

Show & Tell

Jan 2026

CODE OF CONDUCT

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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

- James Joseph
- Kate Ohara
- Serena Qiu
- Karen Clements Schmidt
- Elisa Kessler Caporale
- Susan Goretsky
- Carol Wood
- Fannie Lee
- Ria Koopmans
- Allie Jones
- Anthony DiRenzo
- Katy Clements

James Joseph

Size 40 hand dyed mercerized cotton
Plain weave, 4 shaft loom at 30epi
Measures 3.5" x 13'

This is the first piece I made while using a Dorothy Leclerc loom for the first time.







Kate Ohara

Basket: The Wild One
Handspun recycled linen, paper rush cord, coil wrap technique. 4 x 2 in.
Basket: A Walk In the Woods (2, 2a)
Eri/peace silk, sari silk, paper rush cord, coil wrap technique. 3 x 1 1/2 in.





Basket: A Walk In the Woods (2, 2a)
Eri/peace silk, sari silk, paper rush cord, coil wrap technique. 3 x 1 1/2 in.



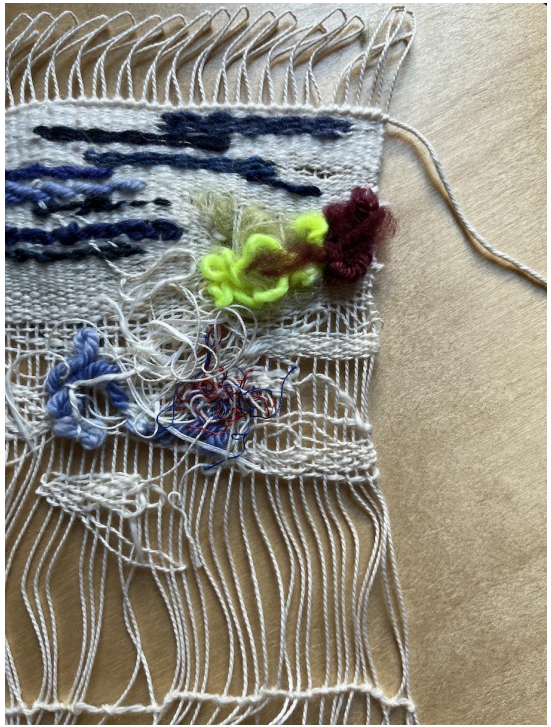


Serena Qui (they/them)

An experiment in weaving ~~badly~~ boldly
Tapestry loom; cotton warp 20 WPI;
handspun cotton and bits for weft

IG@ozuko.knits







Karen Clements Schmidt

Technique: Pulled warp tapestry.
Loom: Schacht “School” tapestry loom.
Sett: 6epi
Yarn: handspun and unprocessed Icelandic wool. Appleton & Array tapestry yarn.
I learned I want to explore this technique more.







Elisa Kessler Caporale

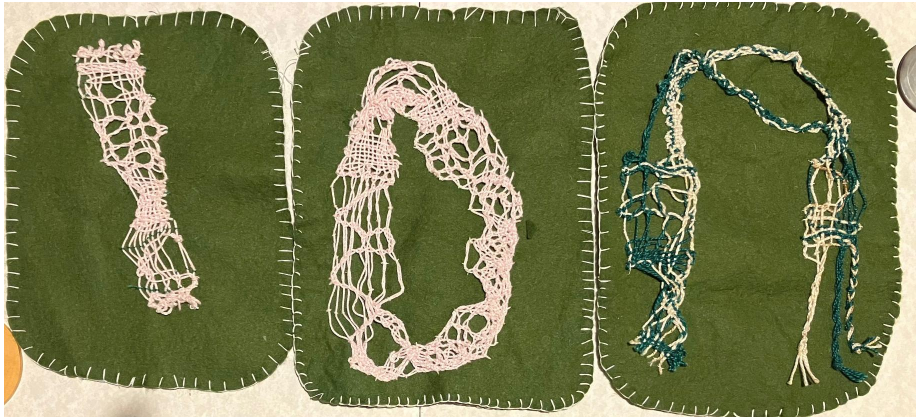
Fun with Bobbin Lace

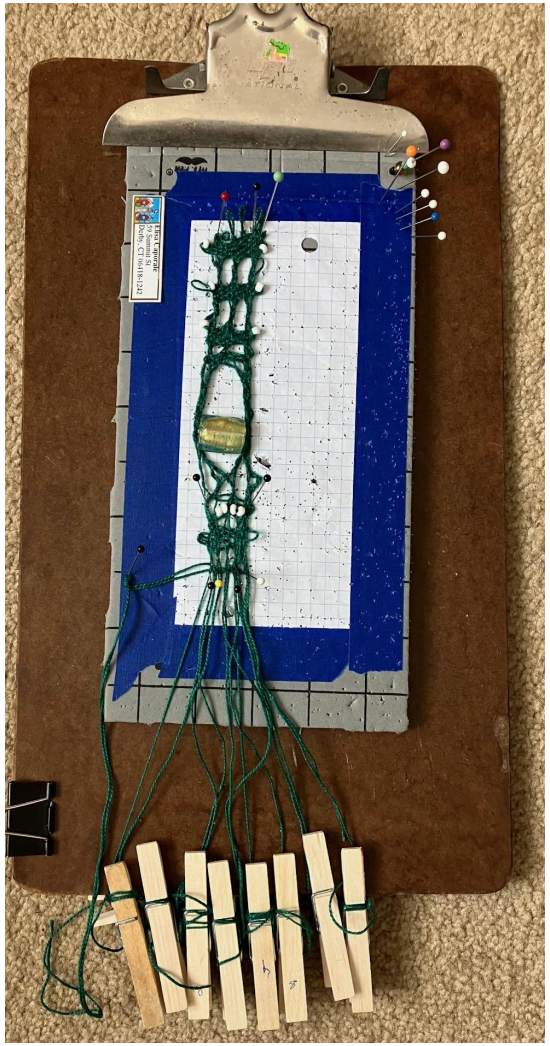
Just playing with the Twist/ Over/ Twist/ Over and Over and Twist and splitting the threads to make shapes

Cotton threads

Trying a more planned version with beads

What I learned: I do not like working with 2 colors. You have to tighten after each twist





Susan Goretsky

Summer & Winter - 3 Dish Towels

Woven on 4 shaft table loom

Warp and tabby weft 8/2 cotton, weft 8/4 cotton

Treadling: singles - green towel, pairs (X style) - orange towel
and polychrome towel - green, orange and yellow





Carol Wood

Interpretation of the flag in handwoven cloth: "Ripple"

8" x 8" + 1" border

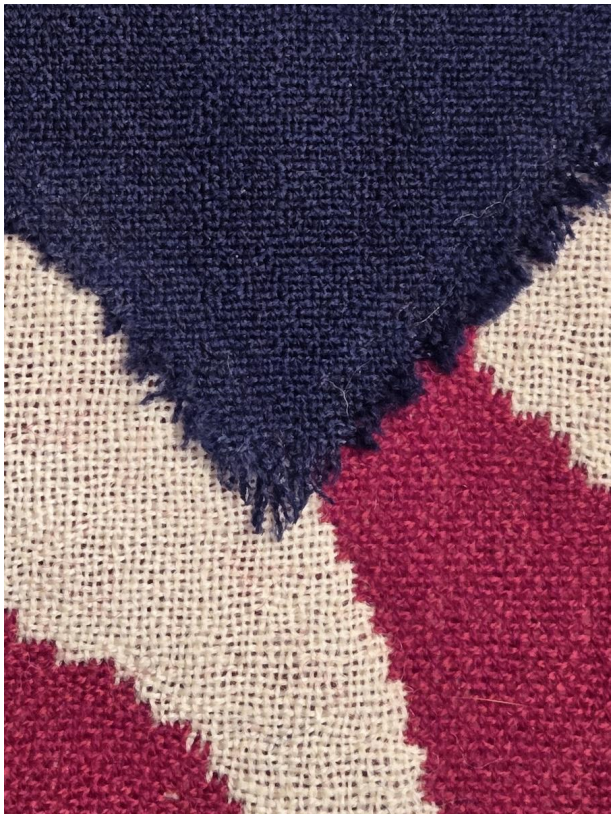
30/2 wool, double weave pick up + applied plain weave in blue,

Commercially dyed yarn

24 epi per layer

(for submission to Weave Across America)





Carol Wood

American flag, in process
26" x 48"
30/2 wool, plain weave, 24 epi
Yardage woven, fulled & cut, dyed with indigo & cochineal,
machine sewn flat felled seams
Hand hemmed linen stars to be sewn on
in the design of "a new constellation" at
All Was Done By Hand,
Textile history showcase 3/28/26
City of Kingston





Fannie Lee

The near right photo is the last in a series, Dae Tau 3.

The upper right photo is showing a detail of Dae Tau 3.

The lower right photo shows the three works that make up the Dae Tau series.

All work is 35"w x 44"l using cotton seine warp at 10 ends per inch on the loom.











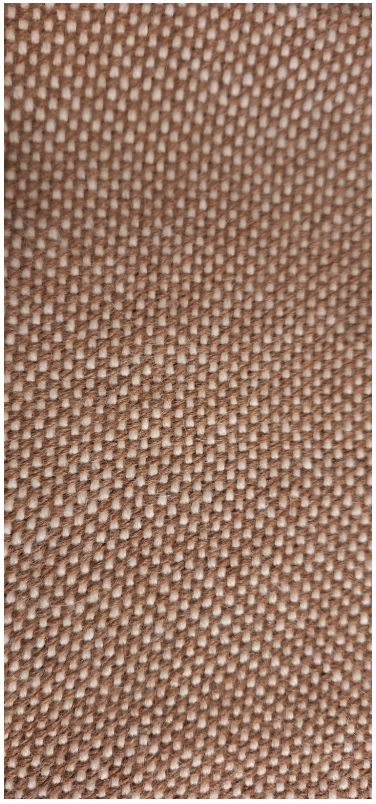
Ria Koopmans

Title: Progress

Two rigid heddle woven tabards; one woven in 1998 (?) when I was just learning to weave, the other in 2021. Both based on the same pattern from Betty Linn Davenport's "Hands on Rigid Heddle Weaving" and both finished recently (i.e. January 2026). The first used Nature Spun Wool from Brown Sheep Company (light and dark colors) and Alpaca from Plymouth (medium color). The second used all Pino, 100% Alpaca, from Filatura Lanarota. Together they show how practice improves skills. The images show the two tabards with one detail from each.







Ria Koopmans

Kogin embroidery

A pin cushion made out of the embroidery started during the January 6 online Holiday party.



