dent.)

*Weave structure:* 3-end block weave controlled by shaft switching

*Fiber:* cotton knit strips, polyester warp, linen twining

*Size:* 43" x 23"



Off the loom - before cutting



After cutting into strips

## Anthony DiRenzo

### Rhinebeck Alpaca Blanket

Hand processed, hand spun, hand dyed with weld and indigo

4 shafts, plain weave

100% alpaca

My two successes are the overall labor of the blanket and the panel weaving. I wove two panels and kept measuring after each 20 picks to ensure the panels matched exactly. If I were to do this again, I would dye for greater contrast in the colors and seek more help on less visible seaming. (If anyone has tips or resources on this, please let me know!)



## Anna-Maie Southern

Cowboy Carter Sparkly Denim Fabric

- Made on a SAORI loom
- 13 yards x 19"

My initial idea was to make some sparkly denim jeans but then I realized that the yarn was Polyester so I decided it would be too hot for pants... and I love floaty dresses, so here we are!

I tend to make the fabric first and then design the garment afterwards, so they're always spontaneous and can be a little hit or miss. But overall I'm happy with the fabric and the project was a quick and fun one!



## Catherine Messina

Krokbragd samplers which I made at two recent workshops.

Woven on an 8-shaft table loom.



Above and Right: Woven with 8/4 rug warp (as warp - single ends) and sport weight knitting yarn (single) as weft.



Above: Woven with doubled 8/4 cotton for the warp and the weft.

## Claudia Monnone

"Into the Light"  
(with thanks to Leonard Cohen).

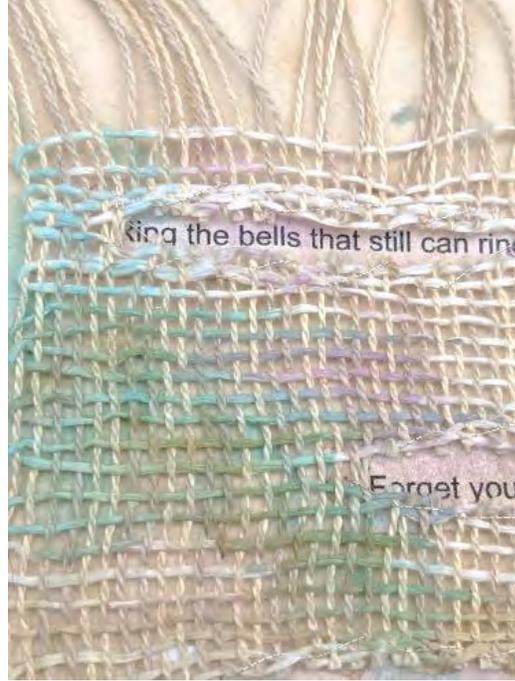
Warp: 10/2 cotton

Weft: yarn spun from paper made at our  
December '24 holiday party.

Sett: 12 epi

Mounted on handmade paper.

Other media used: silver sewing thread,  
watercolor paint, and insertion of lyrics from  
Cohen's "Anthem".



## Kathryn Barrios

### My Leftovers Scarves

Description: knitted a crib afghan from Purl Soho  
Used rigid heddle 5 dent to weave two scarves  
from leftovers



White synthetic for warp scarf



Black medium weight Boucle for warp



Crib Afghan

## Emily Lickey

### Sunset Krokbragd Rug

Woven with Brassard 8/4 Cotton slayed double at 4 ends per inch for the warp and Harrisville Highland held triple for the weft.

Woven using 3 shafts with a flame weft pattern  
(this is a weft faced weave)

Finished with a full Damascus hem and tucked warp ends.



## Sally Orgren

### Secretary Box

A reworking of a 2019 Midwest Weavers Workshop warp, in order to make the secretarial box featured in Lucianne Coifman's Repp book. The cost of the materials was too great to just waste the warp.

Warp: Kathrin Weber hand dyed 5/2 (blue-purple) and 3/2 (yellow brown) + 60% carpet warp, black.

Weft: Brassard 8/8 cotton (doubled), alternating with 20/2 Lunatic Fringe black cotton.

Process: I unbeamed the workshop warp, rearranged the color order and added black carpet warps, rebeamed, and rethreaded. Sett closer for rep weave, and used a different sett for each fiber type. However, once completed, I could no longer get a shed, and the table loom did not allow me to view the long color progressions readily.

After a few \*years\* sitting in the dining room I rebeamed, rethreaded, and resleyed to a floor loom. I mapped out the exact treading and 8 ppi to make the box 12.25" square. Two pieces make up the box: the inside piece is rotated 90 degrees. Balsa wood is used to stabilize the bottom and sides.

What I learned: Don't give up when you have a "Dog on the Loom," some projects just need a little time.



## Shannon Bowen

Chimayo weaving piece

Woven on an Ashford rigid heddle loom.

7.5 dpi

Most of the yarn is Léttlopi Icelandic wool yarn.

Measures 8" x 72"



## Karen Clements Schmidt

Inspired by a documentary on Ukrainian weavers in Western Ukraine.

Blanket in plain weave, washed and brushed on one side with a hand carder.

Dimensions after washing: 62"x30"

Warp: 8/2 Kauni wool yarn.

EPI: 3

Weft: Icelandic wool chunky hand-spun for the main color, Cascade Yarn "Magnum" for the contrasting colors.

