

**Conference of Northern
California Handweavers**

invites you to the
58th Annual Conference

A World of Creativity

April 9-11, 2010



**Spin
Dive
Weave**

Sponsored by CNCH an all-volunteer organization
www.cnch.org

A World of Creativity

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Conference Facilities

The Santa Clara Convention Center

It is with great pleasure that CNCH returns in April of 2010 to the Santa Clara Convention Center, a complete meeting venue located at 5001 Great America Parkway in Santa Clara. The center's fully-equipped facilities are perfect for our conference, spacious and easy to navigate. All classes and workshops and other conference activities will be held in either the Convention Center or the adjacent hotel.

To get to the Convention Center and hotel, take the Great America Parkway/Bowers Avenue exit off US-101. Head north on Great America Parkway for about 1.5 miles. Cross Tasman Drive. Entrance to the free parking garage is on the right, just past the Convention Center. Visit www.santaclara.org if you would like more information about the center, including more specific driving directions from all the area airports.

Conference Hotel

The Hyatt Regency Santa Clara

Experience luxury and a premier location at the newly refreshed Hyatt Regency Santa Clara. Located in the heart of Silicon Valley, the hotel is attached to the Santa Clara Convention Center. Spacious hotel accommodations feature Hyatt Grand Beds™, Wi-Fi (available in all public areas) and Internet access and oversized work desks. You will park free with easy access to both the hotel and the Convention Center. Local attractions are many and include the Winchester Mystery House, the Intel Museum, the Tech Museum, the San Jose Museum of Art, and the San Jose Museum of Quilts and Textiles.

Make your reservations online at <http://santaclara.hyatt.com/groupbooking/clara2010cnch> — please use this exact URL as it will take you to a dedicated page for CNCH bookings. The special CNCH group rate is \$129.00 (plus tax) per room for up to 4 people. You can also call 1-888-591-1234. Tell the agent that you are booking rooms for CNCH. Be sure the room quote is \$129.00 per night. Lodging cancellations should be made directly with the hotel and are subject to their cancellation policies.

Why Stay at the Conference Hotel?

Our contract includes a provision to reduce event costs if CNCH meets or exceeds its minimum sleeping room block guarantee. Conversely, event costs will increase if CNCH falls short of its minimum room block guarantee. **Please help CNCH keep the costs as low as possible by booking your housing needs at the Santa Clara Hyatt.** Reserving elsewhere means you are booking outside the contracted room blocks, jeopardizing CNCH's ability to meet its contracted obligations and to keep registration fees to a minimum. CNCH greatly appreciates your support and understanding of this important issue.

Tentative Conference Timeline

Thursday, April 8, 2010

1:00 - 11:59 pm	CNCH Exhibits & Vendor Set-Up
4:00 - 7:00 pm	Registration/Info Desk Open
4:00 - 7:00 pm	Turn-In for Exhibits, etc.

Friday, April 9, 2010

7:30 am - 6:00 pm	Registration/Info Desk Open
8:00 am - 1:00 pm	Set-Up continues
8:30 - 11:30 am	Classes & Workshops
1:00 pm - 6:00 pm	Market, Exhibits Open
1:30 - 4:30 pm	Classes & Workshops
4:30 - 5:30 pm	CNCH Advisory Meeting
	Fashion Show Practice
7:00 pm	Gathering — No Host Bar
7:30 pm	Fashion Show

Saturday, April 10, 2010

7:30 am - 6:00 pm	Registration/Info Desk Open
8:30 - 11:30 am	Classes & Workshops
10:00 am - 6:00 pm	Market, Exhibits Open
11:45 am - 12:45 pm	CNCH Liaison Meeting
1:30 - 4:30 pm	Classes & Workshops
5:30 pm	Gathering — No Host Bar
7:00 pm	Banquet & Keynote Address

Sunday, April 11, 2010

8:30 am - 4:00 pm	Registration/Info Desk Open
9:00 am - 12:00 pm	Classes & Workshops
10:00 am - 4:00 pm	Market, Exhibits Open
4:00 - 11:59 pm	Vendor & Exhibits Take-Down

CNCH 2010 welcomes you to the Santa Clara Convention Center and ...

A World of Creativity

The Guilds of Area 1 invite you to a weekend of fiber exploration. Come celebrate lots of different fibers and techniques as we gather for our 58th annual Conference of Northern California Handweavers. **We are very excited to offer you the opportunity to register online for the first time! Log on to www.cnch.org** and use the link to the 2010 conference page and follow the simple directions. You will know immediately if there is space in the class or workshop you want, and you will be able to pay online and receive confirmation right then. Of course, you can still register by mail, too. You will find the registration form and instructions beginning on page 25.

Classes and workshops have been scheduled to run concurrently at this conference, with extra time to visit with your friends and enjoy your time in Santa Clara. All classes and workshops will start at 8:30 on Friday morning and end at noon on Sunday. With no classes or workshops on Sunday afternoon, you will have the opportunity to have a leisurely lunch with friends, visit the exhibits and vendors and pick up supplies you need. You've just learned something new and want the supplies – well, now you have an opportunity before you head home!

Class and Workshop Registrations include all the conference activities (admission to the conference floor and exhibits, the Friday evening Fashion Show, the Saturday evening banquet and keynote speech by Syne Mitchell). Class Registration includes 9 hours of classes and additional class hours are available. Workshop Registration includes one workshop for 15 hours.

An extraordinary group of teachers from around the world will be sharing their love of fiber and techniques with you. We encourage you to try something new and different and stretch yourself. Creativity has no limits!

Guild members' work will be displayed in a single gallery again this time. Look for your old favorites: the CNCH Boutique, the Fashion Show, Return to Sender, the Spinning Corral, and the Teachers' Gallery. A new yardage exhibit is something you will want to enter, and the requirements for the Fashion Show are wide open – virtually no limits to your creativity!

Scholarships will be available from CNCH, Inc. Detailed information and application forms are available to download from www.cnch.org.

Come and learn something new and share in the surprises that await you. Don't miss it!

Nancy Weber and Kathy Alexander
CNCH 2010 Conference Co-Chairs

A big thank you to the Area 1 guilds: Ashti'o Weaving Guild, Black Sheep Handweavers Guild, Carmel Crafts Guild, Fiber Artisans, Glenna Harris Weavers Guild, and Santa Cruz Handweavers Guild for contributing their valuable time to organize and put on this conference for you. It wouldn't happen without them.

Contact Information:

Co-Chairs: Nancy Weber — njw2010@yahoo.com
Kathy Alexander — kathyaa@sbcglobal.net

Registrar: Linda Heiple — cnch10reg@gmail.com
Marcia Kehr

Treasurer: Ulla de Larios — udelarios@yahoo.com

Vendors: Merrie Hewitt — groveweavr@aol.com

Programs: Kathy Alexander — kathyaa@sbcglobal.net

Workshops: Carole Beckett — cabeckett@sbcglobal.net
Suzanne McLean

Web: Ann McDonough — ann@amcdonough.com

Fashion Show: Marilou Moschetti
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Facilities: Anne Dunham
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Boutique: Donna Jeffrey — djcnch@aol.com

Volunteers: Gudrun Polak — gudrun@theloomybin.com

Galleries: Katie Alcorn — gallerycnch2010@gmail.com
Toni Young

Spinning: Jocelyn Blair — rts2010@sbcglobal.net

Conference Highlights

CNCH 2010 Fashion Show

Fashionable Chic: A World of Wearable Art

Unleash your creativity! Bring us your woven, felted, sewn, knitted, manipulated fabric or quilted garments. We want your cosmic color, starry style, stellar structure, big-bang flamboyant, extraterrestrial elegant, galaxy glamorous, or your down-to-earth restrained wearables to be modeled in our galactic star-struck show. Surprise entertainment will follow the event.

The show will be presented on the Convention Center stage Friday, April 9th at 7:30 p.m. All garments will be displayed on the conference floor Saturday and Sunday. Garments entered may not have been shown at a previous CNCH conference.

