



# Show & Tell

Jan 2024

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## **PROBLEMS? QUESTIONS?**

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# Contributors

- Allie Jones
- Anthony DiRenzo
- Carol Steuer
- Fannie Lee
- Ingrid Buntschuh
- Jeff Smith
- Katy Clements
- Lauren Puchowski
- Susan Mayo
- Susan Weltman
- Tara Weinstein
- Terry Henley
- Thomas Victor
- Vicki Aspenberg



## Vicki Aspenberg

Tapestry course with the extraordinary teacher, Tommye Scanlin, at the Arrowmont School of Crafts, Gatlinburg, TN, in early October.

I learned about a wide range of possibilities for designing tapestries, including the use of charcoal framing, collage, paper weaving and gel printing. For my project in the class I focused on a still life with shadows using a found branch with leaves.

Warp: 12/9 cotton seine twine; 10 epi

Weft: Frid yarn, three strands.

Size: 8" / 5"

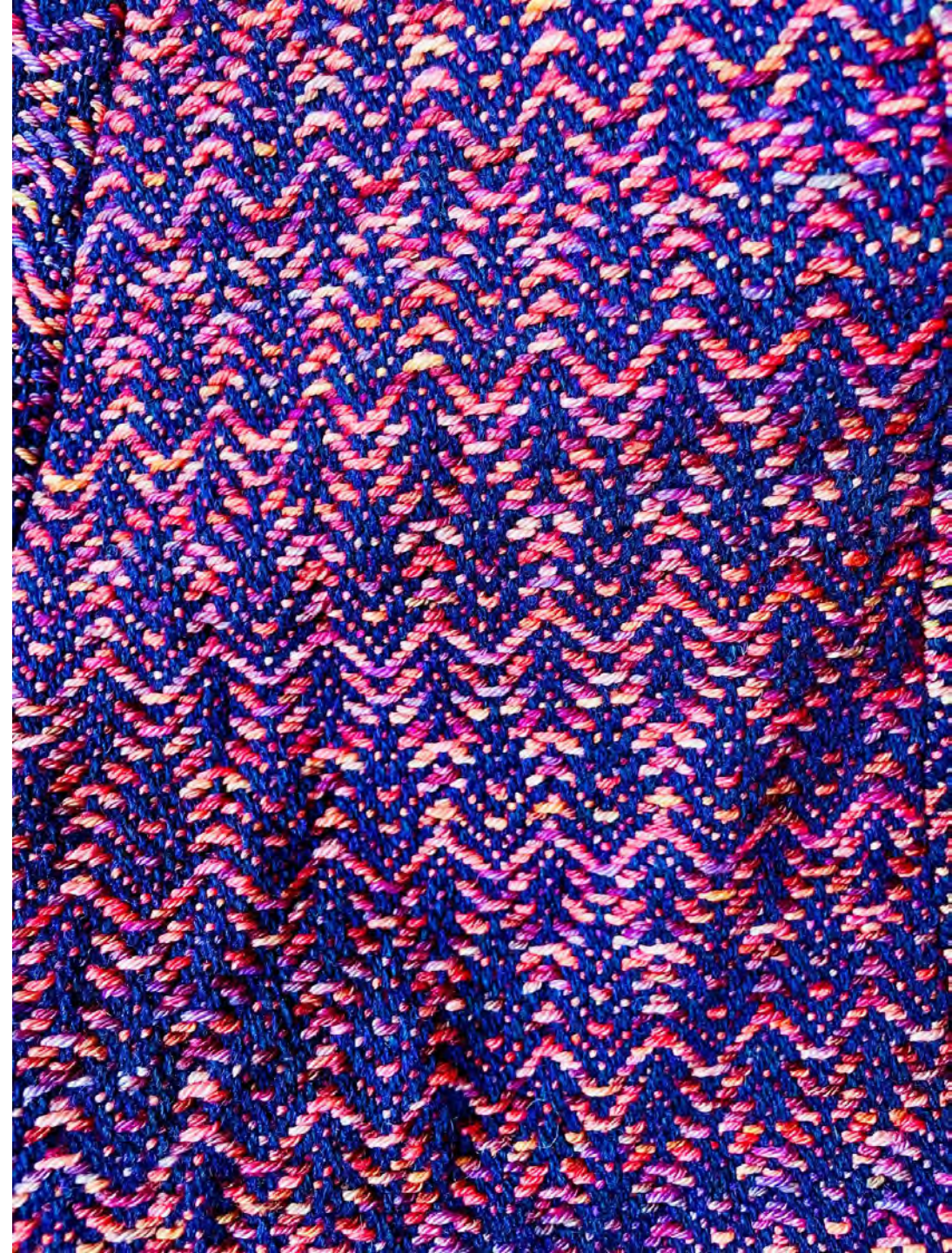
Background: Lazy Lines





## Tara Weinstein

Cape: Wool, twill, 10 epi





## Susan Mayo

### Shadow Weave (right)

- Tencel yarn sett at 20 epi
- Color choices are critical for shadow weave. The royal blue weft revealed the pattern.
- Lesson: take B&W photos of yarns to determine color values.

### 3-end Huck Lace (below)

- Colorful textured yarns in huck
- Beige yarn in plain weave
- Lesson: when making a warp for a future project, document with suggested wefts and sett.





## Lauren Puchowski

These are samples I made on a loom of my own design.

- Instead of a heddle bar it has a rotating cam with 3 or 4 positions.
- Each position corresponds to one of the shafts on a 4-shaft loom.
- The cams are interchangeable, even in the middle of weaving.
- So far, I have made cams that make twill, an optical overshot pattern, krokbragd and plain weave.

You can see that for twill, you can reverse the cam to reverse the diagonal, and for overshot, you can change the order of the positions to change the pattern.

New Zealand rug yarn and some vintage acrylic yarn. 6 EPI





## Fannie Lee

Two tapestries woven from an image:

1. Tree with mushrooms, right
2. Paper collage, below





# Katy Clements

Loom: Shaft-switching loom - 45" weaving width

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

Fiber: Rug wool weft, polyester warp

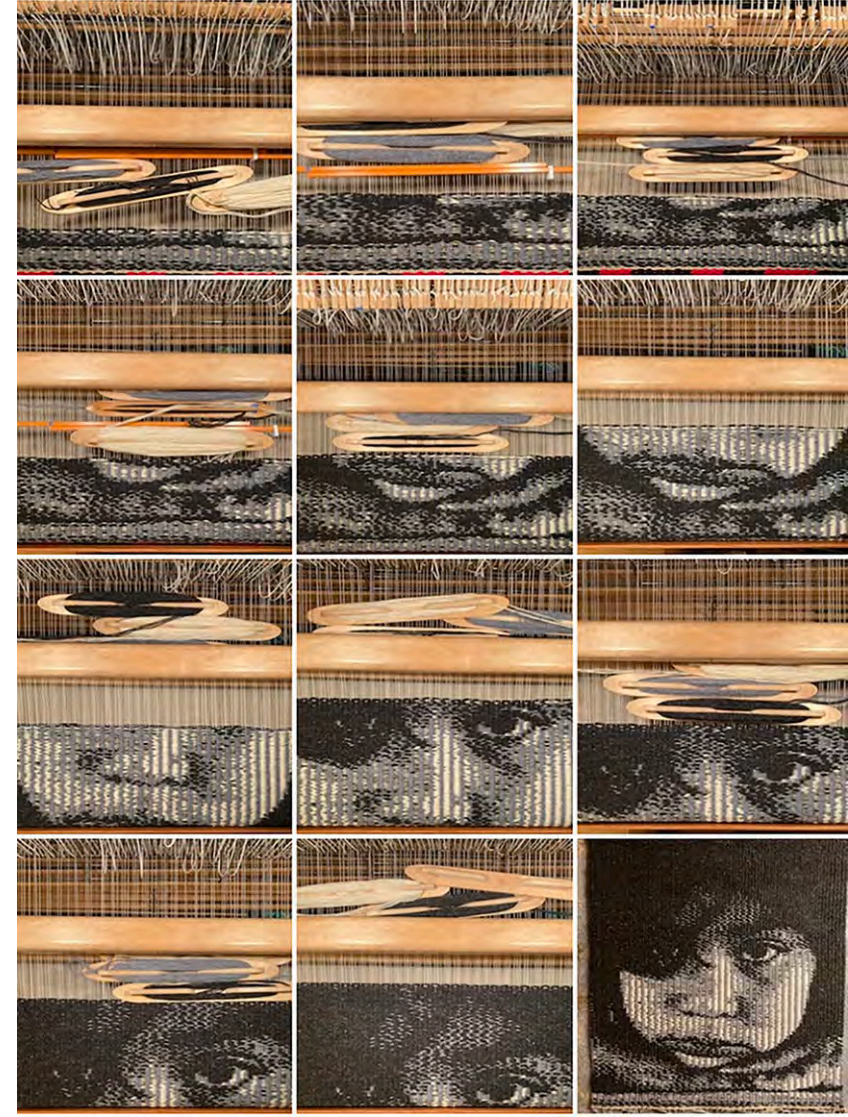
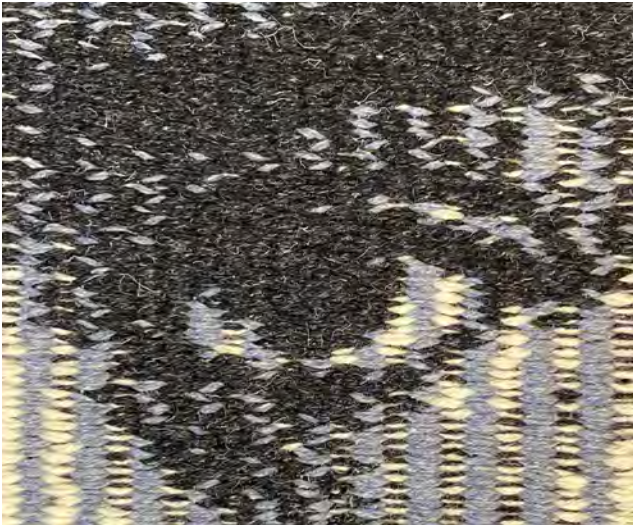
Size: 36" x 40"

What did I learn?

This was the first weaving I did after adding 8" to the width of the warp. Continue to work on ergonomics.

What would you do differently next time?

Expand on the colors, use a color gradation.