4 shaft Newcomb Fairloom

Next time: I would use a different warp and maybe a closer sett for the couple of inches at the edges.



Donna Ritter

# Wire Bobbin Lace

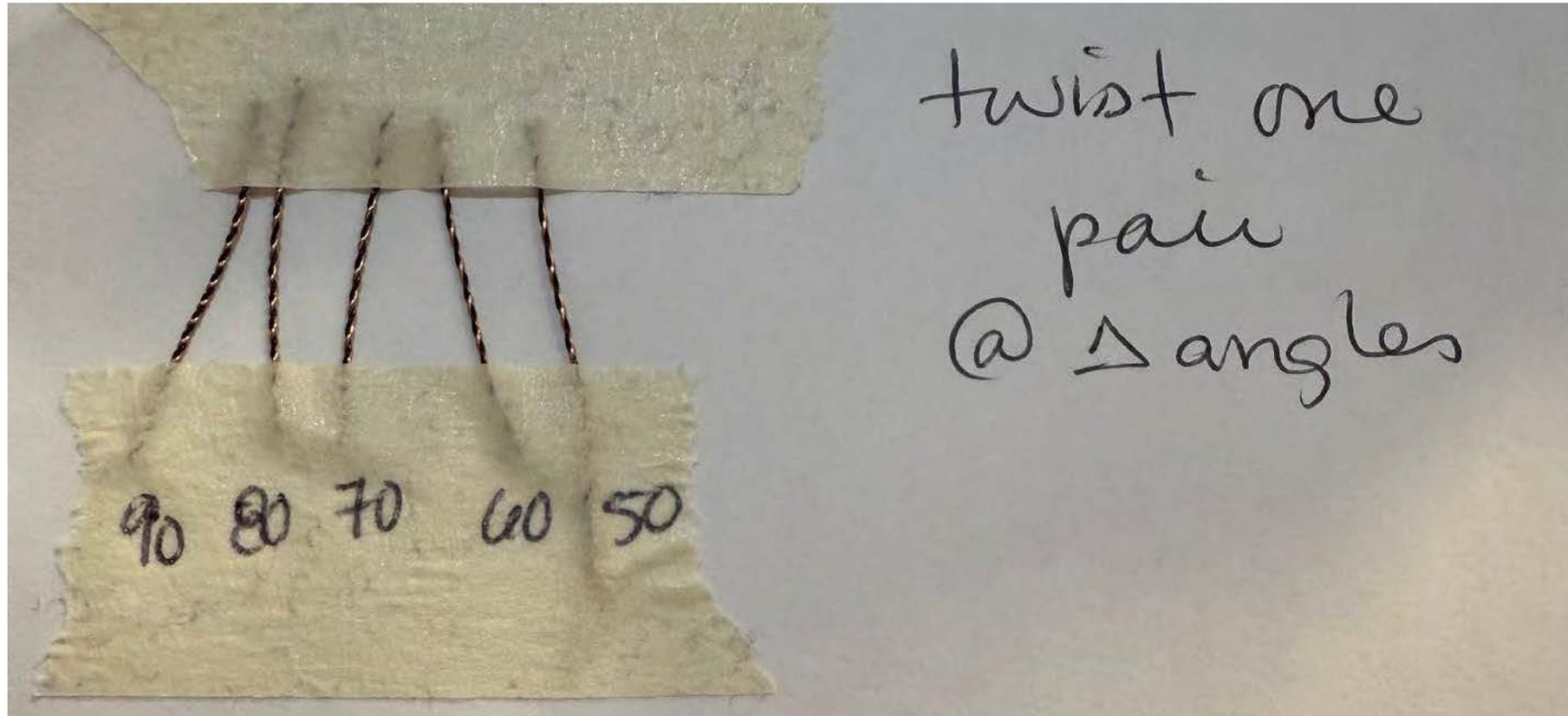
Workshop with  
LAURAN SUNDIN



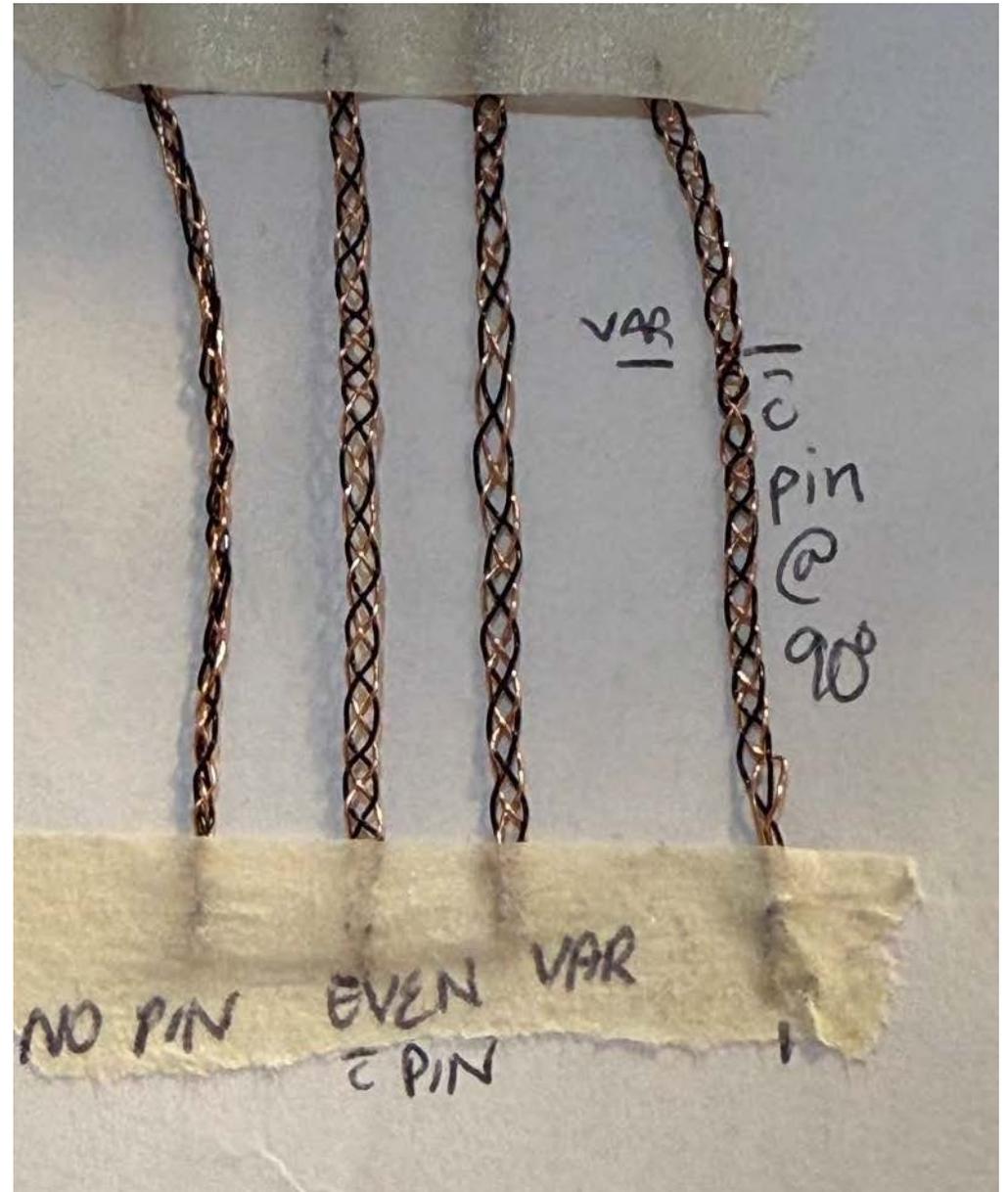
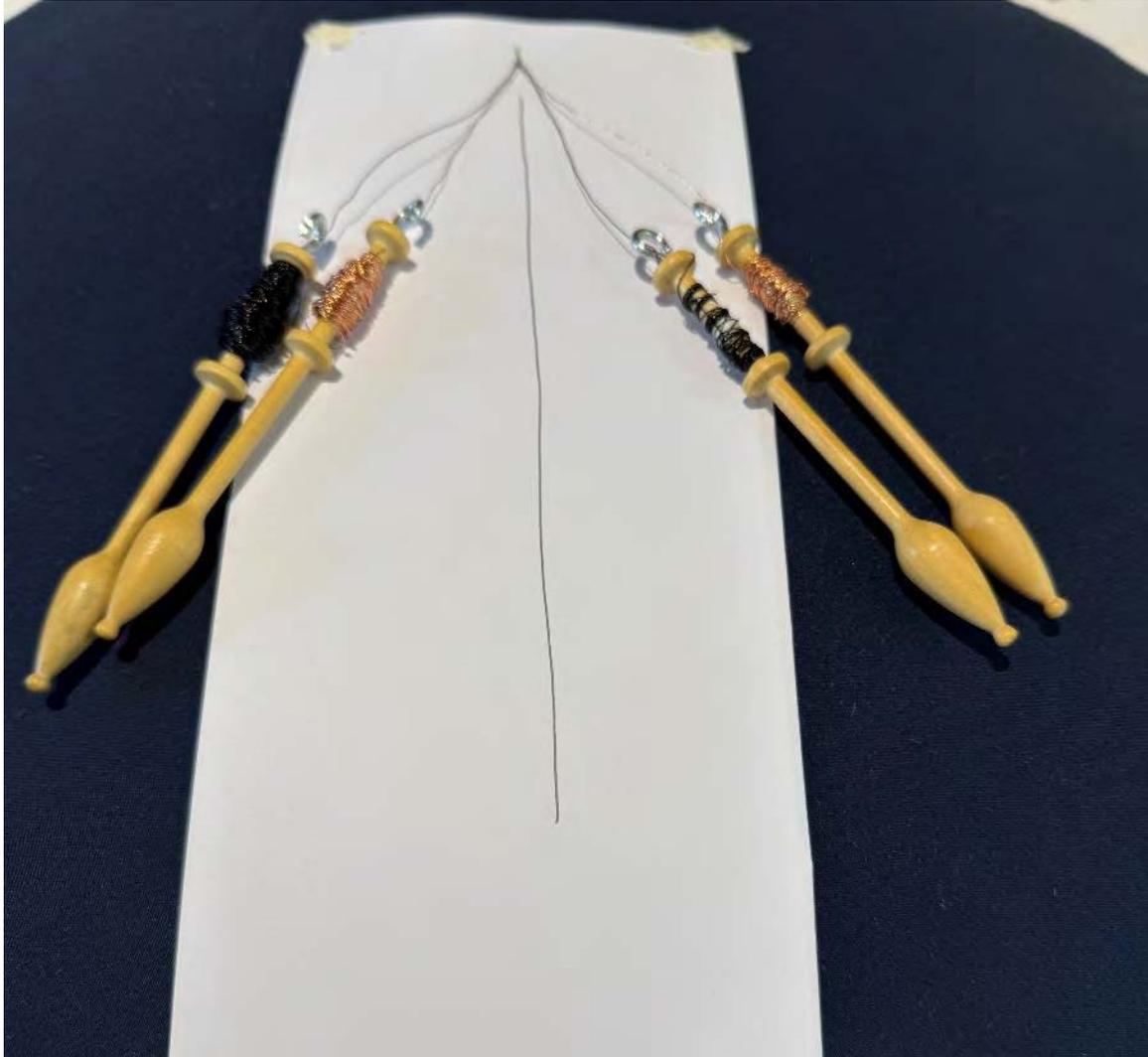
## Examples of Lauran's work