You can choose to model your creation(s) yourself, or, if you are not comfortable on stage under the lights, we can find someone to model for you who will make your garment look wonderful (we promise!). There will be a mandatory rehearsal prior to the show.

Entry is open to members of CNCH, ASCH, or ANWG guilds, or members of PENWAG or the Haute Couture Societe, and to any registrant of CNCH 2010. To enter, copy and fill out the form on page 23 and submit a completed form with each entry, together with one full-view color photograph or digital image, clearly labeled with your name and the title of the work. Woven entries must include a copy of the weaving draft. All entries should include a swatch of the fabric approximately 10 x 10 inches for the "touching" display in the gallery. While not required, this is strongly suggested. It will help keep your garment clean.

The entry fee is \$10 per entry or three entries for \$25. Ensembles will be considered one entry. Limit of three entries per person. Photography will be allowed at the show. If you do not want your garment to be photographed, please do not enter it. You may choose whether or not to have your entry judged.

The deadline for submitting entry forms and fees is March 1, 2010. Notification of acceptance and

instructions for delivery before the show and pick-up afterwards will be emailed March 10, 2010. If you don't use email, please provide a self-addressed stamped envelope. We suggest that you make a copy of the completed application for your records.

Award Categories

Best Use of Color —

Let the Cosmos Reign

Best Use of Multiple Techniques —

Glitter Abounds All Around

Best Use of Felted Fibers —

Old World New Age Glamour

Most Innovative —

Our World's Wonderful Wearable

Peoples' Choice —

Luminous Heavenly Star

Juried from the above categories —

Big Bang Best of Show

CNCH 2010 Keynote Address and Banquet

The Web

A New World for Fiber People

Join us on Saturday evening at 7:00 p.m. in the Conference Center for a wonderful dinner and keynote address by Syne Mitchell. The dinner will be preceded at 5:30 p.m. by an opportunity to chat with old friends around a no-host bar.

Syne will speak to us about one of her areas of expertise, the world wide web. She is the editor of *WeaveZine*, an online magazine for weavers (weavezine.com.) She also produces a weaving podcast and writes a column "Weaving the Web" for *Handwoven*. Her articles have appeared in *Spin-Off*; *Handwoven*; *Craft*; *Shuttle, Spindle and Dyepot*; *Knitty*; *The Anticraft*; and elsewhere. Her talk promises to be informative and entertaining.

Choose between a chicken or vegetarian entrée when you register. This event is included with Class, Workshop, and Mini Registrations. Additional tickets will be available to purchase at \$60.00 each until March 15, 2010. They will not be available at the conference.

CNCH 2010 Galleries

A World of Fiber A World of Possibility

The world is full of creative people! Many areas of the world are known for their fiber arts and many of us have traveled far and wide to learn from these artists. Some of us never leave home and are inspired to create from within. We do it quietly, beautifully and never have the chance to share our creations.

The time has come to use those ideas you've gathered and create something truly wonderful. Join all your fiber friends and exhibit your creation(s) at one or both of these Galleries. Entry is open to members of CNCH guilds, and to any registrant of CNCH 2010. Submitted item(s) may not have been exhibited at previous CNCH conferences. Questions? Email gallerycnch2010@gmail.com.

A World of Fiber

Once again, guild members' work will be displayed in a single gallery which is open to all **Home Décor Items** (linens, pillows, rugs, towels, etc.); **Baskets**; **Garments** (skirts, jackets, tops, pants, shawls, etc.); **Neckwear** (scarves, etc.); **Accessories** (bracelets, necklaces, gloves, etc); **Wall Hangings**, (tapestries, etc.); **Handspun**; **Items made from Handspun**; and **Felted Items**. Find the entry form for *A World of Fiber* on page 24 of this booklet.

A World of Possibility

How often do you have a chance to share your beautiful yardage with so many weavers before it's cut up and becomes something else? There is no better time than now! After the conference is over, take your yardage home and begin the process to transform that cloth into your final creation. Bring that new creation back to the CNCH 2012 Conference and show us what your yardage has become. Find the entry form for *A World of Possibility* on page 25 of this booklet.

CNCH 2010 Commercial Exhibits

The Market

CNCH 2010 is pleased to announce a most exciting opportunity to shop during the conference. Vendors from across the country are lining up to showcase their wares. They are excited to come to the CNCH conference at the convention center.

Take this opportunity to see many exotic, unusual and, of course, the standard fibers, yarns, embellishments and tools to create fabulous pieces. You'll even have half of Sunday free for shopping for that special purchase you just can't live without to add to what you learned in class. Many surprises are in store for you.

CNCH 2010 Boutique Exhibit

CNCH 2010 Boutique

The CNCH Boutique is available for members of CNCH guilds, and for any registrant of CNCH 2010, to sell their hand-made creations. Items in the CNCH Boutique will be unique! This is an excellent opportunity to sell your fiber arts to the public. All participants will pay a 25% fee on sold items to CNCH. Payments will be made after conference is over. For additional information, and to sign up, please contact Donna Jeffrey at djjcnch@aol.com by March 1, 2010. Items will be turned in at Check-In on Thursday during registration time. Unsold items must be picked up on Sunday after the conference.

CNCH 2010 Spinning Exhibit

Return to Sender

A spinning challenge! "Return to Sender" is an exhibit where spinners can create unique and wonderful yarns with fiber especially hand dyed just for the 2010 Conference. If you would like to participate, please send \$9.00 (check made out to CNCH 2010) by February 15th, 2010 to Jocelyn Blair, P.O. Box 7193, San Jose, CA 95150. The fiber, 2 oz. of a luscious 80/20 merino/bamboo blend, and guidelines will be mailed to you. Finished yarns are to be returned by March 15th, 2010. For information contact Jocelyn at rts2010@sbcglobal.net.

CNCH 2010 Spinning Exhibit

Spinning Corral

Once again we will have "corralled" a whole lot of spinning equipment in one place for you to come and try out. Wheels and accessories of all sorts to look at and put your hands on. It will be a wonderful opportunity to see and touch that wheel you've been lusting after.

Classes At-A-Glance

FRIDAY MORNING

Title	Focus	Page #	Teacher	Hours	Class #
The Total Tote	Basketry	5	Sharon Gunter	6	CC109
Wild Lantern	Basketry	5	Rae Hunter	6	CC112
Cartoon Development for Tapestry	Design	5	James Koehler	6	CC117
Color Theory	Color	5	Linda Kubik	6	CC120
Photographing Your Work	Business	5	Daryl Lancaster	3	C123
Structure of Yarn	Spinning	5	Judith MacKenzie McCuin	6	CC130
Tartan: Designing, Weaving, Wearing	Design	6	Kati Meek	6	CC127
Basic Rigid Heddle	Weaving	6	Syne Mitchell	6	CC134
Inkle Loom Weaving	Weaving	6	Robyn Spady	6	CC139
Patterned Scarves: Using the Silk Laminate Technique	Felting	6	Pat Spark	6	CC143
Spice It Up: From Bland to Beautiful	Color	6	Cameron Taylor-Brown	6	CC146
Tapestry 101: Intro Level Tapestry	Weaving	7	Kathe Todd-Hooker	6	CC149
Classic Crackle and More	Weaving	7	Susan Wilson	6	CC152
Fiber: The Inspiration for Planning a Warp	Weaving	7	Heather Winslow	6	CC156

FRIDAY AFTERNOON

Weaving with Handspun	Weaving	7	Phyllis Karsten	3	C215
Warp Fast!	Weaving	8	Daryl Lancaster	3	C224