# Anthony DiRenzo

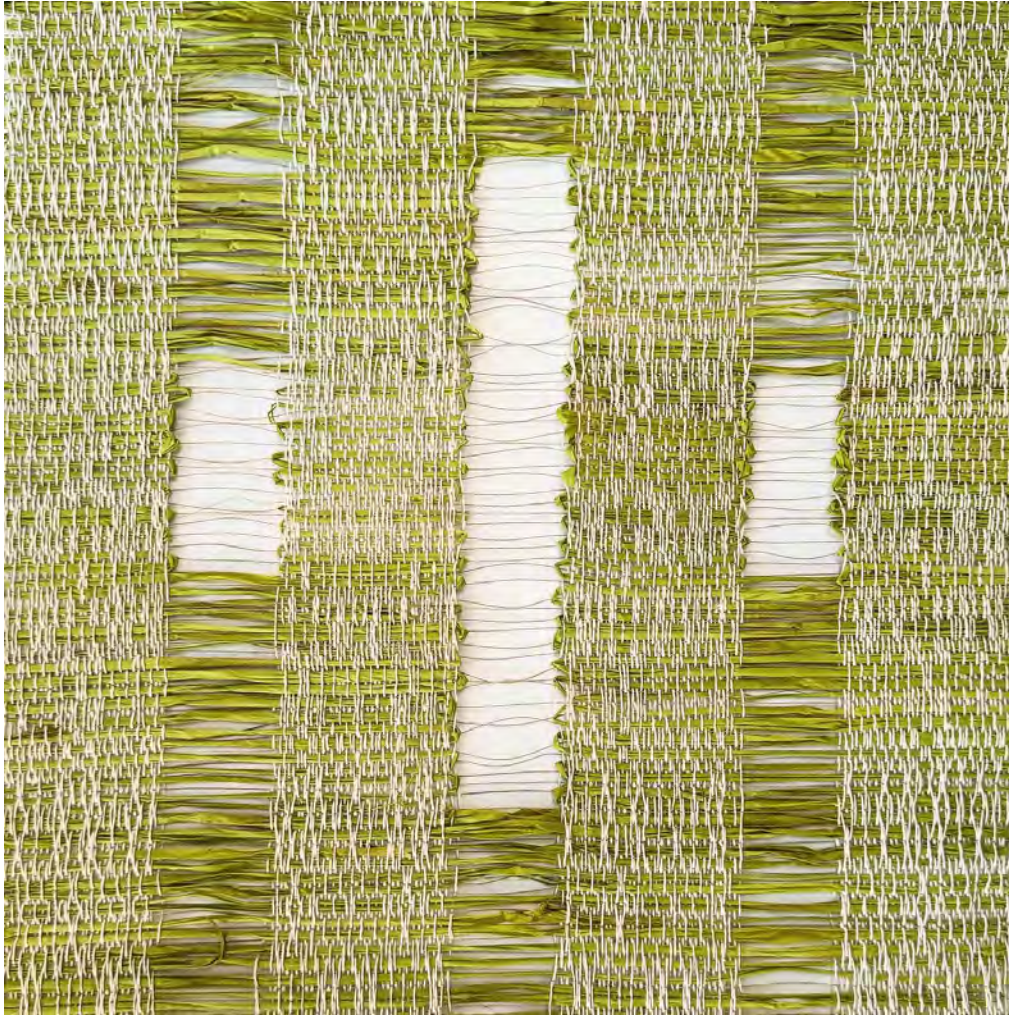
Structure: Crackle, Spaced Warp on 4 Shafts

Fibers:

Warp- 3-ply linen

Tabby weft- paper

Pattern wefts- raffia (green) bamboo paper (pink)



I learned:

- Confidence choosing cellulose yarns that I would have otherwise never tried.
- Designing with these yarns at the loom, which was hard for me, a planner.
- Selecting a warp yarn when working with spaced warps.
- Managing selvages with stiff cellulose warp yarns.



## Allie Jones

Warp-faced bands on a 2-shaft table loom, a plain weave guitar strap and Baltic-style pickup sampler from Susan Foulkes' *Weaving Patterned Bands*

Warp and weft: 8/2 Brassard cotton, with DMC cotton embroidery thread as the pickup pattern threads





# Ingrid Buntschuh

**Weave Structure:** Twill (Multiple-Sectioned Sample Blanket from *Designing Woven Fabrics* by Janet Phillips)

**Fiber:** 8/2 cotton (weft and all but left-most section of warp)

16/2 cotton (left-most section of warp)

**Shafts:** 4





## Jeff Smith

Alpaca Throw  
Point Twill  
Undyed Alpaca yarn, DK weight  
12 EPI/PPI  
Point Twill  
4 shafts (of 8 shaft loom)





## Susan Weltman

Doubleweave, Japanese cotton



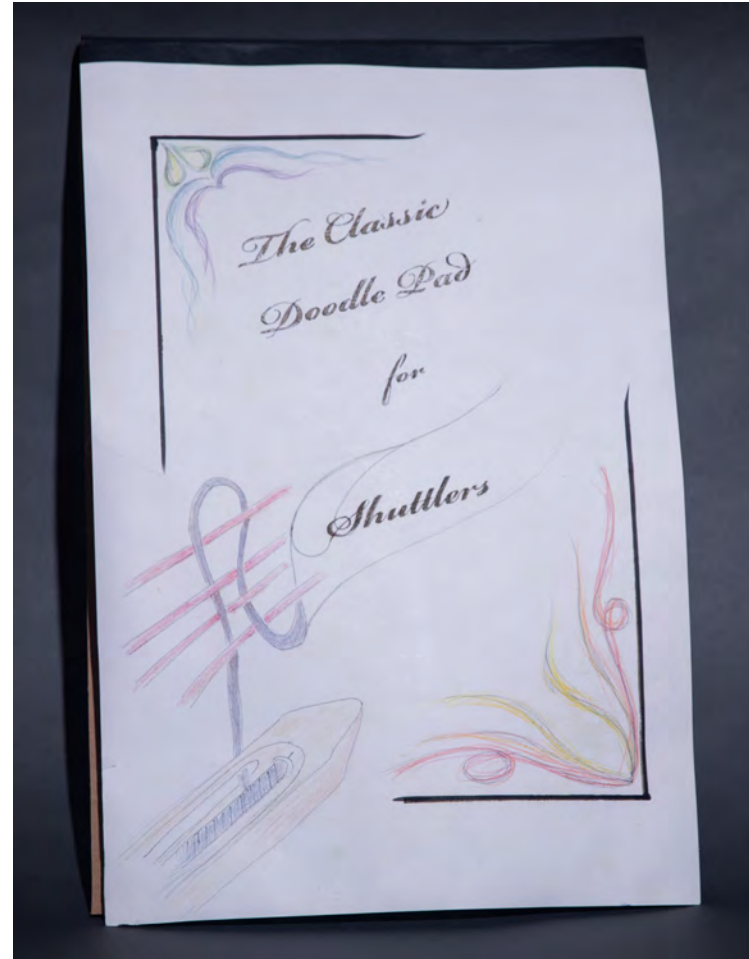


# Thomas Victor

8 shaft BabyMac

Twill of handspun yarn, and other old samples.

Learning: play, sample, and doodle, to find new expressions.





# Terry Henley

Twill towels





## Carol Steuer

Experimenting with Colcolastic yarn:  
20/2 cotton plus lycra  
Collapses in hot water in  
10 minutes



**First attempt:**  
20/2 rayon warp  
Colcolastic alternates with rayon weft.  
10" width -> 3"

FAIL! Loops of cotton due to uneven shrinkage

**Second attempt:**  
20/2 cotton warp with 8/2  
cotton stripes.  
20/2 cotton weft with 4 pick  
bands of colcolastic  
11" width -> 6"







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Feb 2024

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- Jeff Smith
- Jessie Kritt
- Karen Schmidt
- Katy Clements
- Michele Burke
- Paige McAfee



## Michele Burke

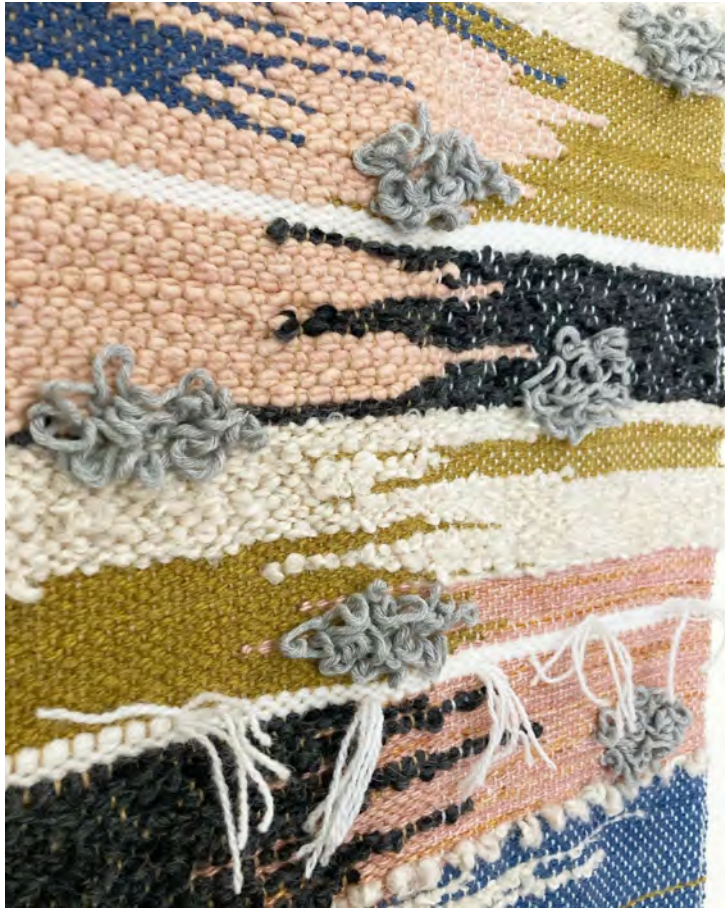
Two projects





## Jessie Kritt White

This is the first piece I made on my Schacht cricket loom. It's a plain weave structure and it's woven with wool, cotton, and alpaca fibers.