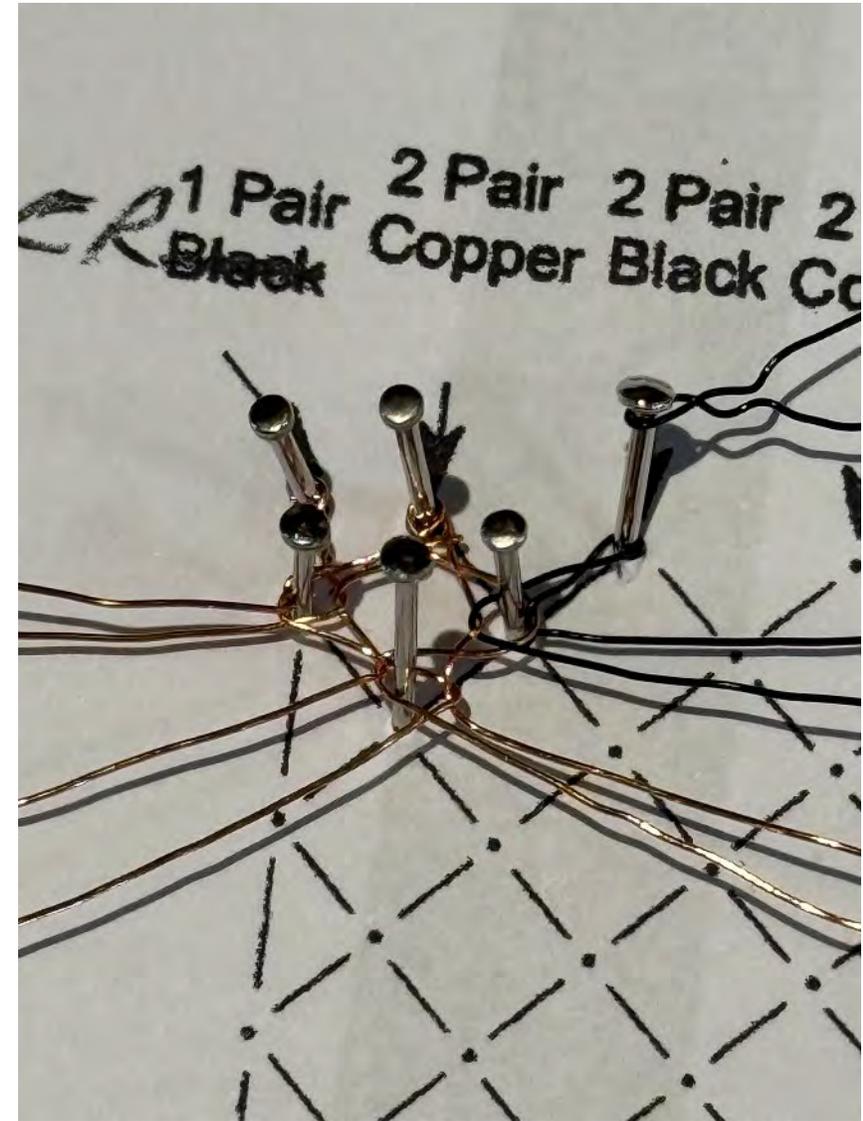
First thing: TWISTING



## Second exercise - PLAITING - 4 strand braid



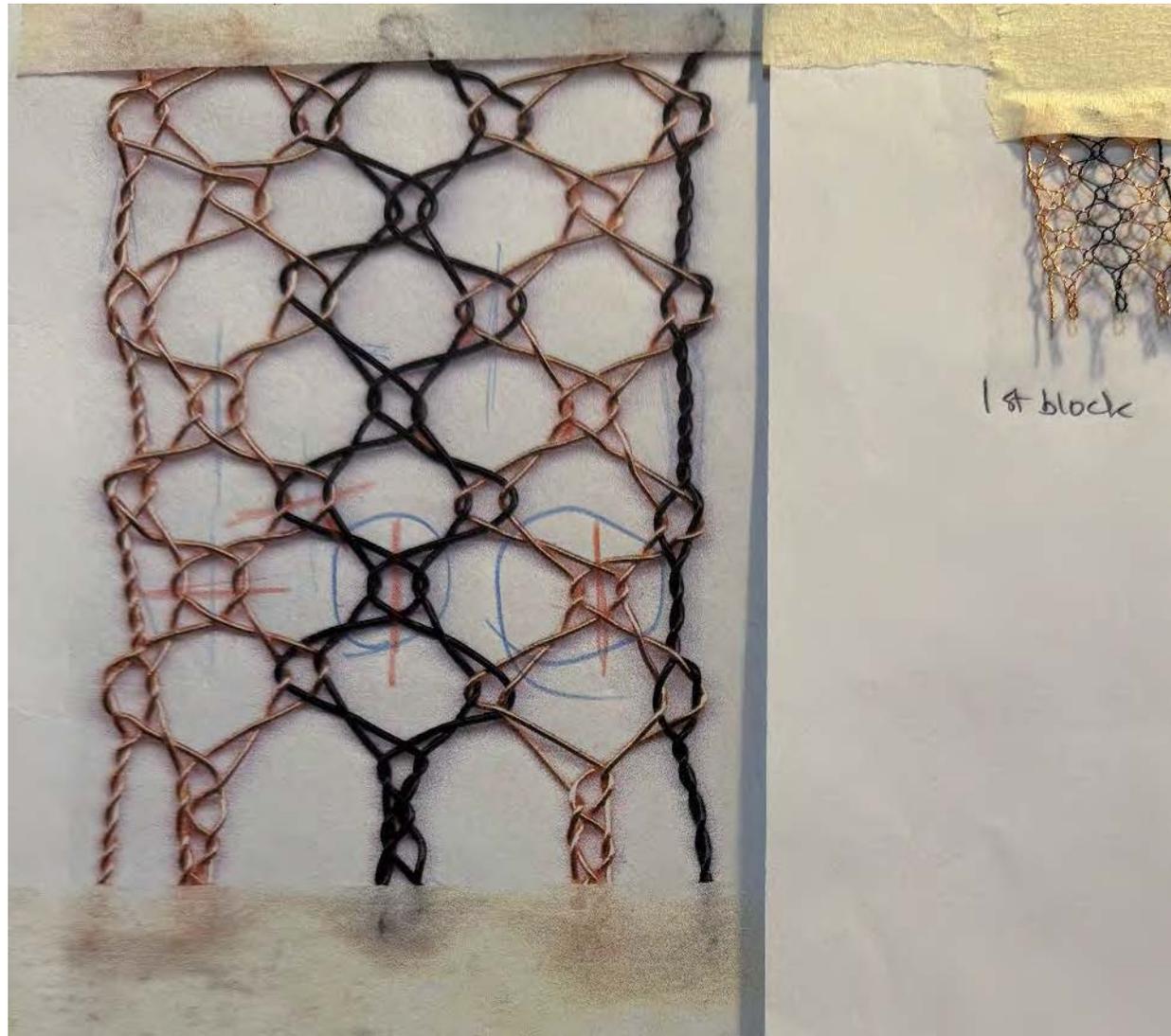
# Learning the Torchon Stitch - a ground stitch



Donna's Torchon Stitch

Blown up 400 times!

Errors are noted in pencil





Donna's Linen Stitch

## CLOTH STITCH or LINEN STITCH



Examples of Lauran's Linen Stitch



Pendant  
using the Torchon Stitch



Lauran's DOUBLE WEAVE with Torchon stitch



## Lauran's DOUBLE WEAVE Necklace

[lauransundin.com](http://lauransundin.com)

IG: lauransundin





# The New York Guild of Handweavers

## Show & Tell

Sept 2025

### 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

- Anthony DiRenzo
- Carol Wood
- Ria Koopmans
- Susan Goretsky
- Charlene Marietti
- Allison Connell
- Sophia Eller
- Emily Lickey
- Michele Burke
- Fannie Lee
- Elise Caporale
- Vicki Aspenberg
- Zachary Jensen
- Kathryn Barrios
- Carol Steuer
- Katy Clements

## Anthony DiRenzo

### Deflected Double Weave Coasters

- Cotton/Linen yarn from FabScrap
- 60 wpi, similar to a 30/2 cotton
- Sett 40 epi, 8 shafts, 4" x 4"

One threading, multiple tie-ups, various coasters! This summer I learned how to play with drafts on weaving software and how to weave in a stick to cut off samples. I was glad to practice both with this project!



## Carol Wood

### Denise Kovnat 2023 workshop Sampler

- 8S echo & jin variations
- 10/2 unmercerized cotton (hand dyed) warp, 20/2 mercerized cotton weft
- 36 epi
- 10" x 60 1/2"



### "Beets" wall hanging

- Double weave pick up
- Mixed linen yarns, 16 epi (each layer)
- 21" (h) x 21.5" (w)

## Ria Koopmans

### Rainbow Scarf

- 8/2 Tencel (Brassard) warp painted with Procion dyes during Linda Hartshorn's "Warp Painting for Weavers" workshop at Convergence 2022 (Knoxville, TN).
- 16/2 black Karded [sic] cotton (Carlsbrook Yarns) weft.
- Repeat twill, pattern 427 from the Strickler book. 8 shafts, sett 36 epi, 328 ends (plus 4 for floating selvages).
- 9" width on loom, 3.5 yds warp length. Finished width and length 8.5" by 2.8 yds (96" plus 3" fringe)