Allie Jones

Krokbragd coasters

3-shaft krokbragd

Brassard 8/2 cotton warp at 8 epi

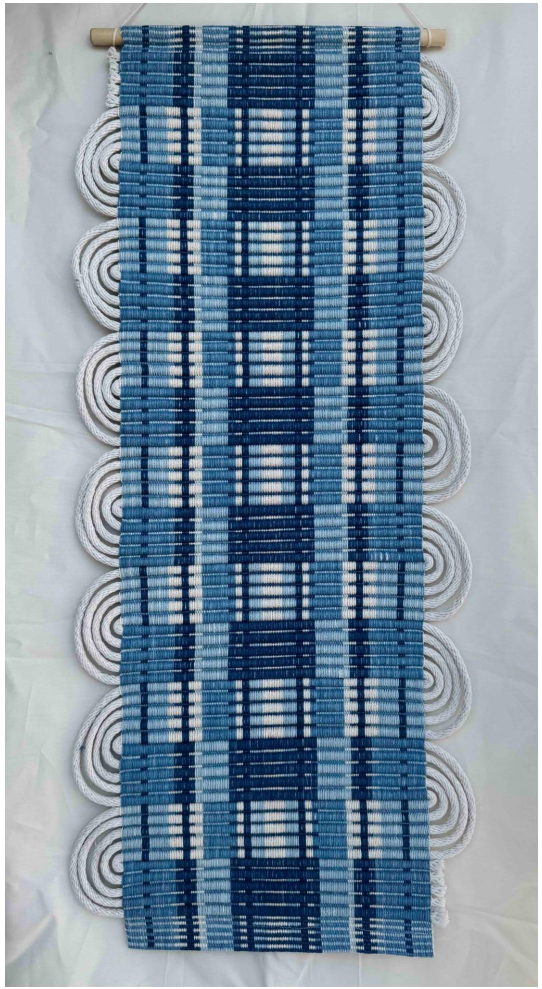
Harrisville Highland as weft (mix of commercially and hand dyed colors)

Around 4.5”x4.5” each

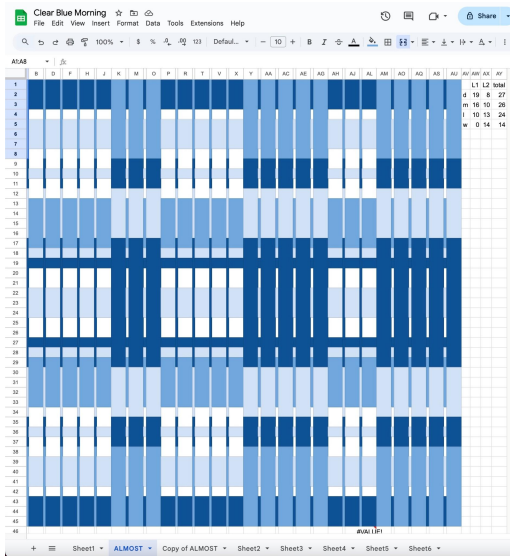


Anthony DiRenzo

Hand-dyed indigo 8/4 cotton, rep weave, 13" x 30" (warp is 10" wide) I learned that rubber bands are helpful for managing 6 wefts (5 ropes and 1 shuttle of 8/4 cotton) and that excel is useful for planning rep warps.







Katy Clements

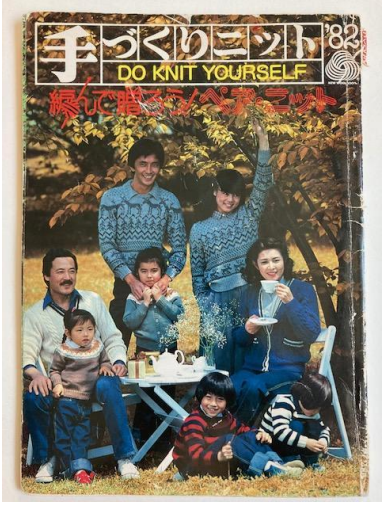


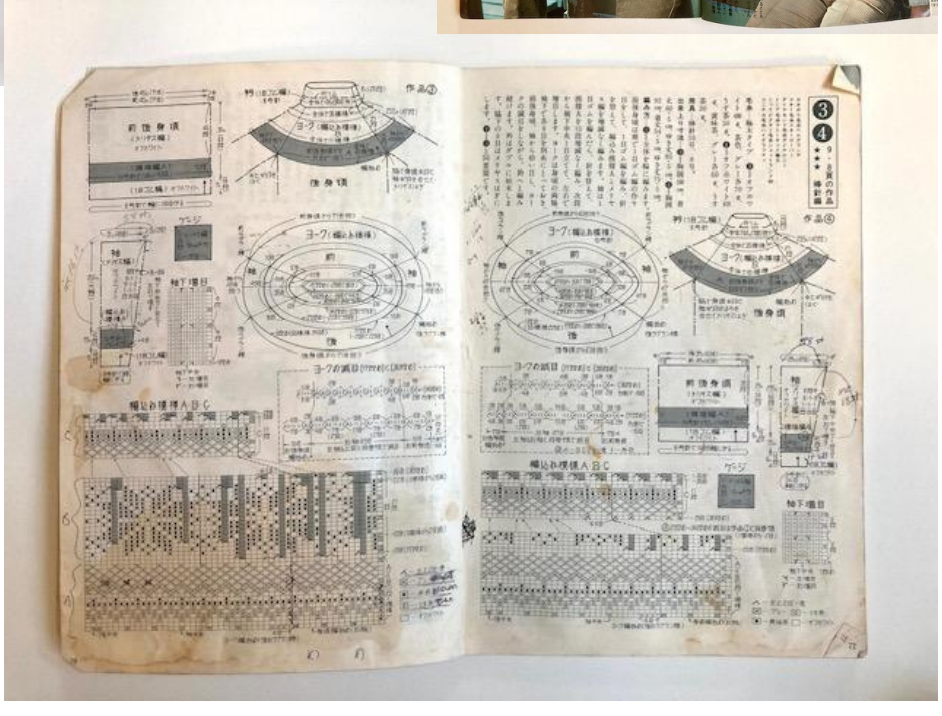


Hand-knit sweater

Made in 1982

While in Japan for 3 months, and desperate to knit, I bought a Japanese pattern book and made three of fair-isle circular yoke sweaters.







Show & Tell

Feb 2026

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- Susan Weltman
- Carol Wood
- Emily Lickey
- Johanna Aenderl
- Charlene Marietti
- Michele Burke
- Judith Medwin
- Shannon Robert Bowen
- Sally Orgren
- Ingrid Buntschuh
- Katy Clements

Lynn Yu

Rhinebeck 2025 Spin City Fleece to Shawl competition

Weave Structure: Twill, modified from 8H to 4H to reflect earth, sand, sky, and clouds of the inspiration photos

Fiber: Shetland handspun warp and weft spun during competition

Loom: 4H floor loom

Dimensions: 19" x 70" now, 21" x 78" off the loom at competition

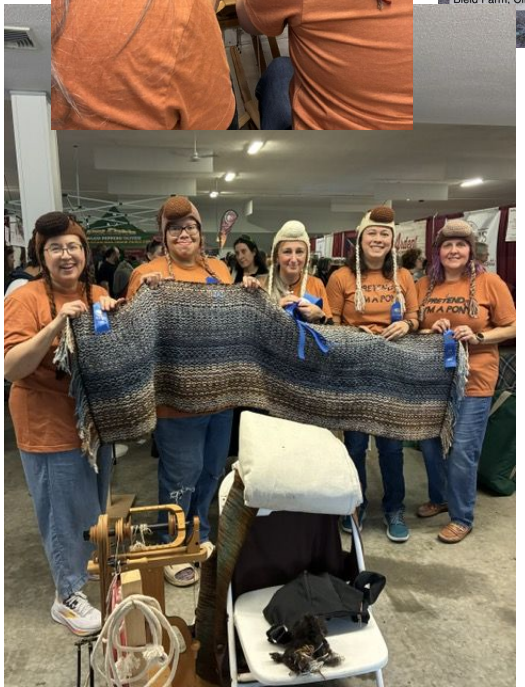
Description: Inspired by landscape of Shetland / ponies, because Shetland was the featured sheep breed of the 2025 festival, we used naturally dyed (black walnut; fructose indigo vat) warp handspun by team members, which I plied and dyed before handing off to our weaver.

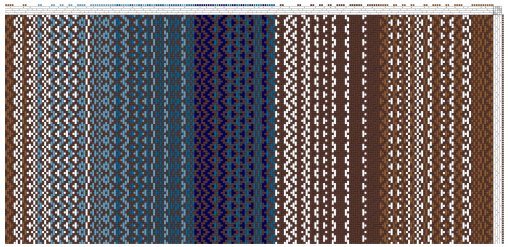
Learned: There are black walnuts in Prospect Park! There is a tree map for the city that tags almost all of the trees and their location

Next Time: Different costume!











Susan Weltman

Naturally dyed scarves
Weave Structure: Plain weave
Fiber: Silk
Loom: 8-harness AVL Home Loom
Dimensions: 8" X 72"
Description: Both scarves are natural dyed, one with marigolds and one with fresh indigo
Learned: I love working with natural dyes
Next Time: Have more items to dye!





Carol Wood

Shawl
Weave Structure: deflected double weave
Fiber: Wool, commercial dyes
Loom: 8 shaft floor loom
Dimensions: 24" x 54"
Description: Five threading x 5 treadling patterns, 3 colors plus light gray; yarn had been knitted into a shawl, ripped out, dyed to use in a coverlet and re-designed
Learned: Studying deflected double weave and better understanding of tie-ups
Next Time: Make it a bit longer

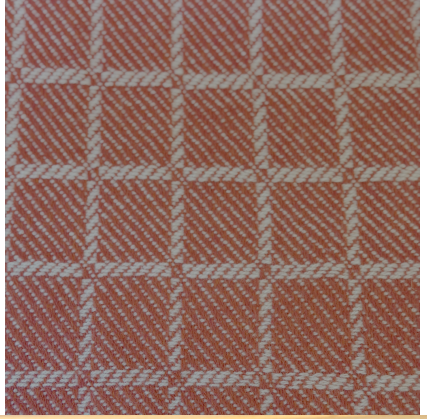






Emily Lickey

Turned Twill Scarf & Scrappy Mittens
Weave Structure: Turned Twill on 8 Shafts
Fiber: Harrisville Designs Shetland Wool
Loom: 8 Shaft Harrisville Designs Floor Loom
Dimensions: 15" X 82"
Description: I wove this scarf as an experiment in turned twill. I had seen finer fabrics woven in this structure and was curious if it would work in wool on a bigger scale.
Learned: This project looked pretty loose on the loom, but once I washed it, the wool was able to bloom and create a stable cloth.