# Katy Clements

**Working Title:** Georgia O'Keeffe in Fiber

**Loom:** Shaft-switching loom - 45" weaving width

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

**Fiber:** Rug wool and various knitting yarn as weft; polyester warp; linen twining

**Size:** 36" x 48"

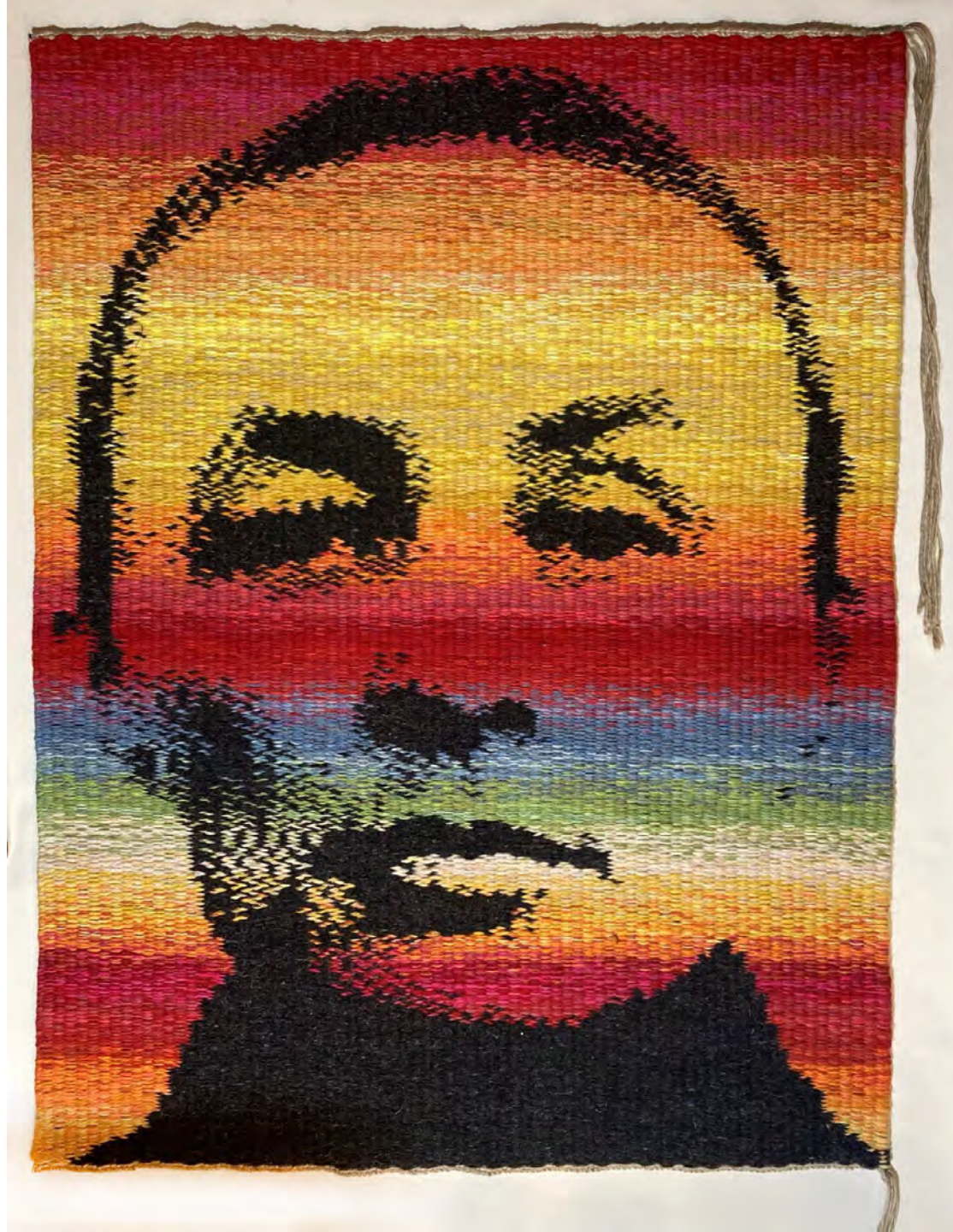


## What did I learn?

I continue to learn about color gradation. Came up with a way of bundling so that there was a rhythm to the sequence of colors. I hadn't used knitting yarn along with rug wool together as weft, so that was a learning process.

## What would you do differently next time?

Use even more different types of yarn, maybe including textured yarn.

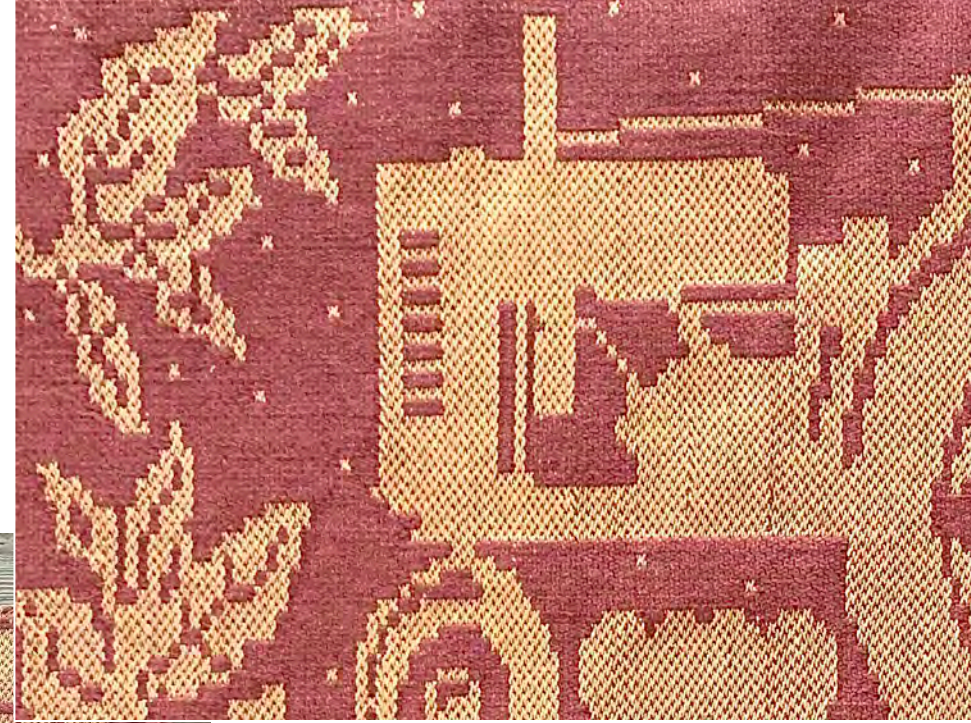




## Paige McAfee

This is from my Drawloom class at Vävstuga.

Amy's presentation about drawloom weaving at the March meeting last year was life altering and my own drawloom will be completely set up in just a few weeks!





## Jeff Smith

Moorman Technique Stole "This Too Shall Pass"

24 EPI

12 PPI

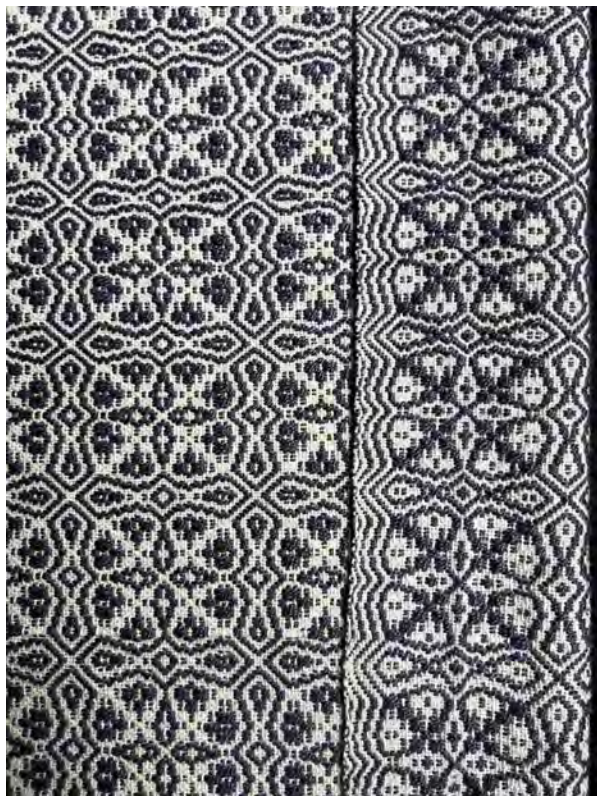
Silk Noil and Hemp



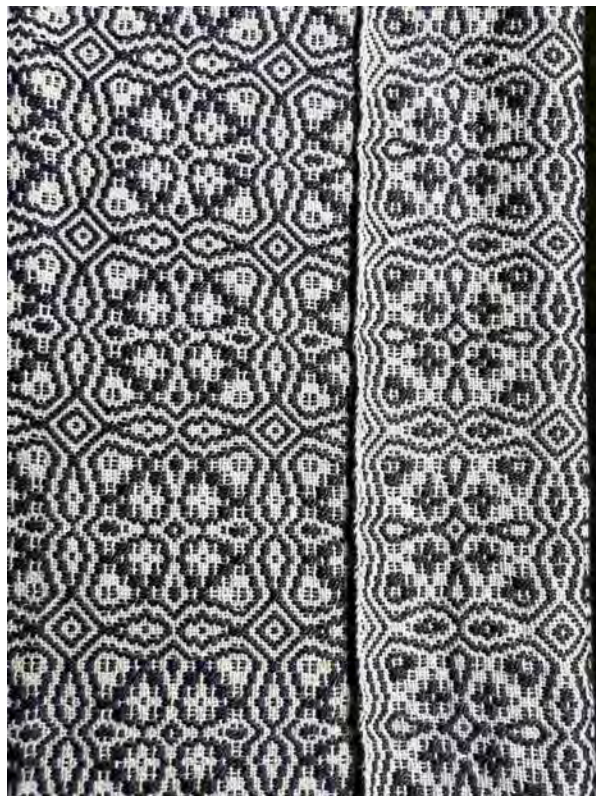


## Karen Clements Schmidt

Overshot towels from a kit, “Nestled Blooms” from the Yarn Barn of Kansas  
Cotton warp & weft. 8/2 for warp & Tabby; 5/2 for pattern.  
4 shaft Newcomb Fair loom



Treadled as written



Treadled in reverse



Playing with the treadling



# Carol Steuer

Rep Weave Bathmat

8/2 cotton warp, 48 epi, with doubled mop yarn weft

Source: *Custom Woven Interiors* by Kelly Marshall







# Show & Tell

March 2024

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- Carol Steuer
- Charlotte Munn-Wood
- Claudia Monnone
- Elisa Caporale
- Fannie Lee
- Gail Gondek
- Jeff Smith
- Karen Schmidt
- Katy Clements
- Lynn Yu
- Sierra Neale
- Tara Weinstein
- Thomas Victor
- Vicki Aspenberg



## Claudia Monnone

Challenge: Doodles





# Charlotte Munn-Wood

**Title:** You Are My Sunshine

**Dimensions:** 13" x 18" approx

**Materials:** bamboo rod, synthetic and natural scrap fibers, felt

**Weave structure:** primarily plain weave with areas of rya knots

Loom: frame loom, tapestry needles

## What I learned:

I can add dimension to a solid color (in this case, yellow) by incorporating different shades and even related colors. I also used what I'm calling a "layered warp," which is where I use multiple warp threads over the same frame loom tooth. This didn't have a big visual effect, but I'm excited by the possibilities. I also used a more chaotic color scheme than usual, especially in the rya knot sections. This added some cool painterly dimension that a solid color lacks.

## What I'd do differently next time:

I really like how this one turned out, so I don't regret anything, but I'd like to explore the layered warp idea further, get more physical depth into the piece.