## Susan Goretsky

Fall Colors Towels - two

- "Four Seasons Towels" designed by Deborah Jarchow
- Rigid heddle loom with 10-dent reed
- Plain weave with color and weave
- Aurora Earth 8/2 cotton doubled for warp and weft



## Charlene Marietti

“Truth. Be Told”

- Wool weft, cotton warp.
- Classic tapestry techniques.
- Glimakra tapestry loom.
- 11”x13”. Mounted: 14”x16”



## Allison Connell

### Haystack Samples

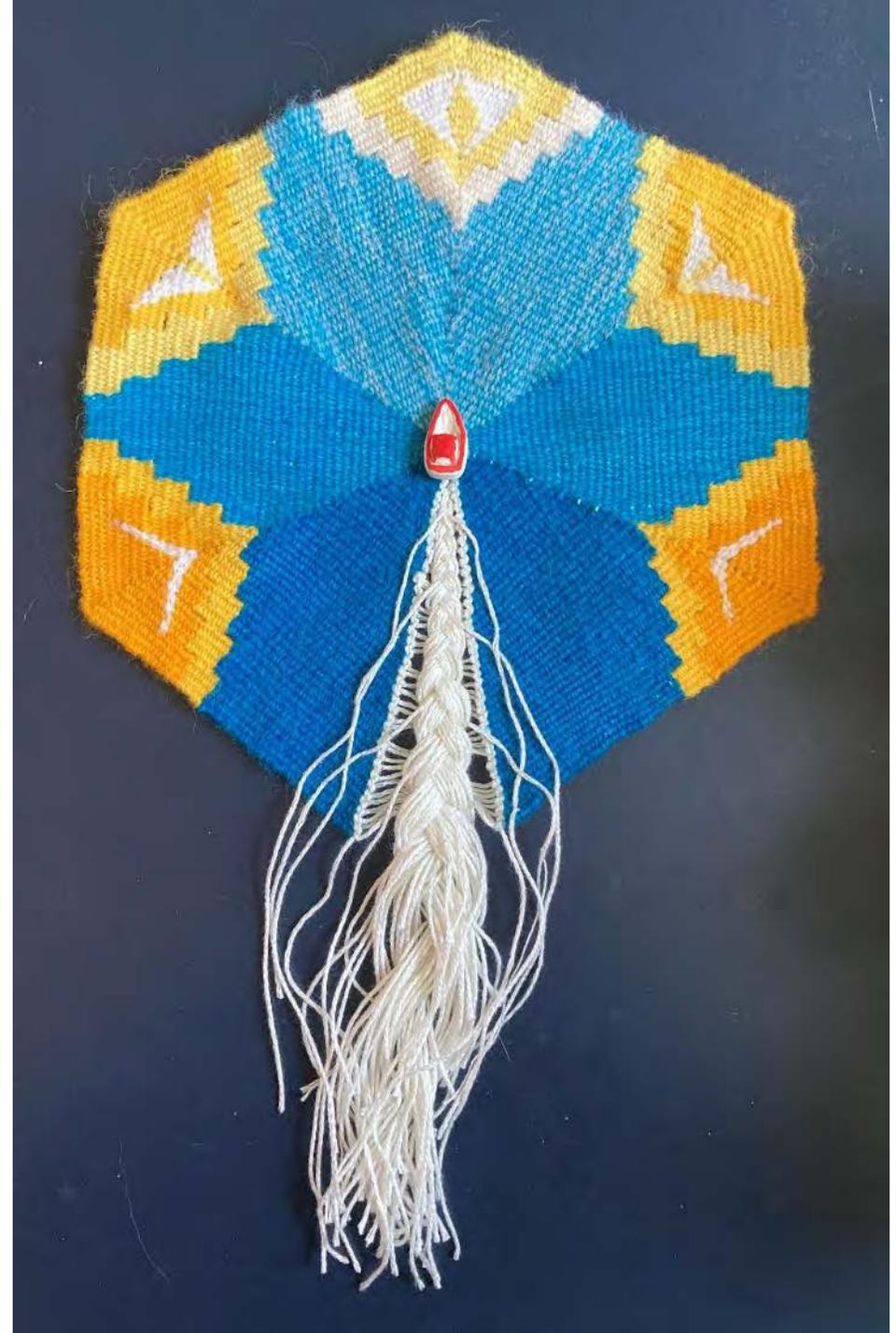
- Weave structure: Double Weave Block & Rep Weave
- Fibers: Mostly 5/2 cotton, but also some wool, sisal thread, rope
- Loom: 8-shaft
- I learned double weave block! That was new to me.
- How much the interaction of colors can change things
- It's good to follow through on a sketch/idea for longer than you want to; it'll change later seeing it whole and off the loom
- I used the rest of my warp at home on my 4-shaft loom to learn double-weave pickup; it was a little easier to understand the mechanics after the block version



## Sophia Eller

"All Day on a Boat"

- pulled warp tapestry
- very experimental for me!
- 10epi with Appleton crewel wool held double



## Emily Lickey

Double weave wool blanket  
for my mum

- Harrisville Shetland
- Log Cabin, woven as double cloth on 4 shafts
- 20 EPI, 10 per layer
- 20 PPI, 10 per layer



# Michele Burke

"Self constructed prisons by words"



## Fannie Lee



My postcard for the postcard exchange for the American Tapestry Alliance. It is 5" x 7" using cotton seine warp and wool weft. The topic for 2025 is Food.