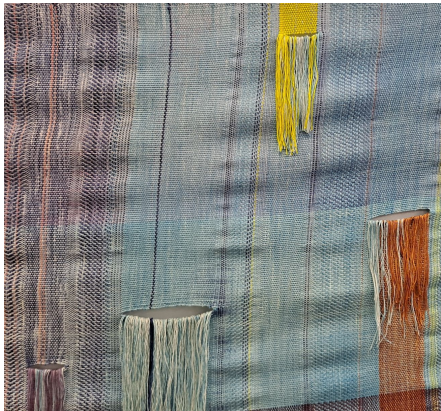




Johanna Aenderl

Rainbow Deconstruct
Weave Structure: Twill/plain
Fiber: 8/2 cotton/hemp
Loom: Floor loom at MakersSpace
Dimensions: 21” x 86"
Description: Weaving of hand dyed yarn with hand sewn fringe
Learned: This was the first piece I made after learning how to dress a floor loom so I learned I can dress a floor loom on my own
Next Time: Might re-order how I placed the different color warp threads. Originally I was planning to cut the piece and sew it together for more of a square shape





Charlene Marietti

Evening Shadows
Weave Structure: Open-warp transparency weave
Fiber: Norwegian wool warp and weft
Loom: Vintage Glimakra tapestry loom
Dimensions: 12" x 16"
Description: This piece, which was worked in Frida Hansen's open-warp technique, was inspired by late afternoon shadows of leaves and used traditional Norwegian wools for warp and weft. In a workshop with Robbie LaFleur, I did not receive recommendations for yarn so used yarns at hand. The goal for this piece was to evaluate stash yarns (Harrisville wool rug yarn for warp and handspun Coopworth yarn for weft) with recommended yarns.
Learned: Yarn substitutions work, but require sticky/hairy yarns
Next Time: Make the lengths of open warp sections shorter





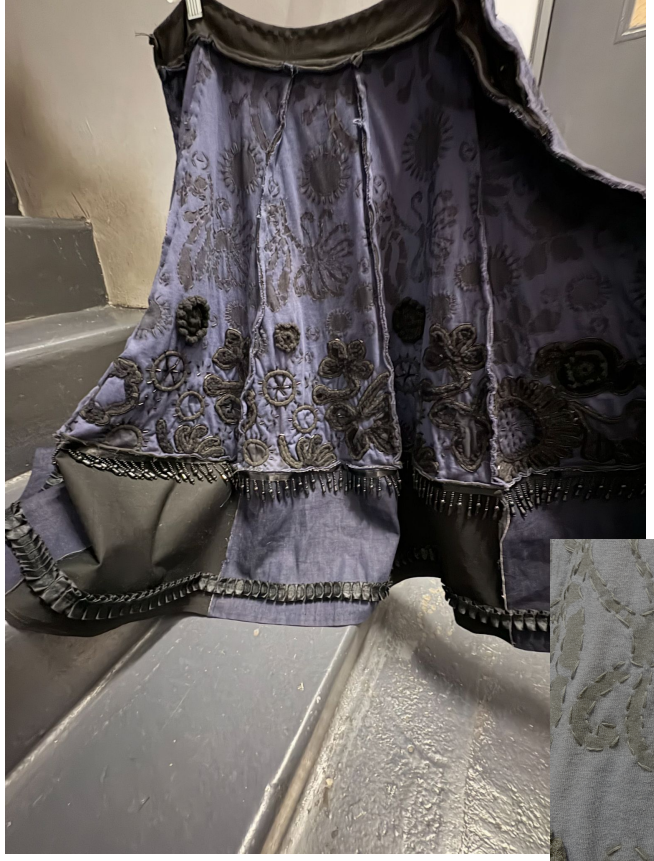
Michele Burke

Beautiful garden with dangerous points
Weave Structure: Plain weave
Fiber: Cotton fabric and acrylic yarn
Loom: Did not use a loom
Dimensions: 20” x 30”
Description: Illustrates a beautiful distorted garden with all the visitors and objects are distorted and pierced with sharp objects.
Learned: How to finger weave bigger strips of fabric and how to strengthen the fabric.
Next Time: Explore different ways to strengthen the fabric



Judith Medwin

Clothing Reconstruction
Weave Structure: Plain weave
Description: Skirt by Alabama Chanin whose designs are known for stenciling & embroidery techniques on clothing. I added more fabric to add length plus decorative.
Learned: Sustainable fashion: emphasizing Reduce, Reuse, Repair, Recycle, to maximize garment lifespan.



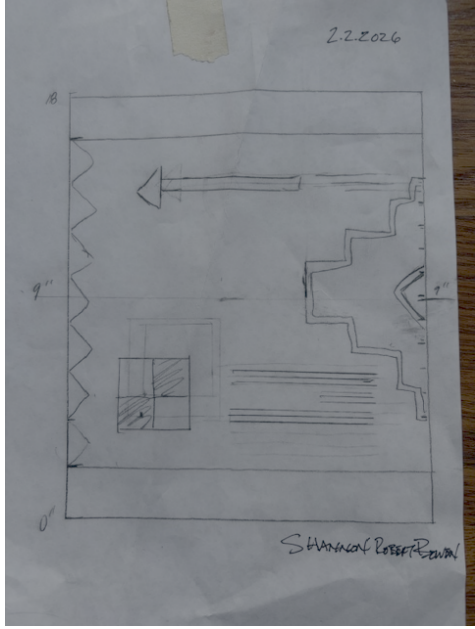




Shannon Robert Bowen

Minneapolis
Weave Structure: Plain Weave and Tapestry- Chimayo Tradition
Fiber: Wool warp and wool weft
Loom: Rio Grande Standing Loom- 8DPI
Dimensions: 15"W x 18"L
Description: Chimayo Weaving Advanced Class- Had to sketch and plan piece before executing. The events in Minneapolis were dominating the headlines and I portrayed that in my design.
Learned: It's a bit tricky sketching a design on paper and then executing on the loom-- I used the triangles on left side as a measuring tool to guide me through the project.
Next Time: Use the same thickness/WPI of yarn for all the elements in the design. The white yarn used for the background was quite thin and was problematic at times.

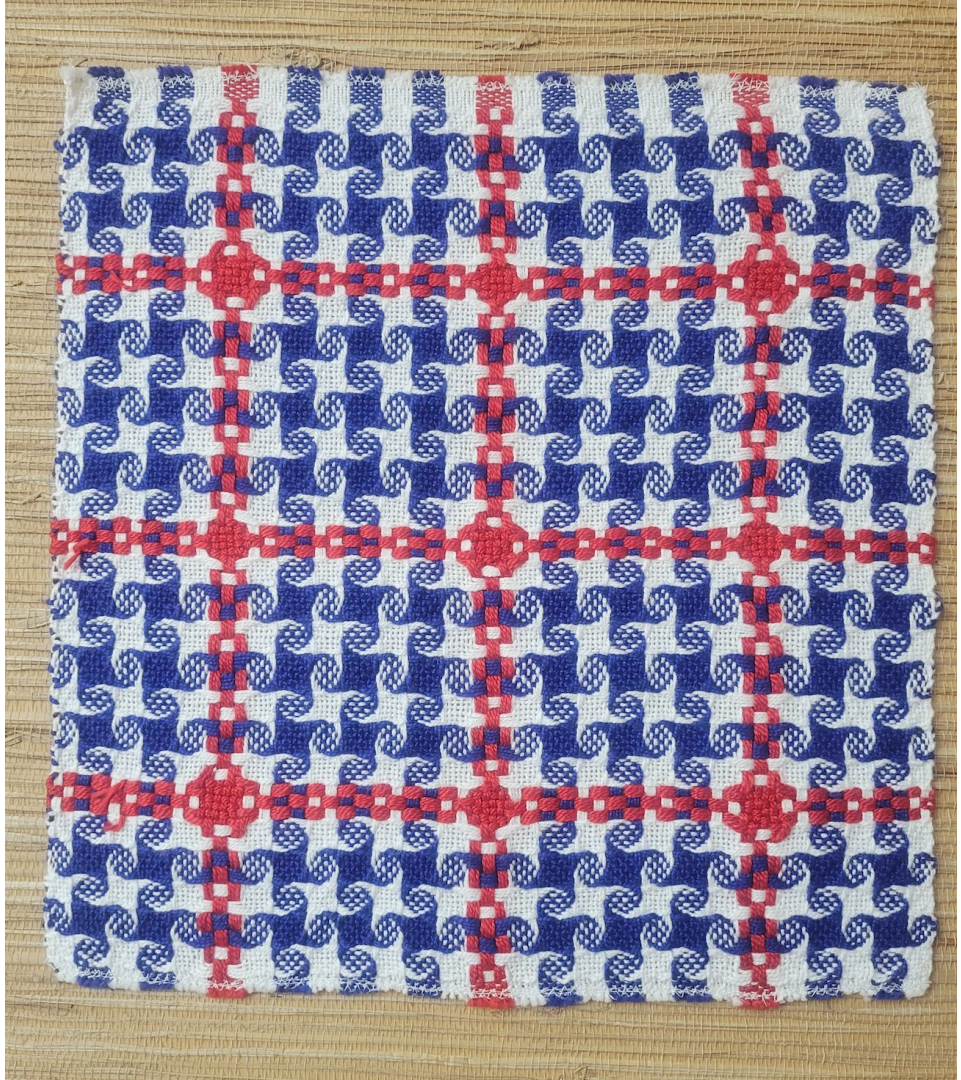






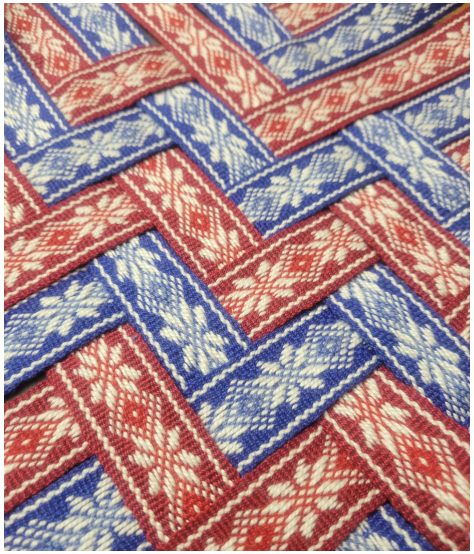
Sally Orgren

"Nine Patch in Chains" for Weave Across America entry #1
Weave Structure: 8 shaft color and weave (blue & white) with 4 shaft basket (red)
Fiber: 5/2 cotton at 18 epi
Loom: 12 shaft Tools of the Trade
Dimensions: 10” x10” wet finished
Description: Nine patch is a quilting term. The exuberant stars are constrained by the basket weave, referencing freedom and supression.
Next Time: I am weaving a second sample a slightly tighter sett of 20 epi