## Katy Clements

Working Title:  
Rubber Duck Bath Mat

Loom:  
Rug loom with Shaft-switching - 45" weaving width

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

Fiber:  
Knit cotton strips as weft; polyester warp; linen twining

Size: 28" x 40"





# Sierra Neale

**Weave Structure:** Pique construction, 2 warps: yellow- structural/plain weave & purple- supplementary/patterning

**Fiber Content:** cotton, polyester, acrylic

**Loom:** Structo 8 harness table loom



Back view





## Fannie Lee

### Moon Dragon

10" x 10" x .5"d

Cotton seine warp, wool weft, gold thread, Chinese funerary papers

10 EPI set up in the warp





## Elisa Kessler Caporale

TOO MUCH TV

Freeform Crochet on rocks using leftover yarns





## Jeff Smith

Inlay Experiment

Sett 12 EPI

Beat ~10 PPI base plus pattern picks.

Structure: Twill with inlay

Yarns: Harrisville Designs Shetland, Manchega Lopi,  
Mill end rug wool (self-dyed)





## Karen Clements Schmidt

“Invisibility Cloak” Studies 1, 2 & 3.

Yarn: 8/4 cotton and the outer coat from “Cole” my Icelandic sheep’s fleece.

Loom: 4 shaft countermarche Naas Vafven

Knit sample: handspun outer coat raw fleece & a US #19

These are tonal & density studies for a larger piece examining the “invisibility” women experience when they let their hair go grey.



The split screen photo shows a knit swatch on the right side as a comparison to the weaving (left).





## Lynn Yu

- Echo / jin "color chords" workshop with Denise Kovnat last week at the Connecticut guild
- 4 color parallel threaded draft she calls Snakeskin 8H
- 10/2 perle/mercerized cotton warp (gold, orange, red and complement teal)
- 20/2 mercerized cotton weft in many colors provided by instructor, stepped through the rainbow to see what effects each color would have on both echo and jin treadlings.
- Purple and cyan 10/2 weft for double weave at the end.



Two treadlings of Echo weave are the longest sections of the sampler, two sections of the Jin don't look like much when weaving but a pattern pops out when viewed on a shallow angle. Iridescence/depth especially noticeable in the double weave.





## Thomas Victor

Two scarves on the same warp  
Handspun 2-ply cormo, natural warp, dyed wefts  
22 table loom shafts on a BabyMac  
40 epi  
8 satin (when needed)  
Designed using WeavePoint 8



2 shafts dedicated to selvages and the thin stripes separating the 3 panels. The remaining ones used for the 20 shaft repeats and 40 shaft designs at the ends in the middle panel.



On the blue I added a couple of highlights in one of the side panels. One subtle and one with a different color using clasp weft, that was spun from wool dyed and weighed before spinning to get the gradient to fit within 60 inches of weft.





## Vicki Aspenberg

My tapestry was inspired by a section of a gel print that I recently made. The title is “Spring Memory” and in the context of the theme of the installation, I’m reminded that while it is certain that Spring will arrive, it is up to me to decide how I will experience and celebrate the change of season.

Size: 4”/5”

Warp: 8 epi, cotton seine twine

Weft: wool tapestry yarn

I enjoyed the process of interpreting the gel print and I learned that it is an interesting way to design for tapestry.



### Fate, Destiny and Self-Determination

A traveling exhibition/installation created by Line Dufour that is celebrating a ten-year anniversary.

There are hundreds of pieces, averaging 4 inches each, from around the world in the installation, a beautiful and inspiring statement of community and artistry.

The artwork can be made in any fiber medium, knit, crocheted, felted, woven, etc, but *cannot be in the shape of a square or rectangle*.

Line Dufour invites ongoing participation. Thus far, 999 completed shapes have been received from 43 countries, and a total of about 595 people have participated in the entire project.

For more information:

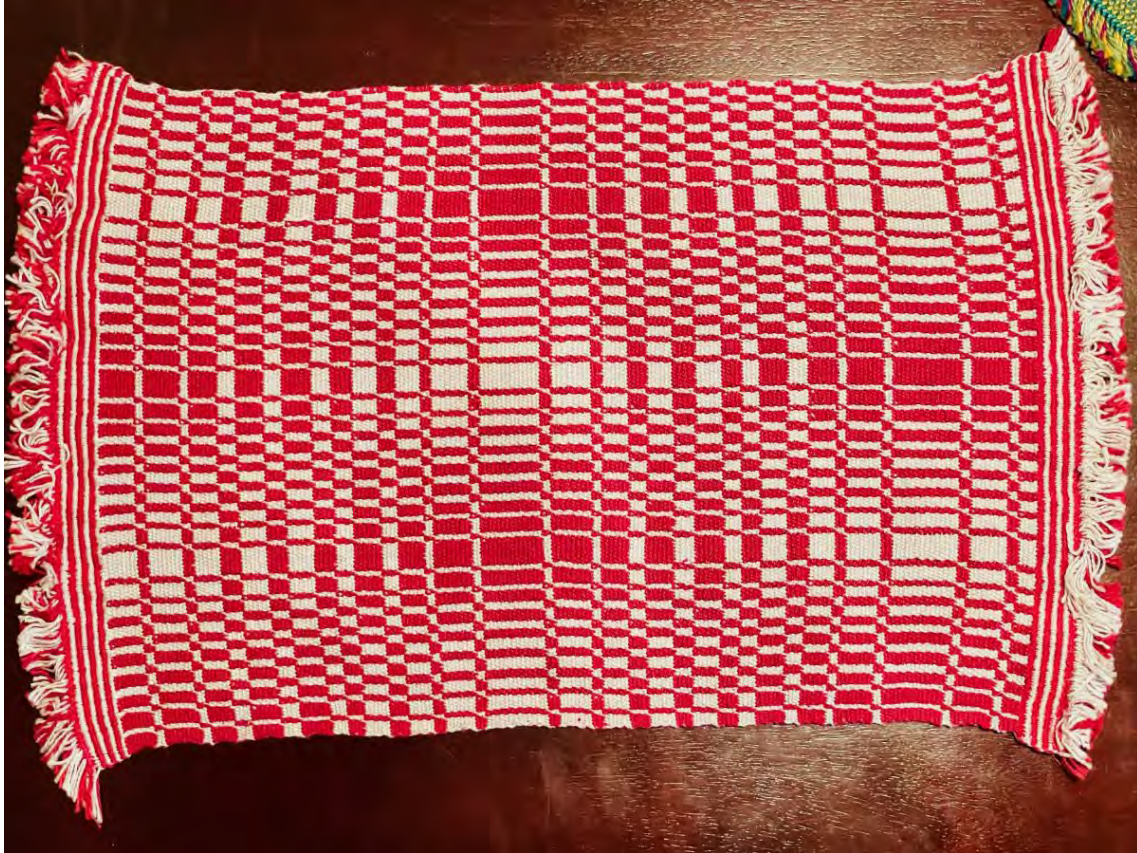
Website: [www.linedufour.com](http://www.linedufour.com)

Instagram: @tapestryline



## Tara Weinstein

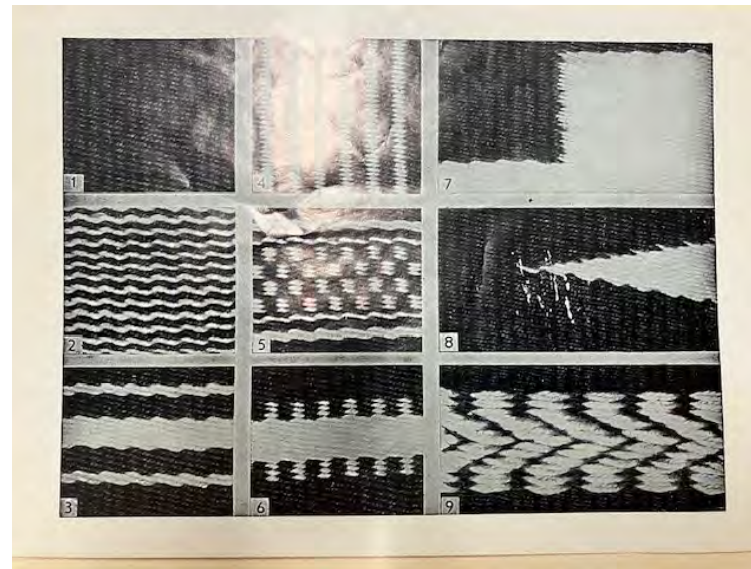
Doubleweave  
8/2 cotton at 40 epi





## Gail Gondek

My little German loom with the rolling heddle, like the one that one of our new members was designing.



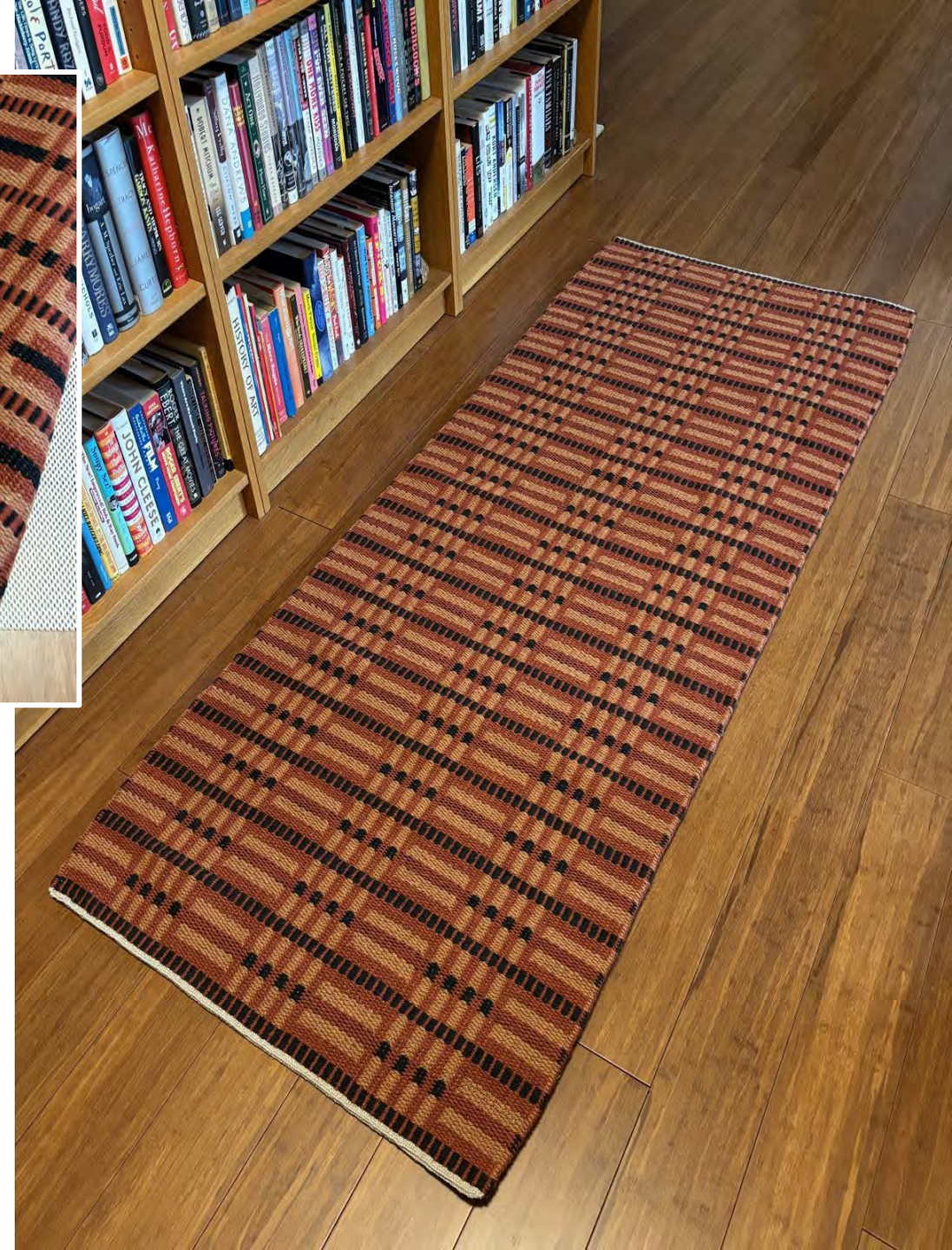


Carol Steuer

Taquete Wool Runner

33" x 83"