Original collage that the current tapestry is based upon. It is 11" x 14" composed of different papers.



Self Sketch/Yellow Window: Photo of my almost finished tapestry. It is 22"w x 40"l with cotton seine warp and wool weft. It is the second tapestry made from the original collage.



## Elisa Kessler Caporale

### Color Study

- Plain weave on Weavette loom
- Random fibers



Top to bottom: grey, gold, rust  
grey, gold  
gold, rust  
grey, rust  
gold



## Vicki Aspenberg



In May I took a class with **Tommye Scanlin** at the John C Campbell Folk School. The class was based on her recent book, *Making Time with Thread and Fiber*. I wove a small piece commemorating the favorite bird I saw on a recent birding trip. The size is 5"/5", the warp is cotton seine twine, and the weft is wool, chenille, and various synthetics.



In July I attended MAFA and took a class with **Cameron Taylor-Brown** on *Materiality: the Tactile Experience*. We explored a wide variety of materials, both natural and manufactured. In my two samples I used paper, including velum, sandpaper, corm husks, wire, chenille, tea bags, linen and feathers.

## Zachary Jensen

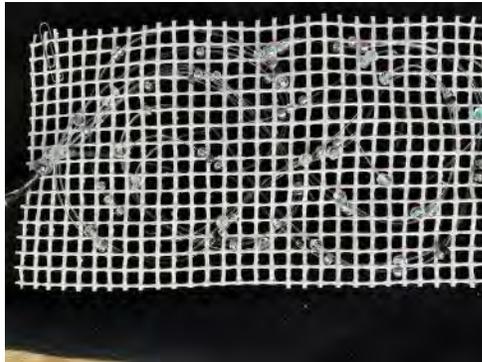
- This is Opphämpta in linen on a draw loom.
- I worked on it at Vavstuga Weaving School in Massachusetts.
- It was my first time working on this type of loom. I also worked with my teacher to design the bears, which I modeled on the Grateful Dead bear.



## Kathryn Barrios

### NEWS class projects

- Weaving Enlightenment Class by Laurie Carlson Steiger.
- Using optic fibers



- Shawl. Warp from H....
- 4 shaft. Simple 2-2 Twill weave. 200 plus ends.
- Yarn from Blue Heron.
- Lesson learned: Unfortunate choice of warp yarn.



## Carol Steuer

NY Textile Month

Silk Workshop : Entwining Spirit & Thread

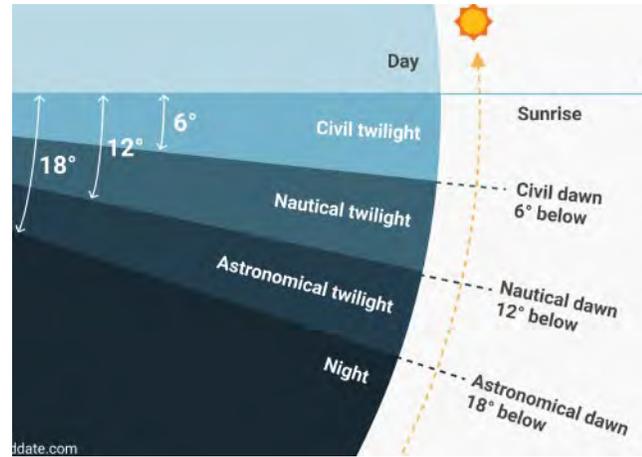
- Create silk scarf using naturally dyed mawata (hand-pulled silk) at the Tenri Cultural Institute
- Inspired by Kyoto-based textile master Akihiko Izukura, the workshop embodies his love of silk with his zero-waste principles and deep reverence for nature.
- Pulled silk over a wooden frame.
- Painted with tapioca water to glue the layers together.
- 11"x 36"



## Katy Clements

### Night & Day in a Weave

- Loom: Shaft-switching loom - 45" weaving width
- Weave structure: 3-end block weave controlled by shaft switching
- Fiber: Knit cotton weft, polyester warp
- Size: 29" x 45"





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### PROBLEMS? QUESTIONS?

*Use the Chat Box to notify our monitors about any audio/visual problems and for questions for the speaker*

# Contributors

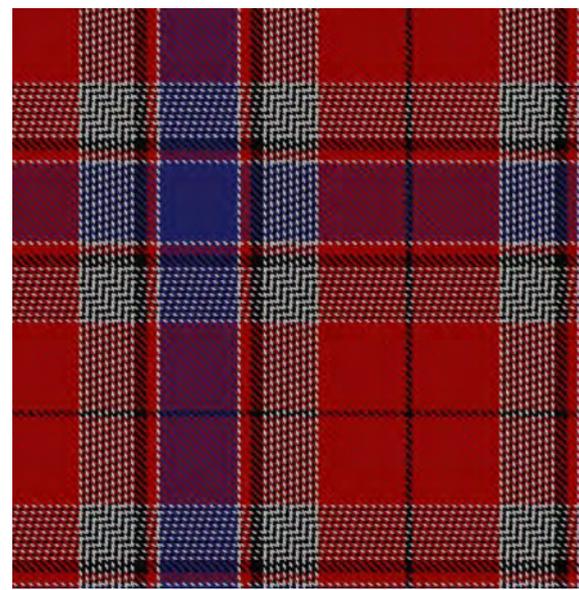
- Anna-Maie Southern
- Ingrid Buntschuh
- Kathryn Barrios
- Shannon Bowen
- Allie Jones
- M. Lynn Yu
- Jeff Smith
- Katy Clements