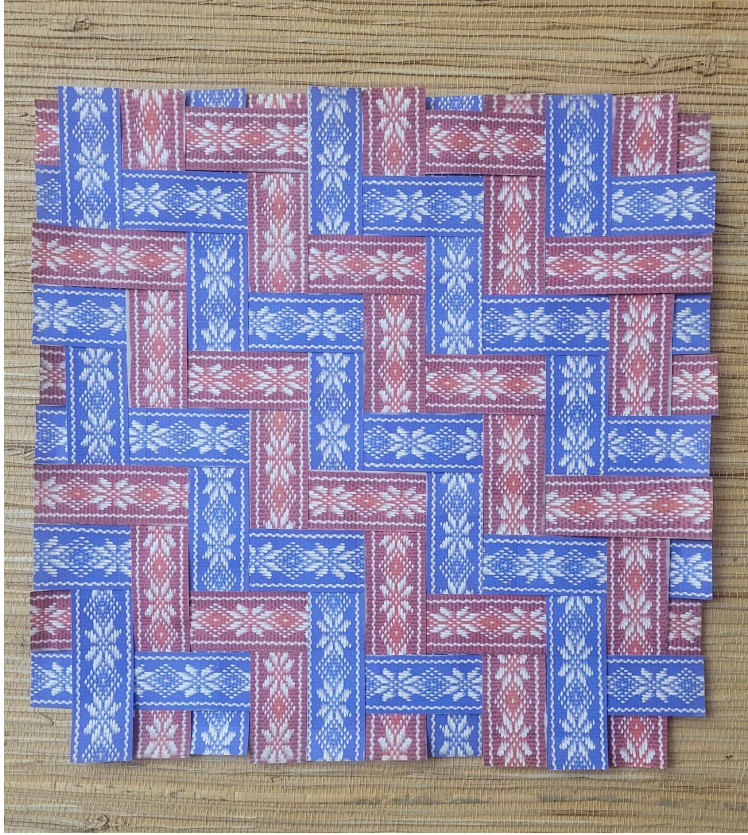


Sally Orgren

Untitled, submission #2 for Weave Across America
Weave Structure: Inkle woven, Baltic-13 pickup pattern
Fiber: 5/2 cotton
Loom: Ashfold Inklette
Dimensions: 4 bands, 2 yards long x 1 inch wide. Approximately 100 inches woven in each color. 10 x 10" finished. color.
Description: Mock up of interwoven inkle bands.
Learned: Mock up with paper copies allowed me to play with different options before cutting the bands.

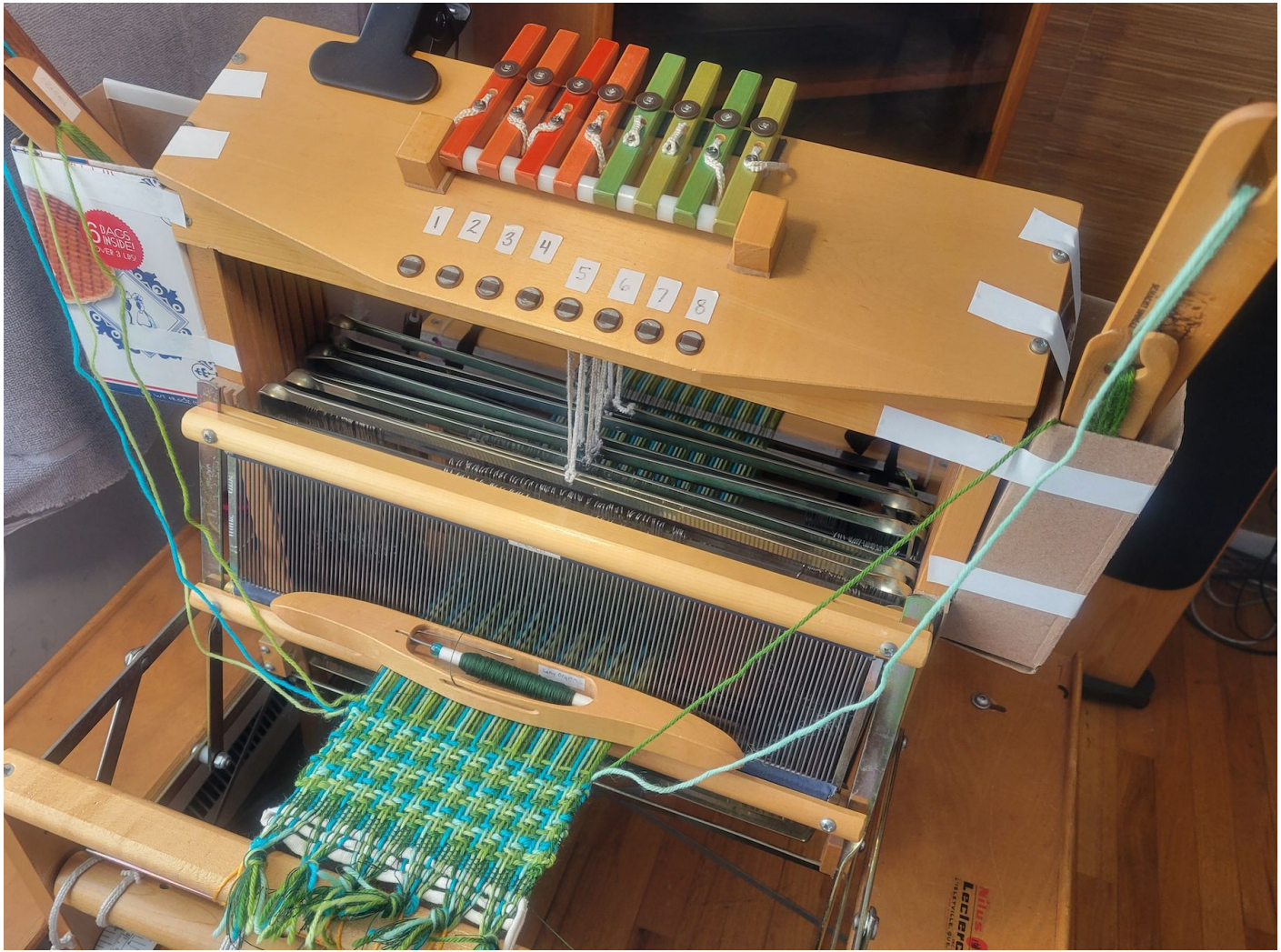






Sally Orgren

Helpful tip for using multiple shuttles/quick weft color changes
Learned: I attached temporary shuttle boxes to the sides of my loom while sampling fabric with 6 weft colors. The unused wefts can be carried up the selvedge. Saves time and bulk at the edges.



Ingrid Buntschuh

Weave Across America Submission
Weave Structure: Doubleweave pickup with clasped weft
Fiber: Unplied worsted 100% mercerized cotton (to about 8/2 cotton)
Loom: 4-shaft floor loom
Dimensions: 10” x 10.5”
Description: This piece, inspired by abolitionist movements, past and present represents the American ideal of “liberty and justice for all.”
Learned: Hard to calculate exactly how big a piece will be, especially if you suddenly pivot to clasped weft.
Next Time: Test yarn to see if it is colorfast and check the underside of my work for errors more regularly.







Katy Clements

Viking Knit Bracelet

Material: 20 gauge sterling silver and findings
Made with: Lazee Daizee (can use wood dowel), and drawplate
Description: Learned how to do this on YouTube.









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March 2026

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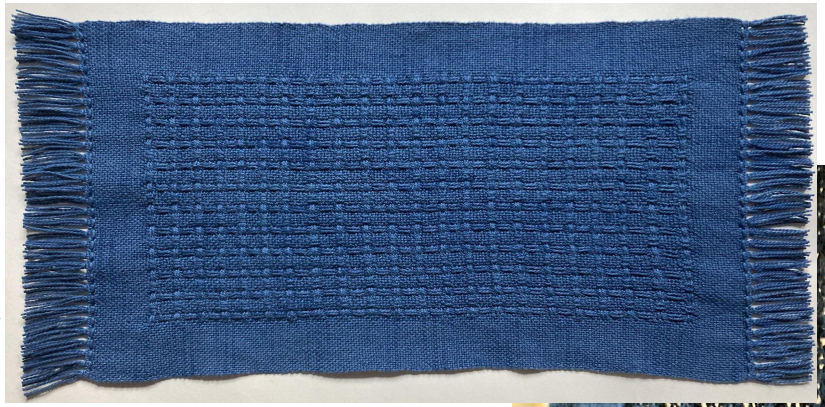
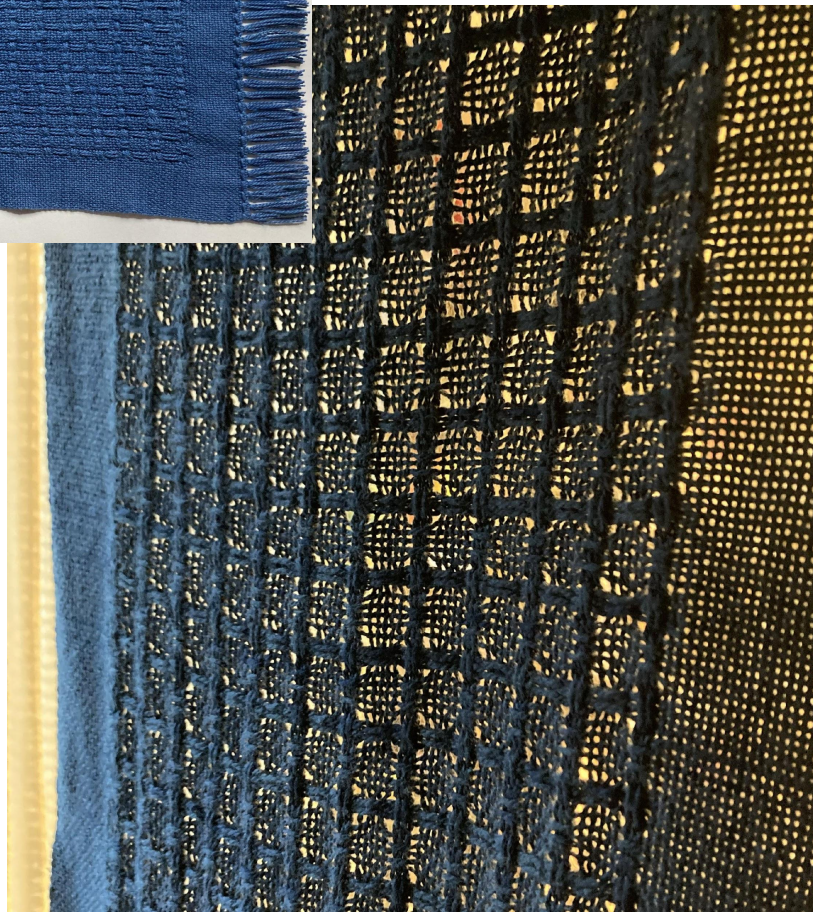
- Carol Steuer
- Youssef Wassef
- Allie Jones
- Kathryn Barrios
- Jenn Kosek
- Arianna Corondoni
- Donna Ritter
- Allison Connell

Katy Clements





Placemats
Weave Structure: Huck lace
Fiber: 3/2 cotton
Loom: Baby Wolf 8 Shaft (used only 4 shafts)
Dimensions: 25" x 12”
Description: A set of placemats made from production excess cotton. ($6/lb from Peter Patchis Yarns. See nyhandweavers.com > Resources > Weaving Supplies for more info).
Learned: if you think your warp is too narrow, it probably is.
Next Time: Next time, I will use a wider warp for placemats.