Twining plus doubled Maori edge







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April 2024

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- Sally Orgren
- Sophia Eller
- Susan Goretsky
- Susan Weltman
- Terry Henley



## Susan Weltman

Basket weave with felted floats!  
Wool warp and weft, 20 epi, lightly felted.





## Susan Weltman

Purple 8-harness, other  
two 4 harness, wool and  
“mystery” fiber





# Katy Clements

Weave structure: Twill

Draft is from Handweaving.net "Weaving Draft: cat0026, Color Complementation Project, Ralph Griswold, United States, 2005, #41248"

There is a hemstitched break in the weaving on each end. This was inspired by the photo on the cover of Handwoven Spring 2024 issue.

Fiber: Hand-dyed cashmere; linen

Size: 36" x 40"

Loom: Schacht Baby Wolf 8 Harness, 26" weaving width

What did I learn?

That I could mix the different yarns without differential shrinkage

What would you do differently next time?

I would try a different draft from Ralph Griswold on Handweaving.net.





## Susan Goretsky

Chili Pepper Towels from Cotton Clouds using rigid heddle and pickup stick





# Sophia Eller

## Beetle Parade Scarf

Summer and winter, point profile on sixteen shafts with a singles treading



under the hem. Use the tail to hem-stitch in groups of 3 warp ends.

**4** Begin the pattern treading and continue weaving following the draft in Figure 1 for about 77". End with 6 picks of pseudo-plain weave and hemstitch as you did at the beginning.

**5** Cut the fabric from the loom. Secure the ends by machine

stitching a tight zigzag stitch over the pseudo-plain-weave section. Cut the warp ends close. Turn the scarf ends under twice for 1/4" hems and handstitch the hems in place with wett yarn.

**6** Wet-finish in hot water in the washing machine on a delicate cycle. Air-dry. For a smooth finish, press on medium heat while still slightly damp.

**RESOURCES**  
Stubenitsky, Maria. *Weaving with Echo and Iris*. 2nd ed. Translated by Margaret Ward. Randwijk, Netherlands: Uitgeverij Stubenitsky, 2017.

**SOPHIA ELLER** is a software engineer living in New York City. She started weaving as a teenager at Back's Rock Camp and enthusiastically reconnected with weaving during the pandemic.



“NYC Pigeon Scarf”  
published in Handwoven March/April.



# Sally Orgren

"I can't believe this worked!"

**The Problem:** Threading error when sampling - interchanged yellow and white stripe

**The Solution:** Cut the threads an inch or so back into the web, un-heddle them, switch, rethread, sley, and TAPE them down exactly where they were before, but without the interlacement. Resume weaving quickly.

**What I Learned:** It WORKED with minimum effort and no disruption on the rest of the cloth. And I had fun drawing a little band aid on the piece of tape to remind me of my boo-boo. (I would not recommend using an actual band aid however - it is probably not sticky enough. I used graphic design tape.)



The problem ^

The solution >

The image at left shows how I manage three shuttles for efficient weaving. I temporarily attach small boxes to each side of the castle where unused shuttles can rest, nose up. This position allows the dangling weft from resting shuttles to form a naturally floating selvedge.



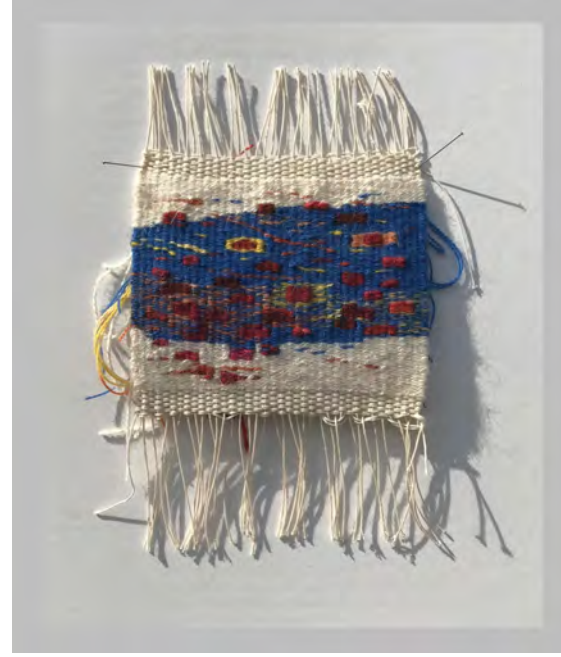




Tapestry 1: front



Tapestry 1: back



Tapestry 2: front



Tapestry 2: back



## Fannie Lee

Gel print that was used as inspiration and the two small weavings that were made from looking at the gel print.

The weavings were done on a pipe loom, cotton seine warp, 6 epi, and wool weft.

The unfinished ends seemed to me to reflect a part of the spontaneity of weaving and gel prints.



## Karen Clements Schmidt

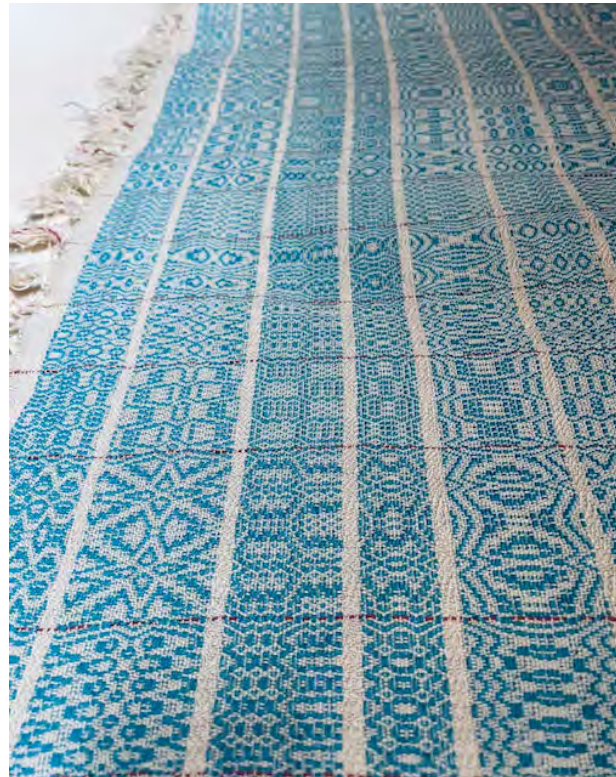
Overshot Sampler from “The Joy of Handweaving” by Osma Gallinger Tod

Weave structure: overshot

Yarn: 10/2 & 5/2 Cotton

Loom: 4 shaft Newcomb

Finished measurements: 32” x 32”





## Terry Henley

Don't be afraid to change horses in midstream

Lace weave on eight shafts.  
Warp and Weft 8/2 bamboo.





## Carol Steuer

### Windowpane Towels

8-shaft turned twill  
8/2 Cottolin @ 20epi

"Neutral" Warp: navy-tan-black  
Weft 1: periwinkle, mint, lavender  
Weft 2: slate, medium blue, light blue  
Weft 3: rose, pink, mint  
Weft 4: slate, light blue, natural







# Show & Tell

May 2024

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- Jeff Smith
- Kate Ohara
- Michele Burke
- Nancy Nagle
- Sally Kong
- Sally Orgren
- Sara Bobo
- Sophia Eller
- Tara Weinstein
- Thomas Victor
- Vicki Aspenberg



## Sara Bobo

Title: Noren sample

Description: A sample for noren (Japanese doorway and room divider curtains), Swedish lace, linen/ramie on 5 shafts.

Pattern from *A Handweaver's Pattern Book* by Marguerite Davison.





# Sophia Eller

## Scarf

8-shaft turned taquete with a  
"folded" gradient yarn in the warp.

Rosepath profile, cotton, 20epi





# Sally Kong

**My project Mitos, which is a handwoven pattern of my mitochondrial DNA sequence.**

## Weave Structure

- Threading: DNA Sequence (ATGC) mapped to Shafts (1234)
- Treadling: Complementary DNA Sequence (TACG) mapped to the pedals/shafts