SATURDAY MORNING

Antler Sea Grass Basket	Basketry	8	Sharon Gunter	6	CC310
Zippy Lady	Basketry	8	Rae Hunter	6	CC313
Color and Design for Tapestry	Design	8	James Koehler	6	CC318
Missoni Style Shawl	Weaving	8	Linda Kubik	6	CC321
Custom Fit and Fabulous: Simple, Unstructured Jacket	Sewing	8	Daryl Lancaster	6	CC325
To Spin a Fine Thread	Spinning	9	Judith MacKenzie McCuin	3	C331
Turning Straw into Gold	Spinning	9	Kati Meek	6	CC328
Rigid Heddle Weaving: Beyond Plain Weave	Weaving	9	Syne Mitchell	6	CC335
A "Greener" Indigo	Dyeing	9	Barbara Shapiro	6	CC338
Jewelry: from Thrums and Weftovers	Jewelry	10	Robyn Spady	3	C340
Felted Gnome (Nisse or Tompte)	Felting	10	Pat Spark	6	CC344
Garden Palettes: Creative Design from Glorious Gardens	Color	10	Cameron Taylor-Brown	6	CC347
Soumak: Something Old, Something New	Weaving	10	Kathe Todd-Hooker	6	CC350
Designing Multi-Shaft Crackle	Weaving	10	Susan Wilson	3	C353
Shimmering Silk: An Inspiring Fiber to Spin	Spinning	11	Heather Winslow	6	CC357

SATURDAY AFTERNOON

Spinning for Color	Spinning	11	Judith MacKenzie McCuin	3	C432
Overcoming Weaver's Block with Blocks	Weaving	11	Robyn Spady	3	C441
Surprising Color-and-Weave	Weaving	11	Susan Wilson	3	C454

SUNDAY MORNING

Lunch or Knitting Tote	Basketry	11	Sharon Gunter	3	C511
Needles and Beads	Basketry	16	Rae Hunter	4	C514
Studio as a Business	Business	16	James Koehler	3	C519
Special Fabrics, Special Techniques	Weaving	16	Linda Kubik	3	C522
A Sewer's Perspective: Tour of the Juried Fashion Show	Weaving	16	Daryl Lancaster	3	C526
Fun, Fat, and Fulled	Spinning	16	Judith MacKenzie McCuin	3	C533
Linen Weaving: Techniques for Success	Weaving	16	Kati Meek	3	C529
Websites, Podcasts, and Special Networks. Oh My!	Business	16	Syne Mitchell	3	C536
Dyeing Machine Knitted Silk for Weaving	Dyeing	17	Nancy Roberts	3	C537
Weaving TNT: Dynamite Tips 'n Tricks	Weaving	17	Robyn Spady	3	C542
Felt Greeting Cards	Felting	17	Pat Spark	3	C545
Community in the Classroom: Inspiring Creative Learning	Business	17	Cameron Taylor-Brown	3	C548
Russian Old Believer Tassels	Embellishment	18	Kathe Todd-Hooker	3	C551
Polychrome Crackle	Weaving	18	Susan Wilson	3	C555
Theo Moorman Inlay Technique	Weaving	18	Heather Winslow	3	C558

Go to www.cnych.com to see pictures of the teachers and their work.

3 and 6 Hour Classes

Find Classes At-A-Glance on page 7. Check out www.cnch.org to see pictures.

Friday Morning

Classes: 8:30 - 11:30 a.m.

The Total Tote Sharon Gunter

CC109

6 hour class

This tote is woven with flat reed, starting with a tabby weave, 2/1 twill woven up the sides and a rim of oval reed lashed with artificial sinew. Along the way the webbing for the handle is woven in from the bottom up, which actually holds the basket, making it usable for toting all sorts of supplies, shopping, or knitting. Approximate Size: 12" x 5" x 13" (opening 6" x 12")

All levels. **\$55 materials fee.** Tools and reed will be supplied. **Students bring** towels or rags for drips.

Wild Lantern Rae Hunter

CC112

6 hour class

Make a one-of-a-kind unique wild lantern designed by you. Using willow spokes with a lush variety of materials for weavers, you will develop innovative ways to use weaving techniques to create a play of light through the materials. The lantern will evolve according to each person's skill and experience. The work can also be adapted for a wall piece.

\$30.00 materials fee includes willows, cattail, rush, Canadian sweetgrass, and an LED light. **Students bring** pruning shears, scissors, and an old towel to keep materials damp.

Tapestry Cartoon Development James Koehler

CC117

6 hour class

Participants will study the process involved in creating tapestry cartoons. This will be accomplished both by analyzing cartoons of historic tapestries and developing cartoons based on specific design concepts or photographs of interest to each participant.

Open to all levels of weaving experience, including the beginner. **\$10 materials fee** includes handouts

and mylar. **Students bring** graph paper; tracing paper; straight edge; pencil/eraser; colored pencils or markers; indelible fine point black marker; photographs or specific design concepts to be used in developing cartoons.

Color Theory Linda Kubik

CC120

6 hour class

Why do some colors "pop" and others do not? Color affects everything we do. We all have color preferences; learn why and how to tweak them. Explore different color combinations and learn the difference between hue, value, saturation and more. All levels. **Students bring** scissors, glue sticks, tape, newsprint pad, colored or color aid paper, colored pencils, crayons, paint, and yarn and fabric scraps.

Photographing Your Work Daryl Lancaster

C123

3 hour class

Often fiber artists are rejected from exhibits because of the poor quality of their images. Knowing what jurors are looking for will help improve the quality of your final presentation. Using PowerPoint, the basics of photography, both film and digital will be discussed, as well as composition and lighting, and basic digital image manipulation using Photoshop Elements®. Lots of images illustrating what NOT to do! All levels. **\$15.00 materials fee** covers a bound full-color 36 page monograph of the presentation.

Structure of Yarn Judith MacKenzie McCuin

CC130

6 hour class

Single, two-ply, three-ply, four? What makes these yarn structures work and why do we use them? How are cables made and what do they do? What makes a bouclé structure work differently than other yarns? How does twist direction cause differences in cloth? Yarn is endlessly fascinating and an understanding of how yarn is made and what it can do is one of the best design tools anyone working in textiles can

have. In this hands-on class we'll look at how to make classic yarn structures and learn what they can do to make fascinating cloth.

Should be able to make a continuous thread.
\$10.00 materials fee. Students bring their wheel with all its parts. A niddy noddy, a measuring tape, a ball winder and a lazy kate will be helpful. Bring at least 4 bobbins.

Tartan: Designing, Weaving, Wearing Kati Meek

CC127 **6 hour class**

Tartans range from simple 2-color checks to nearly impossible-to-weave complexities. Both can be tamed to complement a titan or a toddler, a table or sofa. Exercises explore adjusting a tartan to fit the project and yarns. The great fun of designing new tartans has participants playing with color, proportion and balance to create new designs. With illustration and discussion, the special skills and techniques for weaving and finishing a good tartan come to light. This will improve every cloth from a handweaver's loom. We will practice donning the great kilt and making up a tartan rosette. All levels.
\$5.00 materials fee.

Basic Rigid Heddle Syne Mitchell

CC134 **6 hour class**

Come learn to weave on the fun and easy-to-use rigid heddle loom! You can weave a scarf in a day! In this class we will wind and weave a scarf using a hand-painted warp. We will also discuss finishing techniques as well as ways to play with color pooling. All experience levels welcome.

\$30.00 materials fee covers hand-painted warp yarn and weft. **Students bring** a rigid heddle loom* with a 12-dent reed; note taking supplies; scissors; tapestry needle; a shuttle.

*Syne has three extra rigid-heddle looms that students could rent for the class. The fee is \$10 for class use and additional materials — the looms will be pre-warped. Email kathyaa@sbc-global.net if you are interested in using one of these looms.

**Spin
Dye
Weave**

Inkle Loom Weaving

Robyn Spady

CC139 **6 hour class**

The inkle loom is one of the simplest looms around; however, its amazing potential is often overlooked and undervalued. This seminar will present the inkle loom in a new light by showing new ideas to create elaborate trim, embellishments, and jewelry on a loom that may be at home collecting dust. A variety of different inkle loom setups will be available to weave on, or bring your own to set up.

All levels. **\$4.00 materials fee** covers a spiral-bound 12+ page color handout with cover. Includes summary of techniques, drafts, bibliography, and reference list. **Students bring** paper and pen or pencil for note taking. **Optional:** inkle loom, shuttle, 5/2 cotton or size 10 crochet cotton, in at least two colors.