Katy Clements

Landscape
Weave Structure: Plain weave
Fiber: 3/2 cotton
Loom: Baby Wolf 8 Shaft (used only 4 shafts)
Dimensions: 16" x 12"
Description: Using the same warp as the placemats, I wove a portion of plain weave, then reverse dyed it with bleach using a stencil.
Learned: Definitely work outside when using noxious chemicals.
Next Time: If I do reverse dyeing again, I will try a more measured approach.



Carol Steuer

Coffee Table Runner
Weave Structure: Rep Weave
Fiber: 5/2 cotton, 1000 ends @ 48 epi
Loom: 8 shaft floor loom
Dimensions: 20" x 65”
Description: This is a runner for a friend of mine who wanted a green runner to go with her green living room. I based it on a project in Custom Woven Interiors by Kelly Marshall, in which all the rep weave projects are inspired by Frank Lloyd Wright.
Learned: Need to add 20% take-up on warp for rep weave.
Next Time: I would mix in more tan and natural with the yellow-gold.







Youssef Wassef

Task Failed Successfully
Weave Structure: Plain weave
Fiber: Alpaca
Loom: 15” Schacht Cricket Loom
Dimensions: 15” x 60”
Description: Initially I set out to recreate a wider fabric utilizing the same pattern I used to make a scarf last year. The plan was to use this fabric to make a matching vest/garment. Unfortunately, I forgot how I made the initial scarf and just freestyled this weaving. I’m personally really happy with the outcome; so, task failed successfully?
Learned: This project taught me the importance of even tension when warping and weaving.
Next Time: If I was to do this project again, I would tie my warp bundles in smaller groups before tying them to the apron rod and made sure I kept an even tension when warping my loom.





Allie Jones

Handspun Scarf
Weave Structure: 4/4 twill
Fiber: Rambouillet wool/silk handspun warp, wool/cashmere weft (from Fabscrap!)
Loom: 8 shaft floor loom
Next Time: Measure picks per inch before finishing a sample



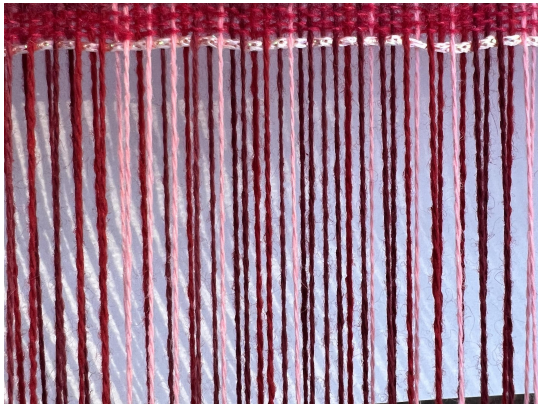




Kathryn Barrios

Saori Cashmere Shawl
Weave Structure: Plain weave
Fiber: Warp 100 % Cashmere. Weft Cashmere/Silk + Novelties
Loom: Saori 24” 2 Heddles
Dimensions: 14” x 68”. Weight 4.4 oz
Description: Luxury cashmere using vintage Filatua di Crosa cashmere in weft
Learned: Experimenting with different weft pattern.
Next Time: Working second shawl. Same yarns repeating the contrast pink warp pattern in the weft. See two work in progress pics.







Jenn Kosek

Iceland Dress
Weave Structure: knit
Fiber: Indigo Dragonfly Chameleon Sock (merino/cashmere/silk blend)
Needles: US Size 2.5 knitting needles
Description: bottom up and top down construction in stockinette
Learned: I learned how to untwist a circumference on the second row of knitting. How to conceal elastic in a crocheted bind-off.
Next Time: I would use bigger yarn so it didn't take 1 year and 4 months to create.



Arianna Corondoni

Quantum Entanglement
Weave Structure: Plain weave
Fiber: Satin, Wood, Wool, Cotton, Acrylic Yarn, Embroidery Thread, Monk's Cloth
Loom: Table Top Frame Loom
Dimensions: triptych :31"X17", 17"X17" 25"X21.5"
Description: This triptych features three small weavings on stretched canvas, each acting as part of a larger whole. Inspired by quantum reality, the works suggest that what seems separate is deeply interconnected. Threads intersect and echo across panels, evoking entanglement and the idea that observation completes the system. Together, they reflect on connection—how nothing exists in isolation, but within a shared field.
Learned: Consider how you want to combine pieces before combining them
Next Time: Pin weavings before stretching







Donna Ritter

Indigo Waves
Fiber: silk habatoi
Description: pole-dyed in indigo twice
Learned: dyeing this twice scrunching it in opposite directions created an unexpected bubble pattern
Next Time: make it darker and be more precise





Donna Ritter

Black Walnut Shibori
Fiber: silk habatoi
Description: I made black walnut dye by simmering black walnuts for about an hour
Learned:

1. That I could get a really dark brown color if the dye was concentrated enough.
2. That you can freeze black walnut dye indefinitely.

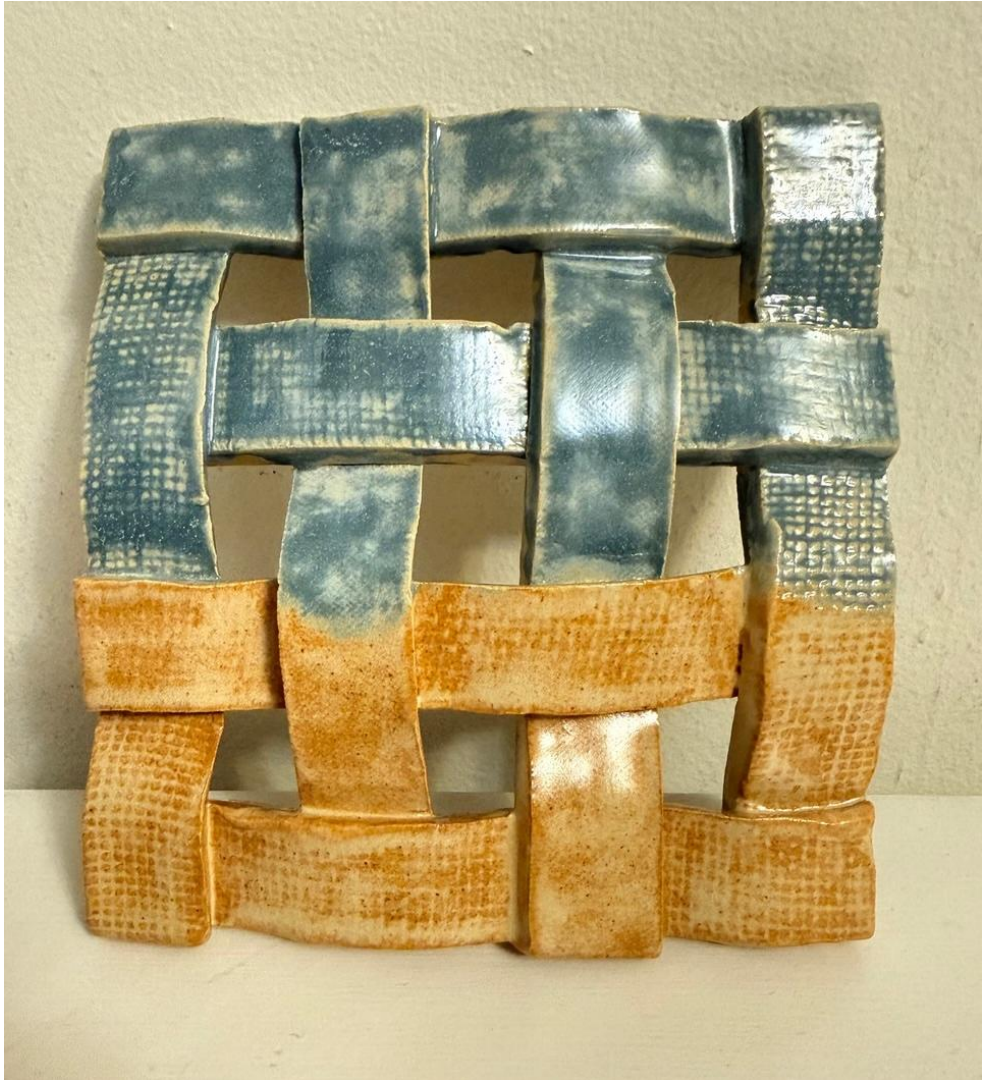


Onion Skin and Maple Leaf
Fiber: silk habatoi
Description: Eco printed in iron dye bath and wrapped around a copper pipe
Next Time: I would like to try it without the iron, though I am not sure how the maple leaves would print.