## Fiber

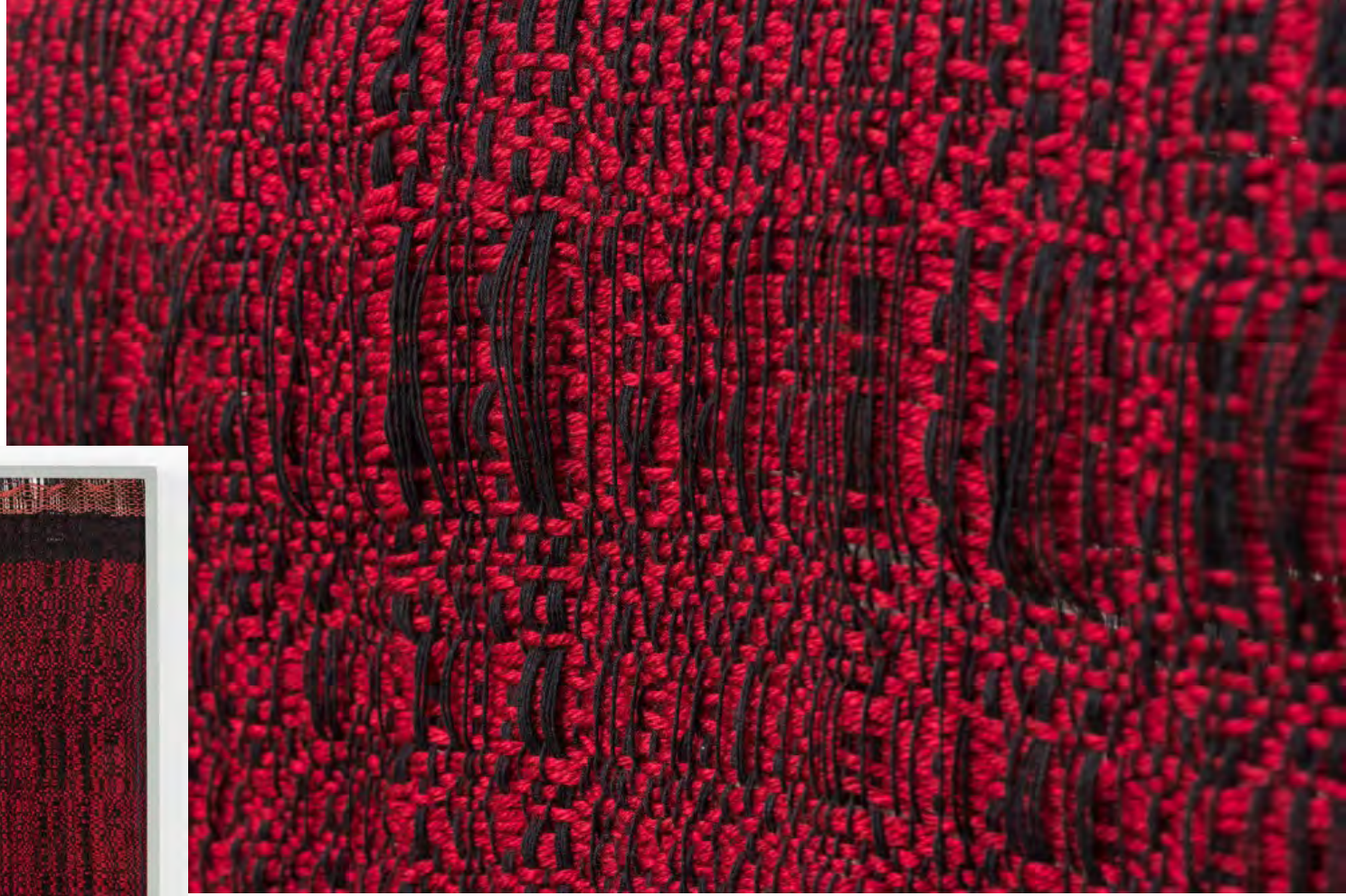
- Cotton and Acrylic

## Loom

- Schacht 43-inch  
4-shaft floor loom

## What did I learn / what would I do differently next time

- I think I'd try using a  
tabby to avoid so many  
floats





## Tara Weinstein

### Runner

My first turned taqueté using 5/2 mercerized cotton for the warp and 10/2 unmercerized cotton for the weft.





# Sally Orgren

**Weave:** Counterpane: "Huckiback & Sarge"

**Source:** P.E. Bent, 1860's. From the National Museum of the American Coverlet's (NMAC) collection of 19<sup>th</sup> century counterpanes & overshoot drafts from Rockingham Co., Virginia. Attribution researched by Gay McGeary.

**Warp:** 16/2 natural cotton

**Weft:** 20/2 white cotton

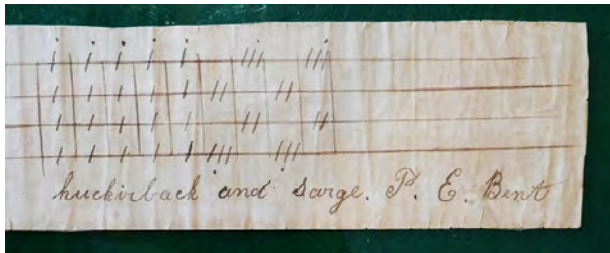
A 4-shaft weave that produces four distinct areas within the cloth. It is woven Huck side up, but when washed, these areas become honeycomb cells on the reverse side. Under tension on the loom, the fabric really doesn't look like much!



Huck



Honeycomb



On the loom



## Jeff Smith

### Project: Roll Over Wool Sweater

Weave Structure: Twill

Yarn: Wool (Harrisville Designs Shetland)

Shafts: 4 Treadles: 6

EPI/PPI: 12

Handsewn with self thread







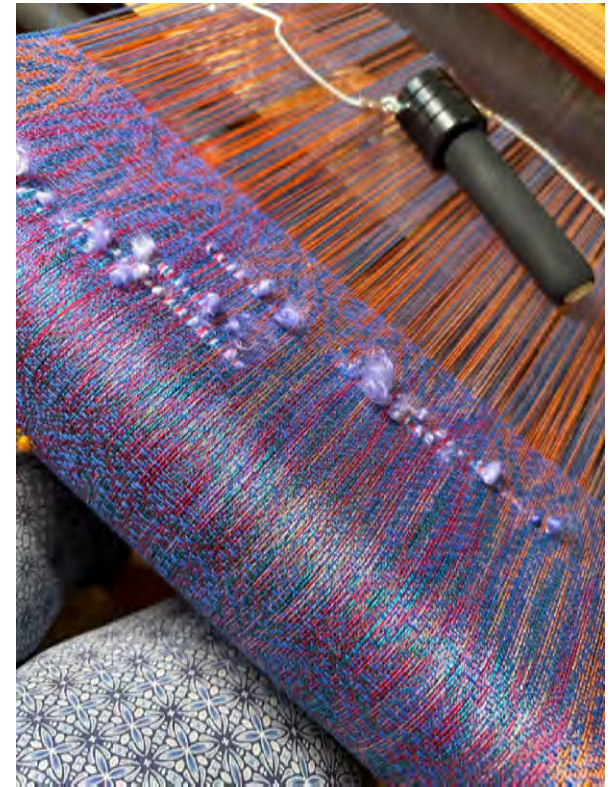
## Nancy Nagle

### Rainbow Fiesta Shawl

Two interleave threaded tencel warps I hand dyed (one warm colors and one cool colors) woven on 40 shaft AVL A series w/compuDobby 3.

I created my design in Fiberworks and Photoshop and wove a fine cotton thread with inclusions of handspun yarn, Leicester longwool locks and more.

73" x 15.5" excluding the asymmetrical fringe.





## Thomas Victor

### Along the River's Edge

Loom: warp wrapped around cardboard

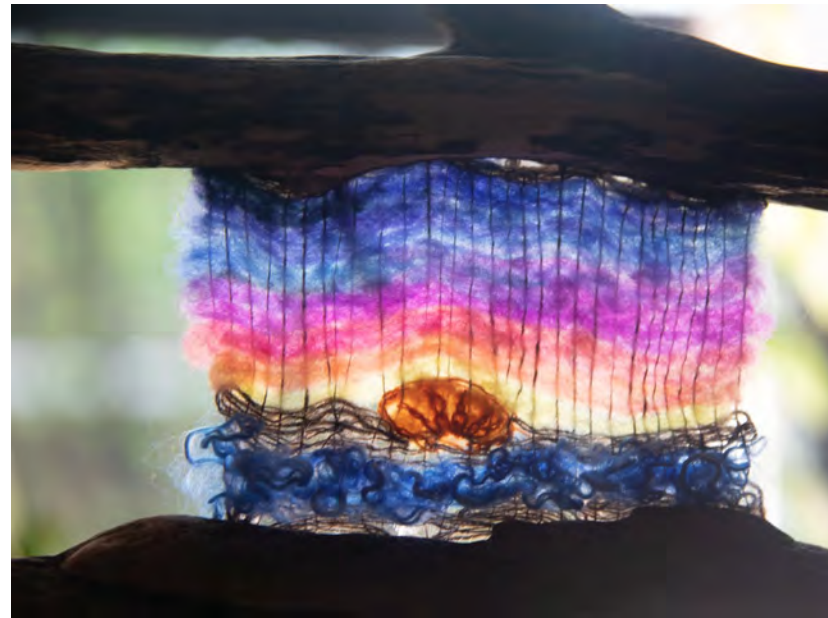
Warp: spun single of dark brown local wool

Weft: dyed wool blended, dyed curly locks, crochet effect of the sun

Framed by driftwood

Size of woven area: 3.25 x 5.25"

Besides the obvious driftwood from the river's edge, it was a play with solid vs lightness of air. It shows better when backlit, even if you have to squint at it when viewed as a picture.





**Michele Burke**

"Farmer Yvon is part  
of Nature"

Quilt 36 inches square





## Kate OHara

### Falling Leaves

4-ply tassar ghicha 100% raw silk,  
93 lb. mixed media paper, wooden  
magnetic bars

Plain weave, rigid heddle, 10epi,  
eco-printing in dirty pot using green  
leaves

9 x 48 in.







## Anthony DiRenzo

### Wall Panel

Offset ombré 3-ply linen warp

Hand dyed with woad

Woad-dyed linen weft

This was my first attempt at planning hand-dyed color variations for a warp.





## Fannie Lee

### "Inscrutable"

A tapestry that is almost complete. The top and bottom needs to be finished.

48"h x 24"w x .5"d.

The epi is 10 and the warp in cotton seine and the weft is wool.

I have attached the original collage from which this weaving was inspired. I first wove the second photo and then added the top portion as the design needed a place for the eyes to rest.





## Vicki Aspenberg

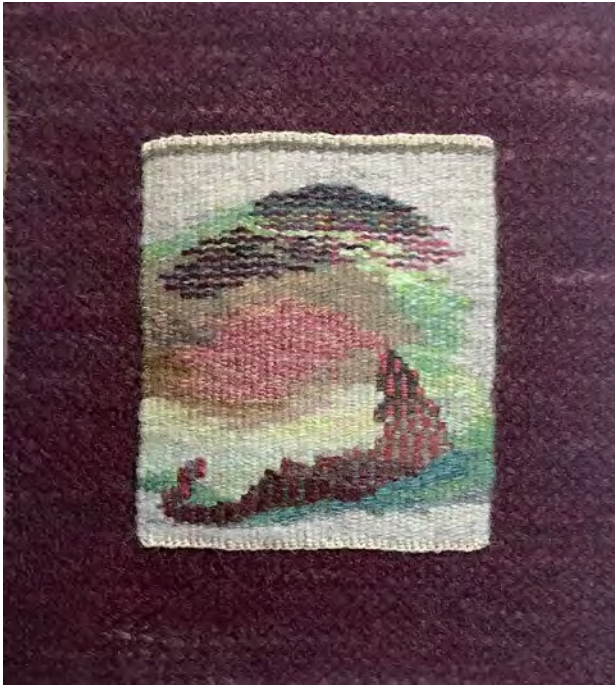
### In the Almond Orchard

Size: 6" x 5"

Warp: 12/6 cotton seine twine

Weft: wool and Perle cotton

I recently wove this small tapestry while I was staying in a traditional farming village in southern Spain. Tapestry is a weft-faced plain weave, and I used pick and pick, hatching and transparency techniques.