Patterned Scarves: Using the Silk Laminate Technique Pat Spark

CC143 **6 hour class**

In this class you will use the properties of the wool itself to create various patterns on laminated felt scarves. Lattice, zig-zag, grids, spirals, etc., can be created on the scarves, combining areas of open silk with areas of silk/wool puckers.

Some experience with laminated (nuno) or other fine weight felting is required. **\$20 materials fee** covers silk scarf, fine merino wool, handouts, dyes, use of felting equipment. **Students bring** a waterproof ruler or tape measure; scissors; plastic bucket or container for draining off water; quart-sized container for holding soapy water; large cellulose sponge (O'Cello is one brand); 3 or more bath towels; waterproof marking pen; rolling bar (can be made of a piece of 1-inch diameter PVC pipe, approx. 20-24" long); piece of bubble wrap (small bubbles) approx. 2 ft. x 9 ft. (Two narrower pieces can be taped together with duct tape to make this size. Tape on the smooth side.)

Spice it Up: From Bland to Beautiful Cameron Taylor-Brown

CC146 **6 hour class**

For centuries we have known that the creative use of spices transforms ordinary food into the truly

exceptional. The same is true with textiles. Discover how to “spice up” your weaving with accent yarns. Begin with simple yarn wrappings, experimenting with accent yarns to see the difference they make. Then play with adding yarns to your warp using a “tie-in” board, and experiment with weft mixtures as well.

Advanced beginner. **\$15.00 materials fee** covers lots of beautiful yarns for wrappings, accent and weft, and use of tie-in boards. **Students bring** a pre-warped loom, threaded on a four-harness straight draw. Warp to be any solid color, sett for balanced plain weave, 8" wide, 2 yards long plus waste. Additional supplies: pencil; tape; scissors; notebook; two 4" by 12" pieces of cardboard. Digital camera suggested.

Tapestry 101: Intro Level Tapestry **Kathe Todd-Hooker**

CC149

6 hour class

Students will be taught the basics of tapestry weaving: how to choose a loom, how to warp the loom, choosing fibers and tools, and some tapestry weave structures and techniques.

For beginners. **\$25.00 materials fee** covers warps and wefts. **Students bring** a small, unwarpd tapestry loom. Directions for making a pipe loom that is easy to transport will be available online or you can rent a loom from the teacher for an additional \$5.00. Email kathyaa@sbcglobal.net if you are interested in renting one of these looms.

Classic Crackle and More **Susan Wilson**

CC152

6 hour class

Crackle is a surprisingly versatile weave/block weave that shares some characteristics with over-shot and summer and winter, but has its own advantages and idiosyncrasies. This 6-hour “crackle intensive” starts with an exploration of four-shaft classic crackle and the many variations possible with alternate treadlings. Drafting exercises will ensure an understanding of how to read and design crackle drafts. We will then move on to the essentials of designing and drafting multi-shaft crackle. Although more complex patterns can be created, designing crackle with more than four blocks pres-

ents some unique challenges. Learn how to push the limits of this fascinating weave structure.

Intermediate to advanced. **Students bring** colored pencils and graph paper.

Fiber: **The Inspiration for Planning a Warp** **Heather Winslow**

CC156

6 hour class

The weaver’s choice of fibers and their placement in the warp determines the characteristics of the woven fabric. Warp planning includes addressing properties of natural fibers, yarn count, multiple fibers in one warp, working within the width restrictions of the loom, multiple projects on one warp, and various weave structures on one threading. Using a yarn that “warms your heart,” you will wind potential warps on cardboard for future projects.

Skill level: beginner to advanced. **\$8.00 materials fee** covers fibers and handouts. **Students bring** paper scissors; cardboard (for winding yarn around to simulate a warp); double stick tape; masking tape; plain paper; pencil; yarn that “warms your heart” (to design a warp around); small amounts of yarns of all fibers, colors, textures and types which will be placed in a pool from which all participants will design “pretend” warps. (All yarns will be returned at the end of class except for small amounts - the more yarn variety we have, the more design potential, inspiration, and fun for all!)

Friday Afternoon

Classes: 1:30 - 4:30 p.m.

Weaving with Handspun **Phyllis Karsten**

C215

3 hour class

Phyllis will take you on her personal journey into spinning and weaving with a trunk show and lecture. Along the way there will be tips and interactive examples on spinning, sizing, weaving and sewing garments from your handspun yarns. Cutting into your precious yardage does not have to be traumatic - there are things that can be done to make sure all goes well. Phyllis will share her

experiences so you will feel secure in weaving with your handspun.

Bring an interest in spinning and weaving with handspun. No technical skill prerequisites. **\$10.00 materials fee** to cover handouts. **Students bring** note paper and pen/pencils.

Warp Fast! **Daryl Lancaster**

C224 **3 hour class**

Learn to warp with more than one thread at a time. Students will learn to use devices that allow warping multiple ends at once. Discover the inexpensive rigid heddle warping paddle, and the fast method of sectional warping. Explore the advantages and disadvantages of this production technique. The AVL warping wheel will also be discussed, as well as detailed information on calculating warps especially for multiple thread repeats. All levels. **\$20.00 materials fee** covers a 50 page full-color monograph of the presentation.

Saturday Morning

Classes: 8:30 - 11:30 a.m.

Antler Sea Grass Basket **Sharon Gunter**

CC310 **6 hour class**

Enjoy creating a basket with a small antler handle that gives it a distinct character. Learn tips for shaping, filling uneven areas, and making a God's eye. Construction and weaving materials are natural reed and sea grass. Approximate finished size: 10" x 8" x 5".

All levels. **\$65 materials fee.** Tools and raw materials will be supplied. **Students bring** towels or rags for drips. If you want to add color, Lamb's Pride Bulky Wool adds wonderful color and texture.

Zippy Lady **Rae Hunter**

CC313 **6 hour class**

Give old zippers a new life. You will learn to coil them using waxed linen/wire mixed with your imagination to make a unique, one-of-a-kind figure. The figure starts with the head and coils its way down to become whatever your mind desires — or the material demands.

\$22.00 material fee includes zippers, waxed linen, and needles. **Students bring** scissors, thimble, and small needle nose pliers.

Color and Design for Tapestry **James Koehler**

CC318 **6 hour class**

Three lectures will be presented on the use of sacred geometry in the design process. Following each lecture, participants will work on design and color exercises that pertain to each lecture. Particular emphasis will be given to geometric principles and the color theories of Johannes Itten and Josef Albers.

Open to all levels. **\$10 materials fee** covers handouts and mylar. **Students bring** graph paper; construction paper; tracing paper; straight edge; pencil/eraser; colored pencils or markers; scissors; good quality compass.

Missoni Style Shawl **Linda Kubik**

CC321 **6 hour class**

Simple, casual, elegant — turn your own handwoven fabric into high fashion. This easy-to-make shawl takes less than 2 yards of 36" wide fabric. For beginners, this is a great way to familiarize yourself with your sewing machine and serger. Individualize with different trims and finishes. All levels. **\$15.00 materials fee.** **Students bring** approximately 2 yards of fabric; sewing machine; serger (optional but strongly recommended); pins; hand sewing needles; scissors and shears; thread and other usual sewing notions; extra yarn used in fabric; rotary cutter and mat (if you have one).

Custom Fit and Fabulous **Daryl Lancaster**

CC325 **6 hour class**

Create a simple, unstructured jacket pattern, custom fit for you. No more one-size-fits-all, or clothes from rectangles! Using a time-tested classic unstructured jacket pattern, students will learn to custom fit for their individual figures. Some simple flat pattern and drafting skills will be taught in this class. Expect to leave with a finished pattern and directions to make a fabulous, yet easy, jacket from your hand-woven fabric.

All levels. **\$12.00 materials fee** covers handout and pattern paper. **Students bring** tape measure;

scissors; 2 or 3 good quality colored pencils (Sanford Prismacolor); notebook and pen (high-lighter is helpful); pushpins; a cardboard cutting board with printed grid (if possible - it really helps); see-thru straight edge ruler; French curve (optional).