Donna Ritter

Maquette in progress
Weave Structure: Plain weave
Fiber: clay
Dimensions: 6" x 5.75" x 0.5"





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April 2026

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Contributors

- Johanna Aenderl
- Sophia Eller
- Vicki Aspenberg
- Carol Wood
- David Heustess
- Sierra Neale
- Charlene Marietti
- Susan Goretsky
- Shannon Robert Bowen
- Allison Connell
- Katy Clements
- Kathryn Barrios (2)
- Michele Burke (2)
- Sally Orgren (3)

Johanna Aenderl

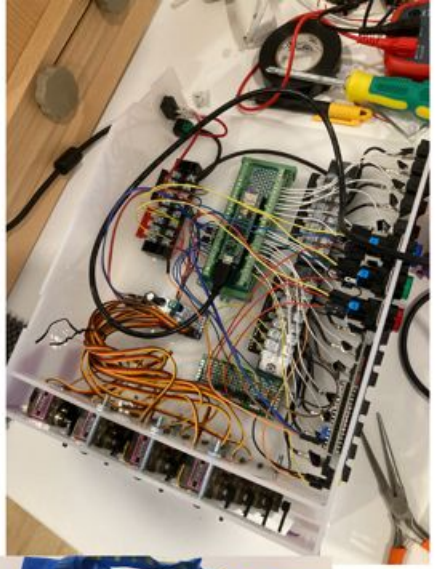
'Interwoven Perception' exhibition
Description: I'm thrilled to have collaborated on the curation of Interwoven Perception, a group exhibition bringing together artists whose practices engage pattern, structure, and the careful articulation of space. The exhibition will be held at The Stairwell Space, an artist-run space in Bridgeport, CT, founded by Linda Colletta, and will be on view from Saturday, April 18 through Friday, May 29, 2026. Open Saturday May 2 & 9, 1 - 5pm or by appointment. Curated by Johanna Aenderl, Dalit Gurevich, and Sally Boon Matthews
Learned: I enjoyed the curating process because I had the privilege to get to know so many incredible artists.
Next Time: We hope to continue curating. To make installation/shipping easier, we're trying to find a closer venue.





Sophia Eller

Homemade Compu-Dobby
Loom: 16S Ashford table loom
Dimensions: 37"x29"x32"
Description: I upgraded my 16-shaft table loom with a homemade compu-dobby!
Learned: Always prototype and never despair.







Vicki Aspenberg

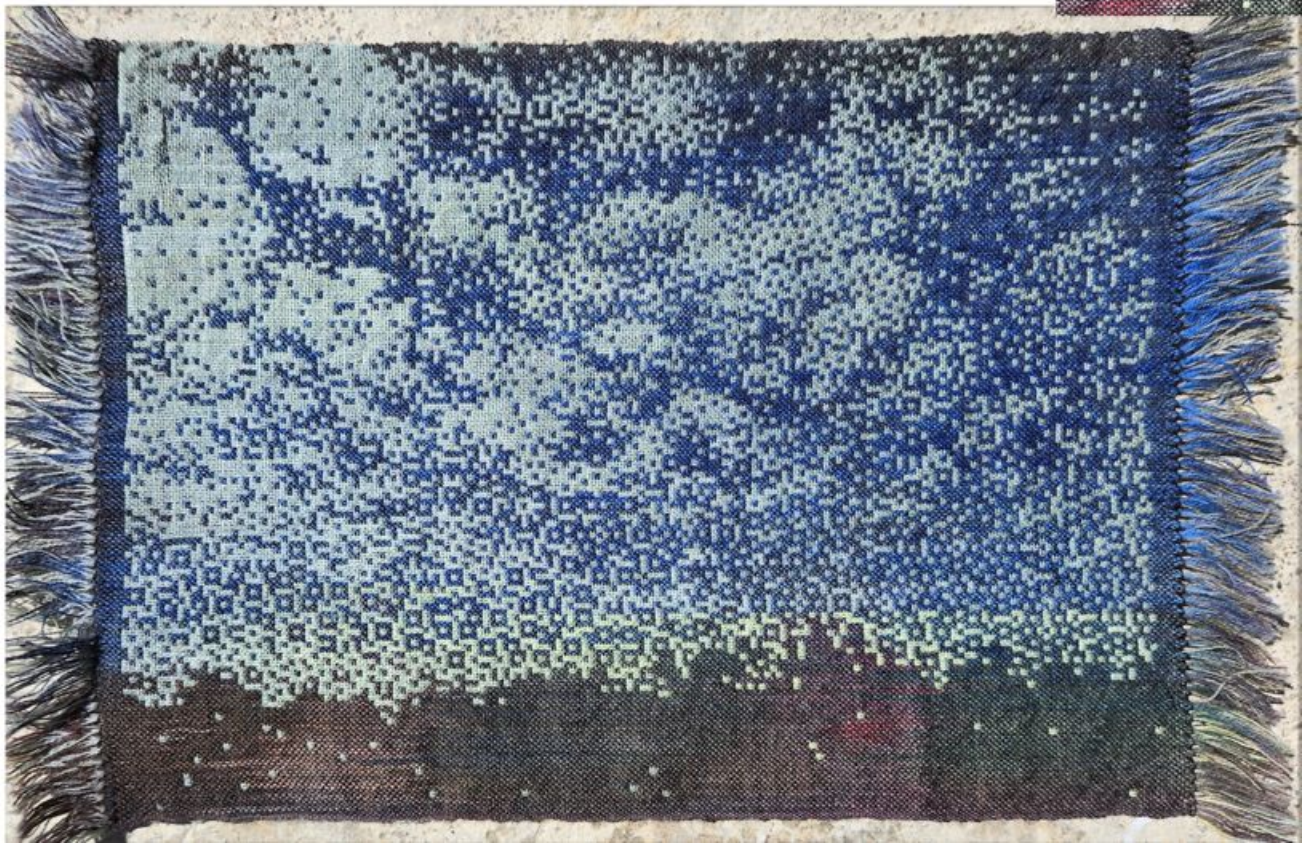
Polar Lights: the Aurora Borealis
Weave Structure: Tapestry
Fiber: Warp - Cotton Seine Twine; Weft - wool, silk and metallics
Loom: Galvanized pipe loom
Dimensions: 8in x 10in x 3in
Description: At Convergence 2024 I took a class with Rebecca Smith on Weaving with Wire and Beads and this is my first try at weaving with wire. This piece is woven on the side and there is a wire along each selvage (20 gauge) and a wire (30 gauge) woven into the weft every 1 - 2 inches.
Learned: I learned how to create reflections and more generally how to manage the wire in the weaving.
Next Time: I would try slightly heavier wire in the weft.





Carol Wood

Untitled (orchard)
Weave Structure: Double weave pick up
Fiber: Wool (painted warp)
Loom: 8 shaft floor loom
Dimensions: 11" h x 17" w
Description: Modified and graphed a photo I took of a hillside orchard. Wound and paint-dyed one color of the warp and dyed the additional colors. Sett 30 epi per layer.
Learned: That I need to allow for waste at both ends of the warp; I had to tie on an additional 15" (at the end of the warp) to finish the image I planned.
Next Time: Probably would not repeat this image but will try another painted warp with longer allowance at the end.



David Heustess

Improvisation 000.001
Weave Structure: Wedge Weave Tapestry- Plain Weave with texture and inlay
Fiber: Linen warp and Wool Weft
Loom: Brittany Tapestry Loom (Rolling Heddle)
Dimensions: 36"x 18" x 1/8"
Description: Crown Colony 2 wool hand dyed natural and procion, vintage wools
Learned: I was hesitant about using the vintage loom but loved it as well.
Next Time: This is first of a series and I will keep exploring wedge weave with textures from Maximo Laura workshop and my own improvisation sensibilities.





Sierra Neale

Plaid handwoven coat
Weave Structure: Broken chevron/ 2/2 twill
Fiber: Wool/Acrylic blend
Loom: 24" Leclerc Compact with 8 Harnesses
Dimensions: 22" wide, 10 yards
Description: Coat I made using my handwoven plaid. Also made the coat pattern. Irregular/broken chevron plaid using shades of blue and green and a pop of yellow.
Learned: How to sew a coat and prep handwoven fabric for that.
Next Time: Use finer yarn/less chunky weave so the fabric would be less prone to pulls and fraying when sewing.







Charlene Marietti



Reflections
Weave Structure: Tapestry
Fiber: Cotton warp; Hand-dyed wool weft
Loom: Glimakra tapestry loom (vintage)
Dimensions: 11" x 13.75"
Description: An enclosed garden's foliage merges with the summer sky and its fenced surroundings when reflected in the sunlit sections of a terracotta pool of water. I was inspired by the organic shapes of the foliage, the arc of the terra cotta pot, and the near-vertical reflections created by the garden fence.
Learned: Simplification
Next Time: If I do reverse dyeing again, I will try a more measured approach.



Susan Goretsky

8 Shaft Twill Gamps
Weave Structure: Twill
Fiber: 5/2 Perle Cotton
Loom: 8 shaft Schacht Baby Wolf
Dimensions: 28" x 13" and 18" x 13"
Description: "Warp and Weave" 5-day class at Red Stone Glen Fiber Arts Center
Learned: First time on 8 shaft loom **Next Time:** I would try slightly heavier wire in the weft.



Shannon Robert Bowen

HORMUZ
Weave Structure: Chimayo style weaving
Fiber: Icelandic Léttlopi wool
Loom: Ashford rigid heddle loom- 8.5 dpi
Dimensions: 8.25" x 15.5"
Description: I just returned from New Mexico and was inspired by all the Native American designs I saw, especially the "dazzler" patterns.
Learned: You really have to pay attention and count your piques or it can throw off the whole design. **Next Time:** Make a bigger one on a bigger loom!







Allison Connell

Pair of Hand Towels
Weave Structure: Schacht Weaving to Woo Friendship Towels pattern
Fiber: Mostly 8/2 cotton, but some cotton slub and 5/2 mercerized cotton for additional colors
Loom: 8 shaft Harrisville loom
Learned: These were done on the same warp as a baby blanket I'd planned for a friend, so I was trying to use these to push myself on color. I learned small floats dominate attention, and some color combos that look muddy on the loom wash up to create some interesting tones .



Katy Clements

Samba Rug
Weave Structure: Taquete with shaft switching
Fiber: 3/36 New Zealand rug wool for weft, 8/4 polyester for warp
Loom: Harrisville rug loom with shaft switching device
Dimensions: 30" x 60"
Description: Samba pattern by Melissa Lusk with McCrystle Wood, from Handwoven magazine Nov/Dec 2020. Third time using this pattern - used different sized weft each time.







Kathryn Barrios

 # 2 Saori Cashmere Shawl
Weave Structure: Plain weave
Fiber: Saori Cashmere warp. Cashmere blend weft. vintage Filatura di Crossa. Two colors accent metallic light pink.
Loom: Saori 24". Two heddles. 12.5 dent reed 200 ends
Dimensions: 14" x 68". Unblocked
Description: I attempted to match the pattern of red, dark burgundy and pink oh the warp to weave the weft. It was to fussy so I wove the middle only repeating the larger blocks. I mirrored the final end the match the beginning.
Learned: Required intense concentration.
Next Time: I might have used a thinner and darker pink yarn.