# Anna-Maie Southern

## My family MacCready Tartan

I found the 'MacCready Clan' tartan online on the Scottish tartan registry, and was inspired to make my own. I set a 14" x 13 yard warp on my SAORI loom, with a 4cm (10 per inch) dent reed. I couldn't find the exact drafting online so I just improvised from the picture provided. So far I have made my mum a scarf - here she is wearing it to a wedding in Scotland.

I'm hoping to use the rest of the warp to make a dress for myself.



# Ingrid Buntschuh

## Baby blanket

Pattern from Multiple-Sectioned Sample Blanket from *Designing Woven Fabrics* by Janet Phillips (F34)

Weave structure: 2/2 Twill and Plain Weave

Fiber: 8/2 cotton

Number of shafts: 4

What did you learn?

Used 12-dent reed sleyed 1-2-2 for 432 dents - used string to separate the pairs. After 3.5" of weaving, found about 10 places with twisted warp threads - wound warp onto front beam, fixed twisted threads, check every treadle combination, and rewound onto back beam - may have missed some on right-hand edge.

Easy to make mistakes while listening to audiobooks while weaving a 20-pick repeat.



# Kathryn Barrios

## Sunrise: A study of three shawls on one warp

- Saori 24" Loom
- 200 ends
- 12 dent
- plain weave

1) Matched weft to warp

2) Four skein knitting yarn gradient: yellow to rosy pink

3) pre-dawn blues to pinks to full sunrise yellows. Clasped weft and beaded fringe.

1



2



3



# Shannon Bowen

**2nd place - NY Sheep & Wool Festival 2025**  
**Category: Small handwoven - commercial yarn**

- Woven on an Ashford rigid heddle loom using Chimayo weaving technique.
- 7.5 dpi
- Measures 8" x 15"
- Primarily Icelandic Léttlopi yarn, cotton warp
- Inspired by a quilt jacket made by Des Moines quilter Ben Millett.
- I really enjoyed working with the color combinations and if certain combinations didn't work as I liked, I would undo it and start over with a new color combo.



# Allie Jones

## 16-shaft Twill Samples

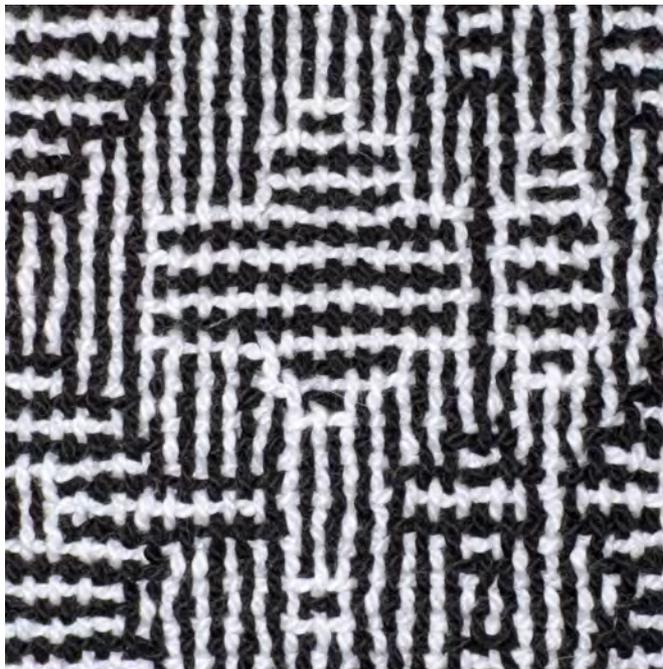
- Drafted from exercises in Chapters 1 and 2 of Exploring Multishaft Design by Bonnie Inouye
- 8/2 Brassard cotton warp and weft
- 24 epi



# Jeff Smith

**Yardage for a top** (which is still WIP)

- Shadow weave, 8 shafts
- 4/2 Cotton (Ad Astra), 12 EPI (I think)



# M. Lynn Yu

## Workshop samples from Ruby Leslie's NEWS 2025 workshop: **There Must be 50 Ways to Weave Your Color**

Inspired by a challenge from Madelyn Van Der Hoogt, Ruby Leslie developed a series of color combinations and weave structures to allow handweavers to create patterns in the color forecast palette for Handwoven Magazine. Her articles with this palette, without having to dye - just using thread from Webs - were published in 2004-2007 and featured such structures as Bumberet, Deflected Double Weave, twill, houndstooth, and more.

At the New England Weavers Seminar this summer, I wove 10 samples on a variety of looms for the full range of weave structures, 3H to 8H.



# Katy Clements

**Title:**

Autumn Weaves

**Loom:**

Harrisville rug loom with  
Shaft-switching device - 45"  
weaving width

**Weave structure:**

3-end block weave controlled  
by shaft switching

**Fiber:**

Various wool used for weft,  
polyester warp

**Size:**

29" x 38"