To Spin a Fine Thread **Judith MacKenzie McQuin**

C331 **3 hour class**

Have you always wanted to create a gossamer thread? In this workshop, we'll look at the choice of fibers and how to spin them to create the finest of all possible yarns. We'll learn all the tips and tricks of the trade to allow you to spin just like the spider woman. You will learn how different drafts affect the type of lace yarn you spin. We'll make fine yarns from a variety of fibers including silk, a variety of fine wools and bamboo.

Should be able to spin a continuous thread. **\$5.00 materials fee. Students bring** their wheel with all its parts. A niddy noddy, a measuring tape, a ball winder and a lazy kate would be helpful. Bring at least 4 bobbins.

Turning Straw into Gold **Kati Meek**

CC328 **6 hour class**

Spinning flax is delightfully easy and extremely satisfying. Understanding the special character of flax is the beginning of skill and appreciation for this miracle fiber of the ancients. We begin with an overview of flax characteristics, husbandry and the retting process. Then comes hands-on practice breaking, scutching, hackling and spinning a bit of pre-retted flax to "find the gold." The second part of the workshop includes spinning with commercially prepared flax line from stricks as well as rovings.

\$8.00 materials fee. Students bring wheel in good condition or supported spindle, 5 toilet paper tubes, a thin terry bath towel.

Rigid Heddle Weaving: **Beyond Plain Weave**

Syne Mitchell

CC335 **6 hour class**

Love your portable and easy-to-use rigid-heddle loom? Want to weave exciting and fun new structures

on it? In this hands-on class we will explore innovative ways to use a rigid-heddle loom. Topics covered include: lace weaves, textures and patterns, and supplemental wefts.

\$3.00 materials fee for hand-outs and supplemental and inlay yarns. **Students bring** a rigid-heddle loom* (prewarped at 12 ends per inch in a light color of 3/2 perle cotton); note-taking supplies; scissors; tapestry needle; pick-up stick; two shuttles; extra warp yarn to use as weft. ***Note:** Syne has three extra rigid-heddle looms that students could rent for the class. The fee is \$10 for class use and additional materials — the looms will be pre-warped. Email kathyaa@sbcglobal.net if you are interested in using one of these looms.

A "Greener" Indigo **Barbara Shapiro**

CC338 **6 hour class**

Discover the magic and delve into the mystery of indigo, one of the oldest and most influential dyes. We will set up an indigo dye bath using a simple historic ecological formula suitable for studio use, prepare cloth for dyeing, and experiment in resist dyeing and printing with thickened indigo. While the dye bath is reducing, Barbara will present a brief history of the uses of indigo throughout the world and its impact on fortune and trade. By the end of the day, you will have a set of dyed and printed indigo samples and the knowledge to go on using this magic dye with a safe, quick, non-toxic formula and some thickened indigo to take home for more printing.

\$20 materials fee covers Indigo and other chemicals, Tyvek for labeling samples, a small glass lab jar of printing indigo for each student to keep, heavy nylon thread for stitch resist, several different types of fabric to dye, linen or other fabric to print on, and handouts. Electric dye pots, spoons, funnels, buckets to soak materials, samples of indigo from around the world, etc., will be provided for students to use.

Students bring simple sewing kit including two large safety pins; note taking materials; rubber gloves and apron or clothes that don't matter; zip-lock bags for wet materials; a wine cork or small stamp for printing. **Optional:** jar with lid to take some dye bath home.

Jewelry: from Thrums & Weftovers

Robyn Spady

C340

3 hour class

Are your thrums taking over? Do you have bobbins full of yarns that you don't want to throw away? Do you have a small amount of a wonderful novelty yarn and want to turn it into something fun? In this class, participants will be introduced to ideas and simple techniques for transforming thrums, "weftovers," and novelty yarns into jewelry. There will also be hands-on time for transforming yarns into fiber beads and even making an item or two.

All levels. **\$8.00 materials fee** covers the handout and the cost of jewelry findings for a pair of earrings or pendant, use of equipment, etc., used during the workshop. The handout is a spiral-bound 10+ page color booklet with cover. It includes summary of techniques, bibliography, and reference list. **Students bring** jewelry-sized round nose pliers; chain nose pliers; wire cutters and scissors. (There will be some extra tools if you do not have them and want to defer purchasing them.)

Felted Gnome (Nisse or Tomte)

Pat Spark

CC344

6 hour class

In this class you will use both wet and dry felting techniques to sculpt these wonderful creatures. Based on a cone shape, the gnomes have terrific faces, guaranteed to make you laugh!

All levels. **\$25.00 materials fee** covers felting needles, foam pad, fiber. **Students bring** scissors.

Garden Palettes:

Creative Design from Glorious Gardens

Cameron Taylor-Brown

CC347

6 hour class

Color, pattern, texture, balance, proportion... the elements of a well-designed garden are similar to those of a well-designed weaving. Get excited by color reproductions of glorious gardens and create the design ideas they inspire, beginning with the Robert Irwin garden at the Getty Center in Los Angeles – "a stunning variety of colors and textures ... a sculpture in the form of a garden aspiring to be art." Rummage through huge piles of luscious fibers to interpret your own gardener's palette of

yarns and weave samples of your ideas. By the end of the day, you will have "planted the seeds" for many future projects!

Advanced Beginner. **\$15.00 materials fee** covers lots of beautiful yarns for wrappings and weft. Instructor will provide garden images and/or students may bring their own. **Students bring** a pre-warped loom, threaded on a four-harness straight draw. Warp to be your favorite garden color, sett for balanced plain weave, 8 inches wide, 2 yards long plus waste. Additional supplies: pencil; tape; scissors; notebook; two 4" by 12" pieces of cardboard. Digital camera suggested. **Optional:** pictures of your favorite gardens.

Soumak:

Something Old, Something New

Kathe Todd-Hooker

CC350

6 hour class

Soumak — no matter how you spell it and there are dozens of ways to spell it — is a technique that can be used to create whole cloth or mixed with tapestry to create lines that go horizontally or vertically. The technique can be used to outline, lock shapes into place, smooth edges or produce a unique looking surface. Traditionally it was used throughout the middle east to produce containers and household items. Mixed with tapestry it becomes an all-purpose technique for creating lines, texture and problem solving.

Advanced or intermediate level. **\$15.00 materials fee.** **Students bring** a small warped tapestry loom or frame. Directions for making a pipe loom that is easy to transport will be available online.

Designing Multi-Shaft Crackle

Susan Wilson

C353

3 hour class

Crackle threadings extend readily onto more than four shafts, resulting in more blocks. Although more complex patterns can be created, designing crackle with more than four blocks presents some unique challenges. In this seminar you will learn the essentials of designing and drafting multi-shaft crackle, as well as a variety of treadings to push the limits of traditional crackle weave. Numerous samples and projects will be available for examination.

Intermediate to advanced. **Students bring** colored pencils and graph paper.

Shimmering Silk: An Inspiring Fiber to Spin

Heather Winslow

CC357

6 hour class

The beauty, mystery, soft shimmer, and elegance of silk! Enjoy the tactile pleasure as this exquisite fiber passes through fingers to become a beautiful, luxurious, versatile yarn. Its incredible strength allows its use for weaving, kumihimo, needle laces, and other needle arts, as well as for knitting. Learn the properties and characteristics of silk, and spin several samples of bombyx and tussah silks, and blends of silk and luxury fibers.

Advanced beginner to intermediate spinner. **\$25.00 materials fee** covers silk fiber and handouts. **Students bring** a spinning wheel in good working order; lazy kate; extra bobbins; carders; small niddy noddy; labels to tag samples; yarn to tie samples; 10 sandwich bags; pen and paper.

Saturday Afternoon

Classes: 1:30 - 4:30 p.m.