Kathryn Barrios

Saori # 3 cashmere scarf — In Progress
Weave Structure: Cashmere warp. Cashmere blend weft + novelties
Fiber: Saori 24” 2 heddle 12.5 dent reed
Loom: Saori 24” 2 heddle 12.5 dent reed
Dimensions: Unfinished
Description: I did not have enough warp left to make an adequate length shawl so I decided to create a slit and weave a scarf which I could butt together to double.
Learned: I need to keep both halves approximately the same height to be able to beat the fabric to maintain even tension. Also, must always finish with both shuttles going in the same direction.
Next Time: Not sure I will repeat this.





Michele Burke

Water Earth Sky
Weave Structure: Plain weave
Fiber: Eyelet material, yarn, elastic, threads
Dimensions: 19 by 7 1/2
Description: I used eyelet cotton fabric as weft and a warp. I left the original fabric exposed to show the beauty of the fabric. The additions were just used to enhance the material.
Learned: Not to over weave and to adjust to the fabric.
Next Time: Make it bigger.





Michele Burke

I own this web
Weave Structure:
Embroidery on photograph
Fiber: Embroidery thread
Dimensions: 8 1/2 by 11
Description: I own my own confusion because of the web I weave. I am stuck in my own web. Stuck in a hole with a confused mind.
Learned: To make the holes smaller and to place the image on top instead of behind.



Sally Orgren

Frances Irwin Handweavers Tartan Challenge
Weave Structure: 2/2 Twill
Fiber: 16/2 cotton
Loom: Baby Wolf
Dimensions: Each coaster is 4x4", six total after sampling on a 2 yard warp (175 warp threads). Fused to a blue felt base.
Description: I wove several samples, reducing the epi and ppi each time, to achieve the correct proportions of color and twill angle. (30, 32, 34 and finally 36)
Learned: I have no desire to weave more Tartan! But sampling was very informative.
Next Time: Use wool and possibly a larger grist yarn, as it might be more forgiving.





Sally Orgren

Creeks, Rivers & Lakes
Weave Structure: 1/3, 3/1 Twill & 2/2 broken twill treadling on a straight draw, 8 shafts.
Fiber: Cotton in various colors and weights, variegated 8/2 Tencel
Loom: Baby Wolf
Dimensions: 39 samples at 7x7”
Description: Woven to fulfill a sample exchange theme. Inspired by Lois Matson's piece at NEWS.
Learned: I used a Nami stick for the first time to produce the waves, along with heat-activated thread to secure the Tencel from slipping.
Next Time: Use finer thread for the pier posts.



Sally Orgren

Paper weaving inspiration
Weave Structure: Franz Donat, 8-shaft straight draw threading
Fiber: 16/2 Cotton and 8/2 Carolina Cottolin
Loom: Baby Wolf
Dimensions: 6 yard warp for exchange samples and towelling
Description: A guild exercise in paper weaving led to an actual project on the loom
Learned: I love paper weaving! It is far faster than threading a loom, and may provide an answer you did not consider previously. I love the soft texture when wet-finished!
Next Time: Try other fibers like wool for a blanket. Add color to the fine threads.





Show & Tell

May 2026

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- Amy Tyszkiewicz
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- Anna-Maie Southern
- Francesca Heller
- Katy Clements
- Carol Steuer
- Sally Orgren (2)
- Sarah Kay Brimhall
- Terry Henley
- Emily Lickey
- Lavinia Matulevich (2)
- Sophia Eller
- Carol Wood
- Thomas Victor

Indonesian Textiles from the Lesser Sunda Islands

Scarf from East Flores
Weave Structure: Plain Weave Ikat
Fiber: Hand Spun Cotton dyed with Indigo & Morinda
Loom: Backstrap
Description: Dyed with Indigo and Morinda and with shells sewn on in a floral pattern

Presented by: Donna Ritter



Indonesian Textiles from the Lesser Sunda Islands

Shoulder Cloth
Weave Structure: plain weave stripes with Ikat
Fiber: Commercial cotton
Loom: Backstrap
Description: Stripes with ikat and dyed commercial cotton dyed with sea sponge for the purple, indigo, morinda and other marine animals

Presented by: Donna Ritter



Indonesian Spindle

Drop Spindle from Lamalera on Lembata island
Fiber: Handspun cotton
Description: Drop Spindle made from Bamboo and Whale Bone or Shark Bone with Turmeric Dyed hand spun cotton

Presented by: Donna Ritter



Ria Koopmans

3 Spinning (and some dying) experiments
Fiber: Various
Loom: No loom; mostly Ashford Joy 2 spinning wheel, plus a drop spindle
Dimensions: Various
Description:
1) Spin-Off's 5 ways of spinning a braid;
2) Chunky Grande "yarn";
3) R.H. Lindsay Begin to Spin wool sampler.
Learned: Beware of what you buy.
Next Time:
1) Inspect the braid before purchase;
2) Skip the drop spindle;
3) no need to repeat







Amy Tyszkiewicz

Fresh-leaf Indigo Itajime Shibori Scarves
Weave Structure: Commercial Silk Scarves
Fiber: Silk
Dimensions: ~18” x 60”
Description: 2 silk scarves were dyed with fresh-leaf Japanese Indigo processed using the blender method. I used wooden templates and clamps to create a repeating pattern of white dots on the folded fabric.
Learned: I learned that I need to really take my time with the fabric prep, because pleating slippery silk scarves takes a lot of patience and thought about how the folds affect dye absorption!
Next Time: I would use something sturdier than thin wood cutouts for my resists—the force from the clamps cracked some of them. I would also take the time to properly iron my fabric and pleats to create a neater finished product.









Shannon Robert Bowen







Color study
Weave Structure: Chimayo
Fiber: Icelandic Léttlopi wool
Loom: Ashford rigid heddle loom
Dimensions: 8” x 16”
Description: I began the first piece by replicating a small section of a Navajo child’s blanket and decided to make the same piece in a different colorway.
Learned: Weaving the same pattern in different colorways is really fun and interesting.

Anna-Maie Southern

Pink Dress Fabric
Weave Structure: Plain weave
Fiber: Mostly wool
Loom: 2 shaft SAORI loom
Dimensions: 24" x 8 yards
Description: This fluffy pink and cream checked fabric is a piece that I'm making with the hopes of sewing it into a short summer dress.
Learned: At first I was winging the stripes and then I decided that it looks better and neater when they're all uniform, so I started counting the picks.
Next Time: Different color - I'm not a big pink person







Francesca Heller

“Dish” towels
Weave Structure: Overshot and plain weave
Fiber: Unmercerized cotton
Loom: 8-shaft floor loom
Dimensions: 20” x 17” - 24” x 17”



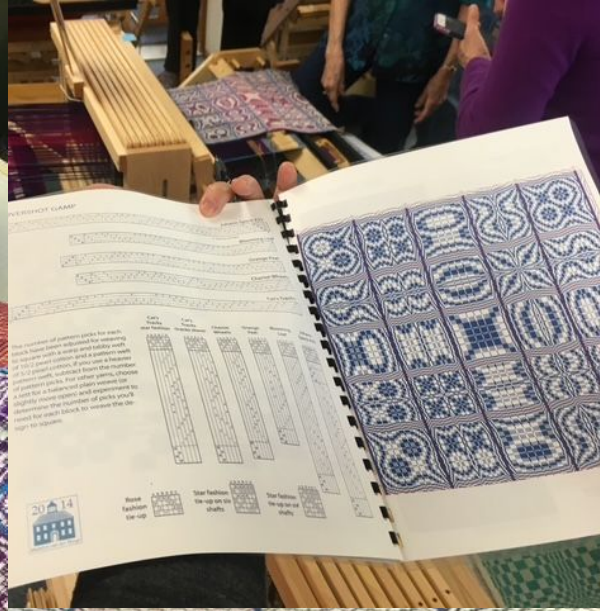




Katy Clements

Overshot gamp
Weave Structure: overshot
Fiber: 10/2 cotton
Loom: Baby Wolf 8 shaft
Dimensions: 15" x 15"
Description: Was done in a class taught by Madelyn Van der Hoogt at The Weavers' School in Coupeville, WA in 2017







Carol Steuer

Zanshi Towels
Weave Structure: Plain Weave, 18 epi, 8/2 cotton
Loom: 8 shaft floor loom
Dimensions: 20" x 27”
Description: Knot together thrums to make a random color towel. Problems: Frequent broken warps. Weft tails that didn't weave in.towel.
Next Time: Lessons:

1. Make selvedges with 4 ends of spooled yarn to avoid knots at edges
2. Use a weaver's knot, not an overhand knot. YouTube videos
3. Knotted warp - leave the tails 1/2" long so they don't break
4. Knotted weft - leave 1" tails









Sally Orgren

Backed Fabrics workshop exercises from an online class taught by Janet Phillips

Weave Structure: Stitched doublecloth, woven in a variety of structures.

Fiber: Wools & cottons

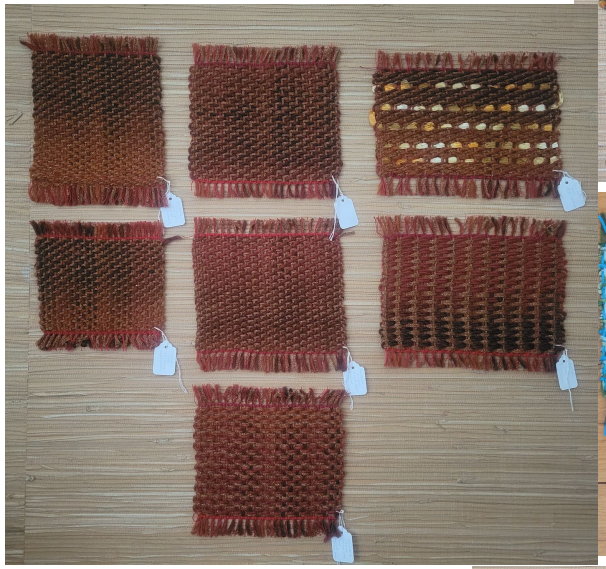
Loom: Voyager 8-shaft table loom

Dimensions: Varied, as sampling different setts was part of the exercises

Description: Two independent warp & weft systems, stitched in one direction or in both directions (warp & weft), designed to hide the stitchers between floats.

Learned: Sett was based on the face fiber. The backing fiber was inserted into the reed as needed. Figuring & testing sett was a key part of the workshop, along with designing.

Next Time: Nothing. But if taking this workshop, treat it like a full time job to get the most out of it.