I decided to send this tapestry to the unjuried exhibition called *Tiny But Mighty* for small format tapestries sponsored by the American Tapestry Alliance. For this purpose, I attached it to a piece of cloth that I wove long ago with yarn I dyed with cochineal.





# Carol Steuer

## Tablet Weaving

5/2 cotton

## Ashford Inklette loom

1,2,3 designs from blog:

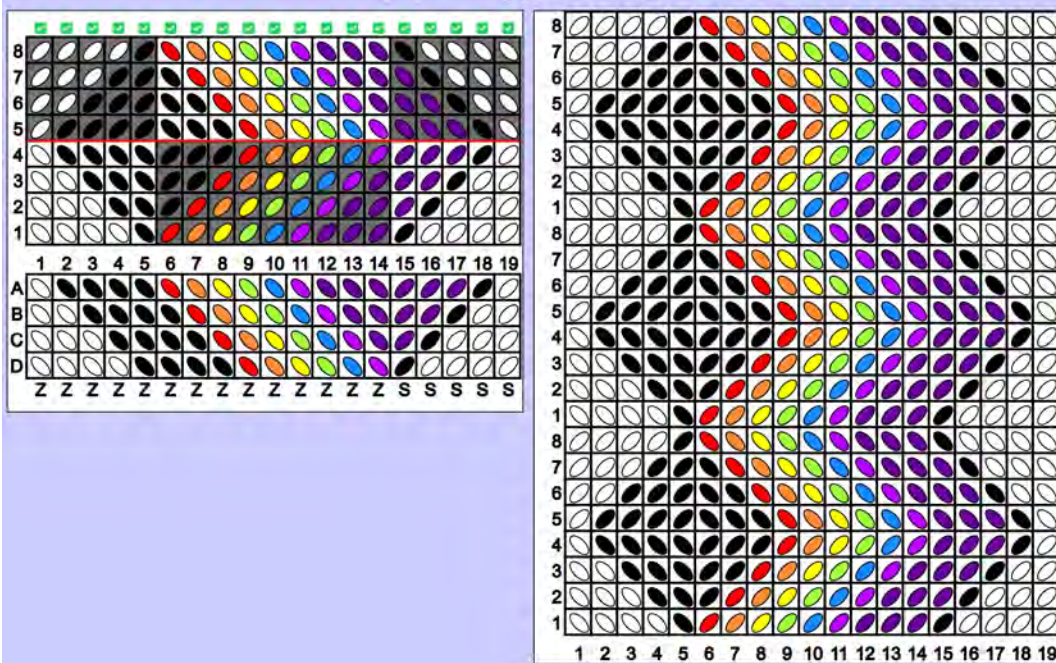
## Tablet Weaving in Theory and Practice

4 – my own design

- 1: Diamonds with empty holes
- 2: Hedge Maze
- 3: OXO (56 pick repeat)
- 4: Rainbow Boxes

## Tablet Weaving Draft Designer

<https://jamespbarrett.github.io/tabletweave/>







# Show & Tell

Sept 2024

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## PROBLEMS? QUESTIONS?

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# Contributors

- Carol Steuer
- Evelyn Ray
- Fannie Lee
- Gail Gondek
- Jeff Smith
- Johanna Ryan
- Kathryn Barrios
- Katy Clements
- Ria Koopmans
- Tara Weinstein
- Vicki Aspenberg



# Evelyn Ray

## "Fluffy"

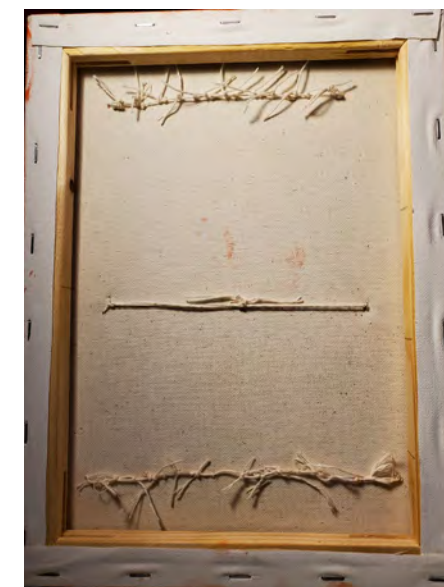
- created different loop shapes in each row
- table loom
- materials were weaved on the loom
- weaving techniques were: twining on the bottom of the weave and top; over under in between the rows
- the canvas background has been painted with acrylic paint and let dry
- to sew the weave onto the canvas, I pulled through the warp strings of the top and bottom of the weave with a tapestry needle and tied them together on the back of the canvas for a finished look

## Fibers used:

- leftover yarn scraps from other projects in different colors
- warp used - cotton
- weft combinations of: acrylic, cotton, and roving yarn

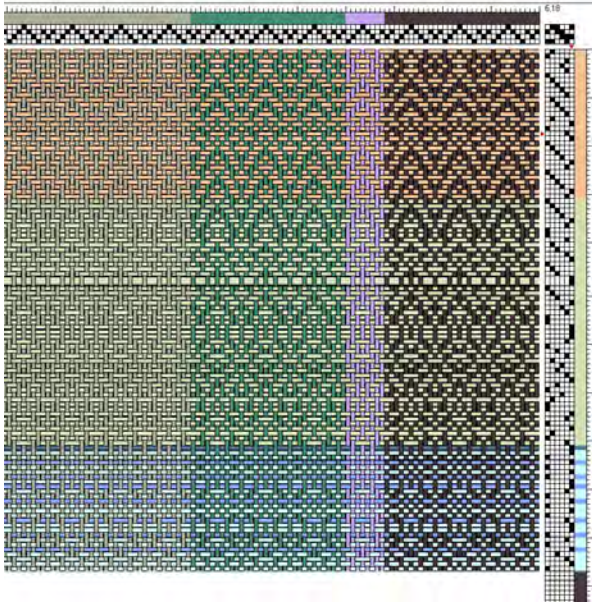
## What I learned:

I enjoy combining weaving and art materials. With this project, I discovered that the canvas can be used as a background to the weave piece. The weaving process was very relaxing and I was able to flow freely using the different color yarns and textures. It was a great way to use the yarn scraps I had collected from other projects that I had done. It formed into a beautiful hanging art piece to display.





Johanna Ryan



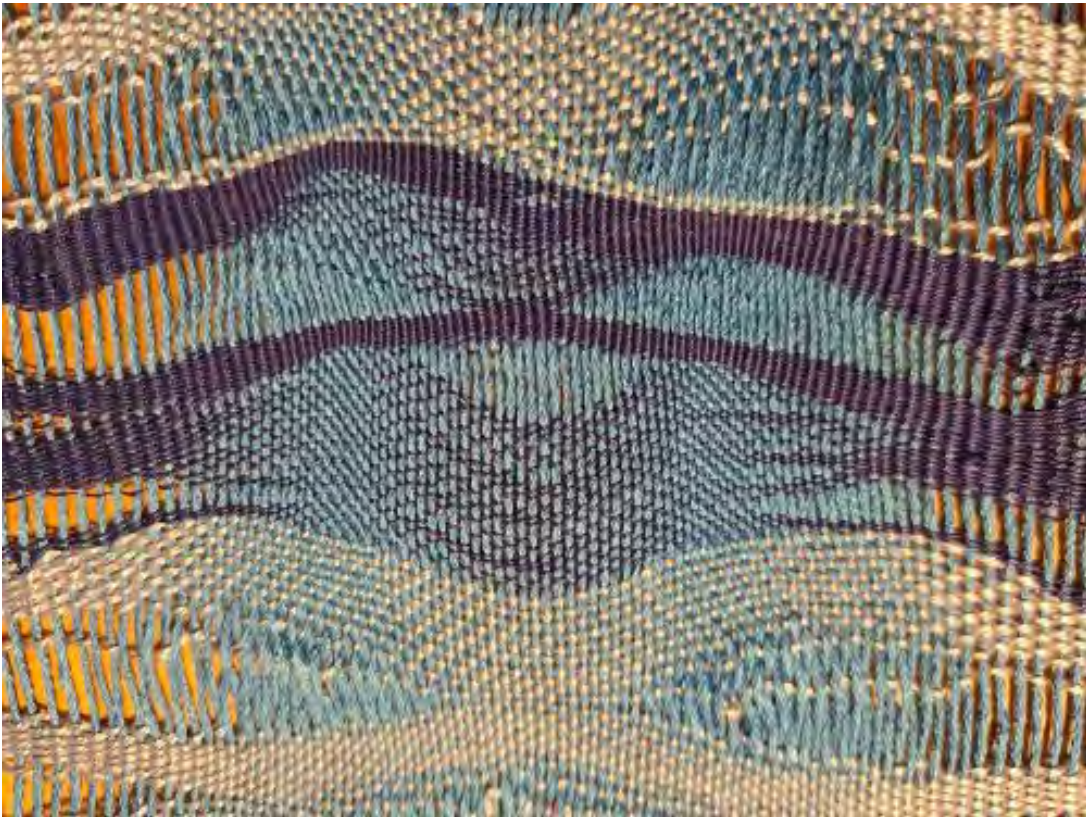


# Ria Koopmans

## Wave Stick Experiment

Woven on my Rigid Heddle loom in plain weave.

There are 3 colors: a dark teal 8/2 Tencel for the warp, and alternating a pale silver-grey 8/2 Tencel, and a deep blue very thin (sewing thread?) mystery yarn for the weft.





Tara Weinstein





## Kathryn Barrios

### Shawl “Texture Infusion”

From Woolery Blog.

Colorway: Evil Queen

Description: rigid heddle 7.5 dent 89  
ends at 100”

1 skein of Alp Premier & 3 skeins of  
Sinfonia cotton

All yarns used in both warp & weft



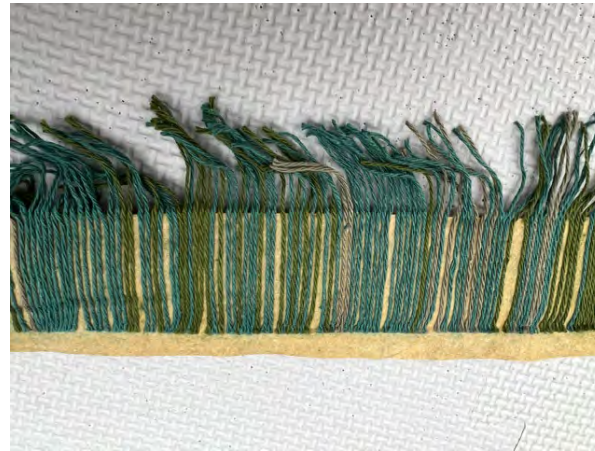


# Kathryn Barrios

## Shawls

Another Saori pre warp Adventure (3 shawls)

Description: 24" Saori loom, 6 meter, 100% cotton warp, 200 ends, 12.5 dent beater plain weave





## Vicki Aspenberg

**Tactile Sensibility in Woven Tapestry with Sue Lawty** at the American Tapestry Alliance Retreat which is held in conjunction with Convergence.