Spinning for Color

Judith MacKenzie McCuin

C432

3 hour class

Spinners have a dazzling array of colored fiber available to them in the market place. In this class we'll look at ways to use these fibers to produce beautiful yarns. We'll make heathered yarns, marled yarns and tweeds. We'll use dyed fiber to make stunning bouclés and novelty yarns. We'll use tricks to get the most out of space dyed roving.

Should be able to spin a continuous thread. **\$10.00 materials fee. Students bring** their wheel with all its parts. A niddy noddy, a measuring tape, a ball winder and a lazy kate would be helpful. Bring at least 4 bobbins. Bring a dog brush, flicker or combs, handcards if you have them.

Overcoming Weaver's Block With Blocks

Robyn Spady

C441

3 hour class

Do the terms "block design" and "profile draft" bewilder you? Are you interested in developing new

patterns and pushing your loom to new limits? Then this class is for you. Through presentation, discussion, and hands-on exercises, you will develop a practical understanding of blocks, profile drafts, and how to use them to create new and exciting drafts. You will also examine the fundamental building blocks of many weave structures and how they can be manipulated into new designs.

All levels. **\$4.00 materials fee** covers a spiral-bound handout printed in color with cover. Includes summary of concepts reviewed, worksheets, bibliography, and reference list. **Students bring** paper and pen or pencil for note taking.

Surprising Color-and-Weave

Susan Wilson

C454

3 hour class

Color-and-weave effects are charming repeating patterns created by the interaction of dark and light colors in both warp and weft. In this slide-lecture we'll examine traditional color-and-weave effects such as gingham, houndstooth, district checks, pin-wheel motifs, log cabin, as well as color-and-weave effects in block weaves such as shadow weave and diversified plain weave. Through paper-and-pencil exercises you'll learn the magic of color-and-weave drafting.

Advanced beginner to intermediate. **Students bring** colored pencils and graph paper.

Sunday Morning

Classes: 9:00 a.m. - 12:00 p.m.

Lunch or Knitting Tote

Sharon Gunter

C511

3 hour class

Similar to the Total Tote, but smaller, this basket is made using tabby, 2/1 twill, and a lashed rim. The webbing for the handle is woven in from the bottom up, which makes this basket usable for carrying all sorts of supplies — your lunch or your knitting or whatever needs toting. Approximate finished size: 8" x 5" x 7" (opening 6" x 9").

All levels. **\$40 materials fee.** Tools will be supplied. **Students bring** towels or rags for drips.

Needles and Beads

Rae Hunter

C514

4 hour class

These acupuncture needles will cure any boredom. With your input, colored craft wire and beads, this project will allow you lots of latitude for creative innovations. The design and the shape and style will evolve as you work with the materials. Several pieces will be presented to stimulate your imagination. *This class will run an hour longer than the other Sunday morning classes.*

A \$20.00 material fee includes waxed linen/wire, acupuncture needles, and glue. **Students bring** small wire cutters and needle nose pliers.

Studio as Business

James Koehler

C519

3 hour class

A Power Point presentation on the process of setting up and managing a weaving studio. Topics will include organizing studio space, setting up a business, marketing, advertising, and apprenticeships. Open to all levels.

Special Fabrics, Special Techniques

Linda Kubik

C522

3 hour class

How to avoid that “loving hands, made at home” look. Do you have a wonderful piece of fabric that you either don’t know what to do with, or don’t feel confident about cutting? Here’s a quick overview for handling handwoven fabrics. Topics covered include the latest in equipment and supplies, what to look for in patterns, appropriate construction techniques, linings, interfacings and finishing details. Please bring any project you’re working on that needs help. All levels.

A Sewer’s Perspective: Instructional Tour of Juried Fashion Show

Daryl Lancaster

C526

3 hour class

An interactive exploration “behind the seams” of the garments from the Fashion Show. Experience a technical critique of the inside finishing techniques,

as well as the outside appearance and fit. This kind of experience provides the participants with many ideas for finishing, what works and what doesn’t. A terrific opportunity for participants to view first hand, some of the choices used by experienced fiber artists.

Fun, Fat, and Fulled Judith MacKenzie McCuin

C533

3 hour class

Unable to make a yarn bigger than a lace weight and not sure how this happened? Come and learn how to create a yarn the diameter you want, not just the yarn your wheel will let you have. We’ll also look at what makes a bigger yarn both stable and usable. Students will learn what fibers make the best fat yarns and how to use finishing methods and wet spun techniques to create unusual and beautiful yarns for knitting and weaving. We’ll use a variety of different wool types and blends such as silk and wool and cashmere and wool.

Should be able to spin a continuous thread. **\$15.00 materials fee. Students bring** their wheel with all its parts; a niddy noddy; a measuring tape; a ball winder and a lazy kate would be helpful; at least 4 bobbins; a dog brush, flicker or combs; handcards if you have them.

Linen Weaving: Techniques for Success

Kati Meek

C529

3 hour class

Working with linen is often intimidating, especially for new weavers. Many wonder why such a beautiful natural fiber has such a terrible reputation. A few tips, starting on the right foot, and a little experience, can bring even the novice to enthusiastic success with this miracle fiber of the ancients. Learn to warp with a trapeze and other techniques that are great for all yarns, but especially good for fine linen singles.

Websites, Podcasts, and Social Networks. Oh My!

Syne Mitchell

C536

3 hour class

Learn how to use online media to get the word out, whether you’re promoting a guild, an individual artist, or handweaving itself. Online media is a cost-effective and surprisingly easy way to connect

with an international audience. If you can write email and browse the web, you have the skills to get started with promoting yourself online. Topics covered will include: Blogs, Domain Names, Web Hosting, File-Transfer Protocol (FTP), Websites, Search-Engine Privatization (SEO), Podcasts, Content-Management Systems (CMS), and Social Networking. Online selling will also be discussed. Your instructor is a weaver and web-geek who will cut through the acronyms and show you how fun and easy creating internet content can be.

\$3.00 materials fee for hand-outs.

Dyeing Machine Knitted Silk for Weaving

Nancy Roberts

C537

3 hour class

Students will dye pre-knitted silk blanks to use as warp or weft yarn. By dyeing knit fabric blanks rather than 2 and 3-yard skeins, weavers can produce color repeats of any length. It is surprising how easy it is to create one continuous strand of yarn that transitions subtly from one color or shade to the next. A knitted blank in 20/2 silk will be provided. Each blank will have enough yardage to use as either the warp or weft for a scarf.

Students who want to use the blank as weft can bring an optional pre-measured warp for dyeing a coordinating painted warp in class.

No prior dyeing experience necessary. **\$40.00 materials fee** covers machine knitted silk blank with 720 yards of 20/2 silk for use as warp or weft; foam boards for dyeing; color handouts; dye and dye additives; use of dye equipment, including stencil brushes, syringes, plastic containers, sharpie pens, push-pins, masking tape. **Students bring** bib style apron (plastic, if possible); old clothes to wear for dyeing; calculator; rubber gloves. **Optional:** If you would like to dye a coordinating painted warp, bring a pre-made warp in undyed 20/2 silk with 330 ends that is 3 feet long. For more interest, you can bring two separate warps with a combined total of 330 ends, e.g. one warp with 100 ends and one warp with 230 ends. Pre-wet and soak the warps in Synthrapol or Blue Dawn™ before class to remove any mill oils and sericin that might resist dye penetration. Rinse and dry them before the class.

Weaving TNT: Dynamite Tips 'n Tricks **Robyn Spady**

C542

3 hour class

Would you like to learn a great method for repairing a broken warp end, tracking your treadling while you weave, making your own repair heddles, or just make weaving easier and more pleasurable? This “prop-riddled” seminar looks and feels like an interactive show-and-tell and will introduce over 40 offbeat tools, techniques, or tricks to assist weavers in all phases of weaving.

All levels. **\$2.00 materials fee** covers a spiral-bound 6+ page color handout with cover. Includes summary of tips and techniques, bibliography, and reference list. **Students bring** paper and pen or pencil for note taking.

Felt Greeting Cards

Pat Spark

C545

3 hour class

Handmade felt is a wonderfully textured and colored textile. You will “draw” with wool threads or colored fleece to create very interesting images. These images can be glued to card stock to make unique greeting cards.