Sally Orgren

Experiment with paper woven in a backed structure
Weave Structure: Twill in stitched double cloth. This was a self-directed exercise after taking Janet Phillips backed fabric, online workshop.
Fiber: Paper raffia (varied sources, 3 colors) and Loop Of the Loom finely spun 1/6 white paper
Loom: Voyager Table loom
Dimensions: 7.5" wide x 30" long
Description: Two separate warp and weft systems, woven in twill, stitched between floats in the weft. 6 shafts. Raffia was set at 6 epi, backing was set at 18 epi in a 6-dent reed.
Learned: Although a bit fiddly, paper is not that hard to weave with!
Next Time: Try this on a floor loom for more shed space than a table loom allows. Beating (or actually placing) the weft was the fiddly part.







Sarah Kay Brimhall

Twill Explorations
Weave Structure: Various Twills
Fiber: Cotton
Loom: 4-shaft Baby Wolf
Dimensions: 4 x 4"
Description: Exploration of twills using patterns from 'A Handweaver's Pattern Book' by Marguerite Porter Davison.
Learned: There are so many variations within a basic twill.
Next Time: A shorter warp!

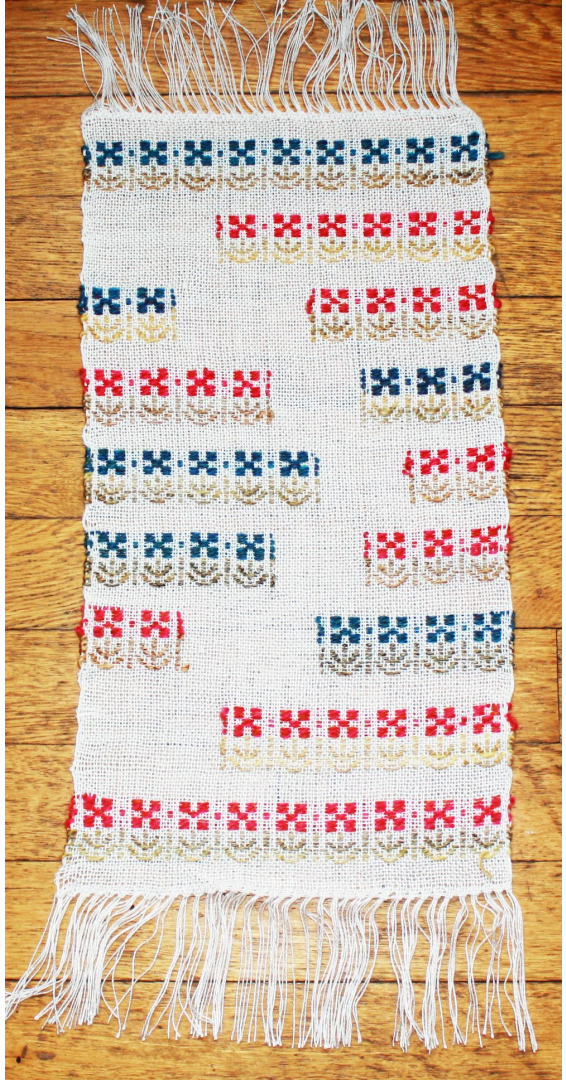


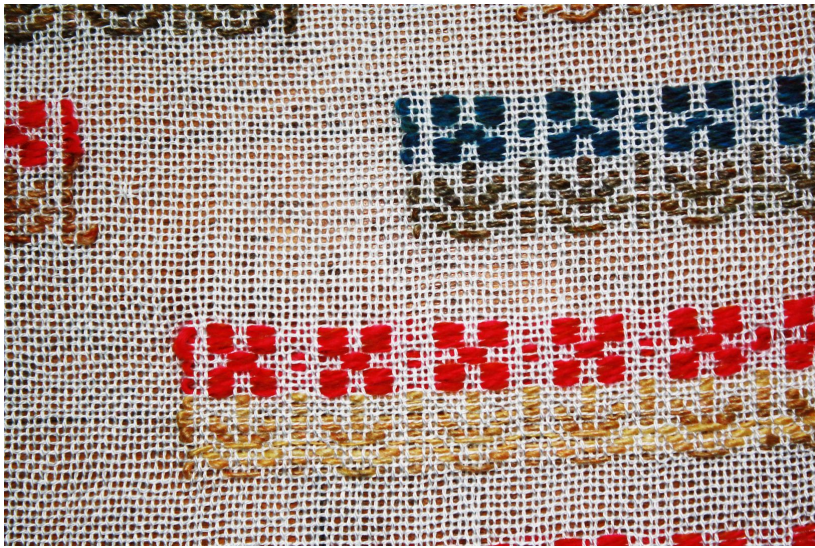




Terry Henley

Dalliance
Weave Structure: Point twill
Fiber: Bamboo warp and weft. Handspun pattern weft
Description: It is an answer to a challenge.

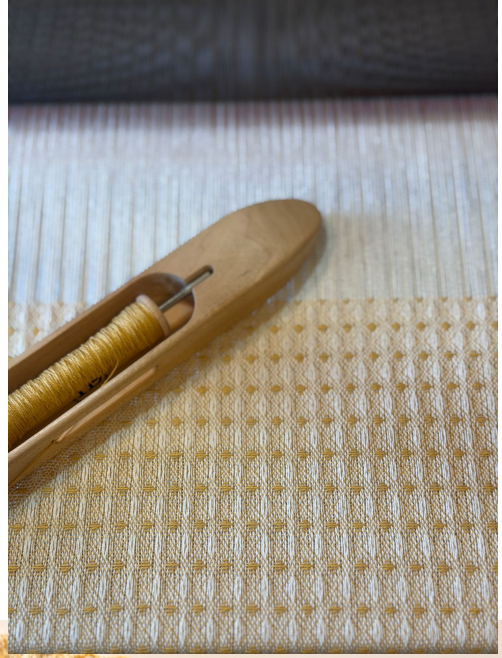




Emily Lickey

Waffle Weave Hand Towels
Weave Structure: aft waffle weave from Carol Strickler's book of 8-Shaft Patterns
Fiber: 8/2 cotton by Maurice Brassard
Loom: 8 shaft floor loom
Description: hand towels woven in 7 shaft waffle weave with 8/2 cotton
Learned: Waffle weave shrinks so much in the wash!
Next Time: I'd make the project wider and add more length for loom waste.







Lavinia Matulevich

Weave Structure: “Many Friends” multiple tabby weave, Joyce Fisher Robards, #731-733, A weaver's book of 8-shaft patterns, Strickler
Fiber: Mostly 5/2 mercerized cotton and some pillow soft organic cotton
Loom: Macomber AD-A-Harness
Dimensions: 14” wide by 6 yds long
Description: Fabric for curtains
Learned: First 8 shaft project using 10 treadles
Next Time: Come up with more treadling options







Lavinia Matulevich

Weave Structure: Double corduroy (hand woven magazine Jan/feb 2005)
Fiber: 5/2 mercerized cotton, 3/2 unmercerized cotton
Loom: Toika Lissa
Dimensions: 19.5”x 32”
Description: Double corduroy machine washable cotton rug
Learned: How to make a weft with 12 strands of yarn
Next Time: Cut the floats while the rug is on the loom under tension



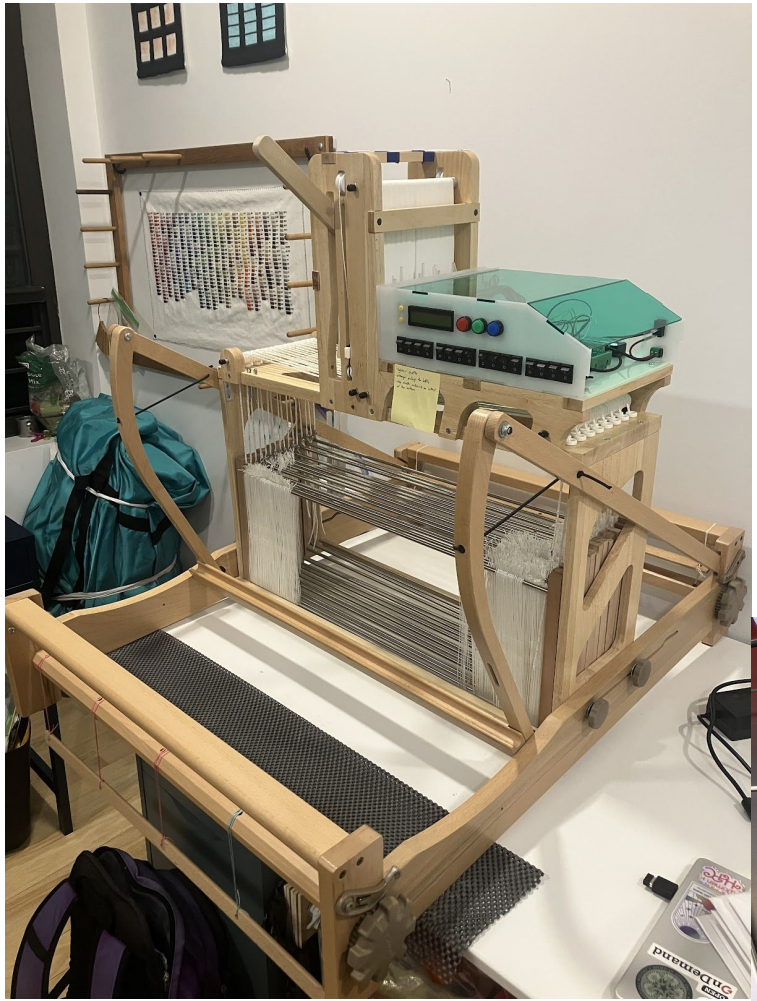




Sophia Eller

Homemade Compu-Dobby
Loom: 16S table loom
Dimensions: 16" x 12"
Description: Using the frame of my Ashford table loom, I built a compu-dobby control box and a new castle to go with it.
Learned: An engineering project is never done. There's always more to iterate and improve.
Next Time: I think this was a one-time project :D







Carol Wood

Loom expansion
Loom: Toika countermarch
Description: Expanding 8S countermarch loom by adding treadles, lamms, shafts & jacks
Learned: 16 shafts to 16 treadles = 256 tie-ups
Next Time: Will probably never do this again!









Thomas Victor

Thinking Outside the Box
Weave Structure: 8 and 16 shaft Satins and "granites"
Fiber: 2/50 white cotton warp. 2 strands of 57 charcoal merino
Loom: Electronic jacquard over regular floor loom
Dimensions: 14" x 14.5"
Description: This was my first test piece for my new set-up. It was as much an experiment in creating a workflow through different softwares as learning the loom. More to figure out, but I take the name of the piece to heart being the starting point, reflecting the way I have set up the loom and want to approach some of my work.
Learned: CAD is amazing, but it opened so many questions to be explored and experimented with to develop more finesse and style in my designs.
Next Time: Make more unique weave structures and play with stylizing certain parts to break off from photorealism.