The warp of the small piece is linen at 10 epi and the other is cotton seine twine at 8 epi. The weft is various plant fibers including spun paper, sisal, jute, linen and a small amount of loosely spun fleece.

I learned so much in this workshop as it was the first time I used bast fibers and the textures these materials create are really interesting and different from what happens with wool. I wove the small piece first and then explored one aspect of that piece, the textured part near the top, in the larger sample. The texture is created using the technique of reverse soumak with spun paper.





# Katy Clements

## Loom:

Shaft-switching loom - 45" weaving width

## Weave structure:

3-end block weave controlled by shaft switching

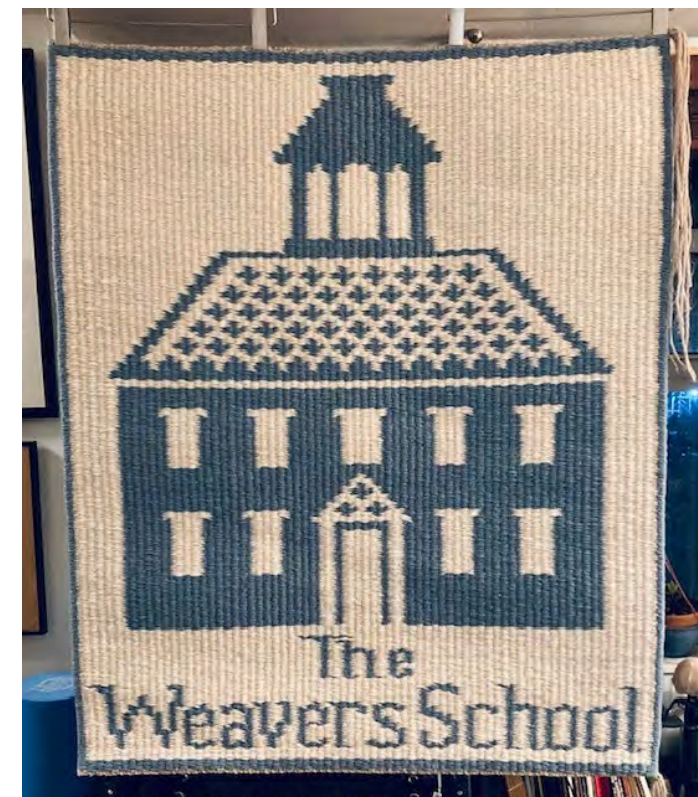
## Fiber:

Rug wool weft, polyester warp, colors:  
cornflower and ivory

**Size:** 36" x 40"

## Story:

In 2016, I did my first weaving class at the Weavers' School in Coupeville, WA. I fell in love with it pretty instantly. I'm extremely grateful to Madelyn van der Hoogt, who runs the school - she is an incredible teacher. Her passion and enthusiasm for weaving are contagious. She is the one who told me "join a guild!" I saw her at Convergence this past July and let her know I wanted to make a weaving for her. We agreed that weaving would be based on her logo. She received it this past month, and said she loved it. It feels like completing the circle of giving back something to someone who gave me so much.





# Jeff Smith

## Clasped Weft Rag Rug

Description: 4 shafts  
8/16EPI (doubled at edges)

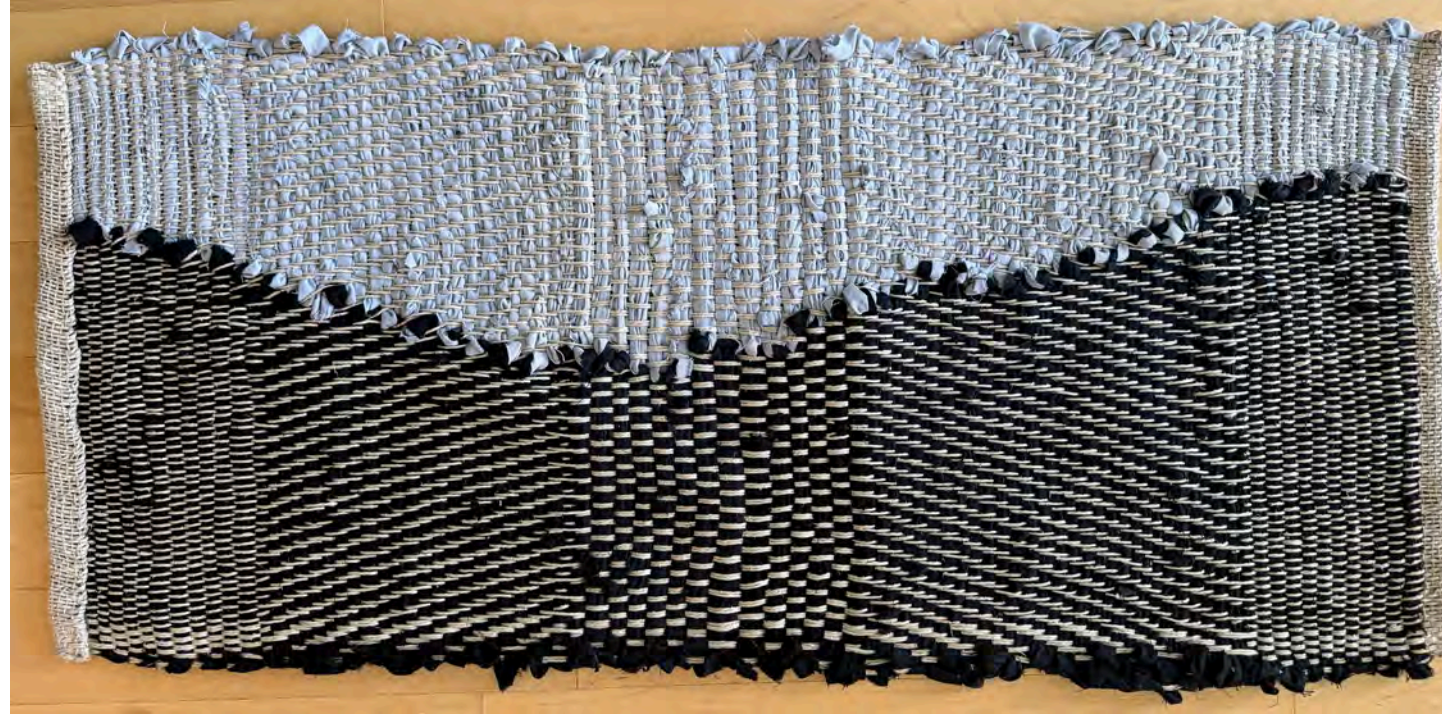
4PPI

Warp: Linen

Weft: Old cotton and linen shirts and  
cut into rags plus linen for headers

Clasped weft technique

Structure: Twill, plain weave,  
basketweave





## Fannie Lee



This sample was done during the ATA Retreat after Convergence. It was a workshop with Sue Lawty. It is a linen warp using natural materials like linen, weeds, paper yarn, raffia, flax and hemp. The textured weave was reverse sumac technique.



The photo at left is the original paper weave made from gel printing and cut into strips. It was done at Arrowmont with Tommye Scanlon last October. It is the inspiration for the work in progress that I am showing now.

The three on the right are the progress photos as I am working on the tapestry.

The work is 36"w, 10 EPI for the warp and various yarn bundles from Gist Array Yarn as well as some hand spun from Thomas Victor. It may end up being 36" long or more. I am not sure as it is still being worked on.





## Carol Steuer

Convergence class: Tapestry Weaving with Beads & Wire - Rebecca Smith

Warp: 10/2 black cotton

Weft: Wool, chenille, boucle, rayon, novelty

Beads: size 8 seed beads, transparent and solid matte





## Gail Gondek

I attended Robbie LaFleur's Frida Hansen Open Warp Transparency Technique Workshop at the Vesterheim Norwegian Museum in Decorah, Iowa, on September 12-15. Robbie publishes the [Norwegian Textile Letter](#) and is writing a book about Frieda Hansen's life and work.



*Robbie LaFleur detail*







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Oct 2024

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- Anthony DiRenzo
- Elisa Caporale
- Fannie Lee
- Gail Gondek
- Jeff Smith
- Kathryn Barrios
- Katy Clements
- Susan Goretsky



## Fannie Lee

### "Dae Tow"

which translates to "Map" in Cantonese.

10 EPI, 12/6 cotton seine twine warp, Gist Array wool plus some hand spun and dyed wool from Thomas Victor as weft.

36"w x 44" l, includes hanging warp

Woven using slit tapestry structure.





# Jeff Smith

## Rewoven Wool Rug

Warp: Linen and Jute

Weft: Reused rug wool

EPI: 5 working EPI per layer, 10 working EPI overall, 20 literal EPI

Double-Faced, Double-Woven Krokbragd (sorta)

6 shafts

This is a reweaving of the loop pile rug attached.





# Allie Jones

## Rainbow Double Weave Sampler

Lunatic Fringe Tubular Spectrum 10/2 cotton, doubled, for warp and weft

Based on the two-block double rainbow sampler from Jennifer Moore's *Doubleweave*, modified to mirror color changes in the warp.

Woven on 8 shafts





# Elisa Kessler Caporale

## Tapestry Samples

Working with fine threads and paper on my bead loom  
Experimenting with color





## Kathryn Barrios

**Success at last.**

4th attempt with the Sedona Clay pre-wound Saori warp (angora/ cashmere).

**Weft:**

- Light pinkish beige 100% brushed Alpaca main color.
- Three contrast colors, pinks, greens and metallic gold.
- All blocks and stripes woven using Fibonacci numbers.

200 ends. 12.5 dent. Two heddles plain weave.





## Susan Goretsky

Autumn Table Runner  
4 shaft twill





# Katy Clements

## Loom:

Shaft-switching loom - 45" weaving width

## Weave structure:

3-end block weave controlled by shaft switching

## Fiber:

Weft: Rug wool and handspun yarn (Rug wool was given to me by NYGH Member, handspun from a neighbor), polyester warp

## Size:

29" x 46"

## Inspiration:

Feeling a little stuck, I went through the "weaving inspiration" folder that I keep on my computer. One of the images was of a Jason Collingwood rug that I found so interesting. It was fun to recreate it, and It was a nice stash-buster exercise to add some other colors.





# Anthony DiRenzo

## One Week Scarf

Warp: handspun polwarth, alpaca, bfl, stellina, tencel, sari silk

Weft: reclaimed wool and silk

8 shaft block twill





## Gail Gondek

Hand spun paper using a  
Chick-Fil-A paper bag



Sample woven with commercially spun paper