All levels. **\$5.00 materials fee** covers the fiber. The teacher will bring all equipment needed. **Students bring** bits of softly spun yarn, hairy yarns (like mohair), and colored fleece, etc., (if you have them) for design motifs.

Community in the Classroom: How to Inspire Creative Learning **Cameron Taylor-Brown**

C548

3 hour class

Explore how any community artist/weaver/spinner/knitter/crafter can introduce the fiber arts in a classroom, after-school or summer camp setting. Learn easy classroom-tested strategies developed as part of a five-year California State Charter School accessARTS model program. In a participatory session, we will “deconstruct” a typical introductory weaving project and see how simple it is to adapt what we already know to inspire creativity across the curriculum and address the needs of children and teachers. This is a fun and effective way to introduce the fiber arts to the next generation!

Basic knowledge of your fiber craft is required. **\$8.00 materials fee** covers lots of beautiful yarns

and colored papers. **Students bring** scissors; notebook; pencil; masking tape; glue stick; 12" ruler; 9" by 12" piece of stiff cardboard. Digital camera suggested.

Russian Old Believer Tassels Kathe Todd-Hooker

C551 3 hour class

Russian Old Believers always have tassels on their belts signifying the unwoven ends that were proscribed Mosaic Law in the Old Testament. There are many ways to end a belt. This class is an exploration into endings and beginnings.

Any level. **\$10.00 materials fee. Students bring** basic weaving tools plus a liter pop bottle shaped like the old 7-up bottles or a wine bottle.

Polychrome Crackle Susan Wilson

C555 3 hour class

Polychrome is a technique that dramatically expands the design potential of crackle weave. Polychrome can produce a variety of fabrics from crisp table linens to drapable clothing to weft-faced

rugs. In this seminar you will learn the basics of drafting crackle on four to eight shafts, and how to add complexity and excitement to your designs by weaving them polychrome. Drafting exercises will illustrate how to design color and block layout. Numerous projects and samples will be available for examination.

Intermediate to advanced. **Students bring** colored pencils and graph paper.

Theo Moorman Inlay Technique Heather Winslow

C558 3 hour class

Elevate your handwoven garments into the arena of wearable art. Theo Moorman's inlay technique allows you to create an isolated, tapestry-like image of any shape or size anywhere on the surface of handwoven fabric. You will learn how to adapt the technique for use on clothing through fiber selection, appropriate garment styles, placement of design elements, weaving with a cartoon, and incorporating threading variations to suit special needs. Advanced beginner to advanced. **\$2.00 materials fee** covers handouts.

Workshops

8/2 Cotton: Versatile, Beautiful and Inexpensive

Mary Berent

W101 Workshop

This workshop demonstrates the variety of fabrics possible using only one specific yarn—8/2 cotton. Instruction will include a brief history of cotton. There will be discussion of successful setts and weave structures for this yarn. This is a “round-robin” style workshop and participants will leave with a diverse set of samples ranging from rep weave suitable for rugs, to transparent lace fabric suitable for a scarf. Other samples include fabrics appropriate for table linens, clothing and home furnishings. Beginner-plus to intermediate. Should be able to thread a loom from written instructions. **\$10 material fee** covers a binder with approximately 30 pages of handouts and sleeves for samples. **Students bring** a loom warped according to instructions; weft yarn for that loom; shuttle(s) for that loom; basic weaving equipment (threading hook, scissors, tapestry

needle, paper and pencil for note taking, masking tape); and most important, a willingness to learn!

Dyeing Without a Dyepot Holly Brackmann

W102 Workshop

Dyepots are not needed to produce colored fabrics! Through the magical process of transfer printing, disperse dyes migrate from a piece of paper into the fabric to produce luscious colors on versatile synthetic fabrics. Disperse dyes will be combined with transfer crayons, printing, painting, stenciling, stamping, stitching, resist and collage techniques to produce endless design possibilities. Permanently pleating and dyeing fabric in one step for garments, interior accessories, sculptural forms and wall hangings will be explored. Beginner to Intermediate.

\$30.00 materials fee includes handouts, dyes, and supplies. **Students bring** notebook and pen; rubber gloves (dishwashing type, or disposable); medium

size stencil brush; 6 assorted foam and natural bristle brushes; five plastic cups with lids (yogurt containers); five plastic spoons; small bottle acrylic craft paint; small foam roller; small pointed scissors; extension cord and iron (preferably without holes for steam vents); 2 yds. muslin or an old sheet to create padded surface for printing and ironing; 30 sheets of white paper, letter sized, copy and drawing weights; objects for resists, *i.e.*, lace, feathers, leaves, seam binding, etc.; objects for making marks in disperse dye, including grout spreaders, combs, stamps, hair picks, etc.; 2 spools thread, one polyester and one cotton; small assortment of synthetic and natural fiber yarns; needles for thread and yarn; hair dryer; 1 yd. heavy weight or window-shade **fusible** non-woven interfacing; 1 yd. nylon net or tulle; 2 yds. medium weight non-woven, **sew-in or non-fusible**, synthetic interfacing (*i.e.*, Pellon); 3 yds. white nylon, polyester or synthetic blended fabric (Blends must be at least 50% polyester. A combination of sheer and opaque fabrics is good. Wash and dry without fabric softener before class.); small sponge; roll of paper towels; wear old clothes or apron. **Optional:** Thermofax or other printing screens with simple designs and squeegee(s); foam stamps for printing on fabric; permanent marker (black or colors).

Chatelaine in Tablet Weave

Diana Brenna

W103

Workshop

With tablet weaving you will create a beautiful and useful Chatelaine Neckpiece from which will dangle your sewing scissors, thimble, needle cases and other tools. Wearing this around your neck while you are weaving or doing other fiber activities will prove extremely convenient. Your chatelaine neckpiece should be completed by the end of the workshop.

Beginning to advanced tablet weavers. **\$10.00 material fee** covers all cards, handouts, and some yarns. **Students bring** an assortment of strong yarns, *i.e.*, wools, silks (more than one ply), cottons, metallics, not too nubby; 3/2 perle cotton, 5/2 perle cotton and 10/2 perle cotton (rayons are good and, if you are brave, sewing thread); beads, trinkets, antique buttons or something special for adornment; two C-clamps (about 4-5 ins.); card-weaving shuttle (or small flat shuttle); header cord or fabric, fairly thick; notebook, pencil or pen; felt-tips in 3-5 colors; one magic marker; graph paper,

either 1/4" or 1/8"; scissors; portable lamp with extension cord; ruler and tape measure; warping board (if possible); rubber bands; two T-pins and large safety pin; tie-on cord — 18" length (like seine twine); comfortable clothes; your patience, enthusiasm and a good sense of humor. **Optional:** a table loom if you have one and feel that it is strong enough for card weaving.

Woven Dévoré

Anne Field

W104

Workshop

The workshop will begin with discussions on the principles of dévoré and the properties of the plant and animal/synthetic fibers to be used. Students will then thread their looms with a pre-wound wool warp and begin sampling with various weft combinations of cellulose and wool fibers. The samples will then be cut off the loom, the dévoré solution applied, dried, then ironed and washed out.

We will then analyse the samples, and discuss which would be the best yarns to use for the next project. Weavers will plan a scarf using the rest of the warp. Each student will then decide on the yarns which will be wound off for their next project which will be finished at home. The dévoré solution and stencil for this project will be provided.

All materials, including pre-wound warps, dévoré solution, yarns, stencils, etc. will be supplied.

Materials Fee: \$60.00. Yarns will include rayon, rayon bouclé, polyester, lyocell (Tencel), cotton and bamboo yarns. Students must bring a two or four-shaft loom or rigid heddle loom, no less than 16 inches wide. An 8 dent reed is recommended. Rigid heddle looms should have 12 or more holes and spaces to the inch.

Students should be able to warp their own loom. Plain weave and 2/2 twill only will be woven during the workshop, so the weaving is not complex and less experienced weavers are welcome.

Cabochon in Macrame Setting

Marion Hunziker-Larson

W105

Workshop

Create your own piece of jewelry, a brooch or an amulet, setting a gemstone cabochon with silk and nylon threads and adding free-form knotted leaves, stems, flowers and leaflets.

Students can download the double half-hitch tutorials from Marion's website (www.jewelsinfiber.com) on the workshop page with the description of the cabochon workshop. There are two documents available. One has charts of knots, the other one has a project that can be done prior to class. Contact Marion about supplies for the tutorial.

\$25.00 materials fee covers a student kit containing full step-by-step instructions; T-pins; tapestry and chenille needles; pin backing; gemstone cabochon or Osmena Pearl; copper wire ring (soldered and varnished in advance for each cabochon); spool of bead cord; pre-selected and cut silks for bezel, leaves and flower. Glues to share will be provided. Marion will bring many kits to choose from, most priced at \$25.00 fee. More expensive gemstones will be priced higher. **Students bring** their tutorial (done at home before the workshop); scissors; pliers (for needle pulling); task light with extension cord; C-Clamp or clamps; macramé board*; and a sense of humor! **Optional:** close-up glasses. ***Note:** Marion has mini macramé boards to borrow and 2 kinds of boards for sale. Contact her to use or buy these boards so she will bring enough to class. Email: marion@jewelsinfiber.com.

Weaving with Wire and Metals Susan McGehee

W106 **Workshop**

Wire has many similarities to yarn and is easier to weave than you thought. A variety of wires and metals will be used to create a 3-inch wide, 72-inch long sampler. Techniques for how to handle metals on the loom, sources of materials and a history of woven metals will be discussed. Most students will have time to measure wire for a second warp for further exploration. Everyone will go home with a positive attitude towards using wire on the loom, a sampler and a metal neckpiece.

Intermediate to advanced weavers. **\$50.00 materials fee** covers drafts; hints; bibliography; source list; wide variety of wire and metals to choose from. **Students bring** a table loom* or portable floor loom with 4 or 8 harnesses and a 12, 6, or 4 dent reed; flat shuttles; tape measure; wire cutters; heavy-duty scissors; filler for weaving header; notebook and pencil; warping board or mill (could be shared with a friend). **Optional:** lamp with extension cord. ***Note:** Small, light metal looms are not heavy enough to be successful with wire.

Software, Structure, and Design

Jannie Taylor

W107

Workshop

This class is designed for multi-shaft weavers and weavers with computer interfaced looms who want to enhance their understanding of weave structure and their use of weaving software to create distinctive textile designs. Learn how the powerful design software available today can help go from inspiration to original design quickly and easily. Weaves from four different structure families will be covered: unit weaves (Summer & Winter), loom controlled lace (Huck Lace), Double Weave (on a double 2-tie threading), and multi-shaft twills (Fancy, Advancing and Network).

Intermediate to advanced multi-shaft weaver with some software experience desirable. **\$40.00 materials fee** covers a comprehensive workbook and CD of all workshop drafts. **Students bring** a laptop, either a PC or a Mac that can run PC programs. One computer per student is best.

More than Just Black and White: Weaving Beautifully with Neutrals

Betty Vera

W108

Workshop

Black, white, grays, browns, and beiges are anything but neutral when used skillfully—providing design effects ranging from intense drama to a soft mood. Neutrals also emphasize texture and set off other colors beautifully. This class concentrates on combining light and dark tones effectively, using warm and cool neutrals, exploring the textural range of different yarns and weaves, and enhancing the graphic potential of woven design. Each warp is threaded differently so that everyone can weave round robin and take home a notebook with swatches of each fabric woven in class. Participants receive warping and threading instructions in advance so they arrive ready to weave.

Skill level required: beginners who are able to warp a loom and weave unaided to advanced weavers.

\$20.00 materials fee covers instructor-provided yarns, handouts, notebook supplies. **Students bring** pre-threaded loom, weft yarns, shuttles and personal weaving tools.

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About Our Teachers

See pictures of the artists' work at www.cnych.com.

Mary Berent

Mary Berent has been teaching weaving for 25 years. She has done extensive production weaving; woven limited edition hand painted Tencel scarves; and loves weaving special order traditional coverlets. She has written for *Weaver's*, *Handwoven* and *Spin-Off*. In 2006 Mary earned the prestigious Certificate of Excellence from the Handweavers Guild of America. She lives in Eagle, Idaho with her husband and various pets and is active in her local guild and Complex Weavers. Website: www.mary-berent.com

Holly Brackmann

Holly Brackmann is Professor Emeritus of Textiles and Art History at Mendocino College, Ukiah, CA. She is the author of *The Surface Designer's Handbook: Dyeing, Printing, Painting and Creating Resists on Fabric*. She explores weaving, dévoré, dyeing, surface design, and emerging textile techniques, often combining a variety of dyes, pleating, and digital imagery in her textiles. Her knowledge has been shared in articles, by teaching, curating textile and craft exhibitions, lecturing and exhibiting internationally.

Diana Brenna

Diana Brenna likes the feeling of continuing an ancient tradition by designing, planning and achieving fabric. She loves textures, mixing colors, and the sensuality of the drape and fold of fabrics. She has an ongoing interest in Celtic history and she likes to create garments that transform the wearer into something more than the normal self.

Anne Field

Anne Field has been weaving and spinning since 1962. She teaches regularly all over the world. Her studio is in the Arts Centre in Christchurch, New Zealand where she works on her 16 shaft AVL, computer - assisted loom. Her work has been entered in many exhibitions, both in New Zealand and overseas and she has authored a number of books. *Devoré for Weavers and Knitters* is due out in 2009, as is an updated edition of *Spinning Wool Beyond the Basics*. Website: www.annefield.co.nz

Sharon Gunter

Sharon Gunter made her first handmade basket in the fall of 1978. It has been a passion that has woven in and out of raising four children (with pets), being an elementary art instructor, and selling locally at the Farmers Market. She says she will never forget the young boy in an after-school class who looked at her with amazement and said, "Out of all these straight things, you can make this!" while holding out his basket in his hands. She doesn't think he could have said it better and she feels the same way.

Rae Hunter

Rae Hunter began her creative endeavors at an early age but none of the many craft techniques that she learned completely satisfied her creative urge. Later in life she learned how to make baskets and the spark was lit. She now claims to be a qualified basketcase, addicted to basketry techniques and materials. She published the *Willow Melon Basket Manual* in 1999, illustrated and encouraged by her friend John Mount. She is a member of the Penticton Basketry Guild and the Salt Spring Island Basketry Guild in British Columbia. Teaching is a learning experience she enjoys.

Marion Hunziker-Larson

Marion Hunziker-Larson was born and raised in Geneva, Switzerland and now lives and maintains a studio in Redwood City. Her jewelry has been purchased by galleries and collectors throughout the U.S. and Europe. Her work has been published in *American Craft Magazine*, *Ornaments*, *The Los Angeles Times*, *The New York Times*, *Fiberarts*, and *Rock & Gems*. She has exhibited and spoken widely and won many awards. Website: www.jewelsinfiber.com

Phyllis Karsten

Phyllis Karsten has been on a journey into spinning and weaving since the 1970s. Along the way she discovered singles gave her cloth a better drape, suitable for creating garments. She has never considered herself a spinner, nor a weaver, nor a seamstress; she considers herself a maker of things.

James Koehler

James Koehler weaves his technically complex designs with meditative concentration. He finds serenity in the hypnotic process of passing the shuttle back and forth, just as he did in the rhythms of monastic life. Koehler left the monastery in 1987 and for the past 20 years he has dedicated his life to weaving. Koehler's spiritual inspirations and philosophical musings are apparent in each design, simple or complex. The weavings themselves seem to radiate his contemplative energy. Website: www.jameskoehler.com

Linda Kubik

Fibers and fabrics are Linda Kubik's passion. She has woven several thousand yards of fabric, designed and sewn garments for 50 years and written two books. Linda consistently shows in juried competitions and has developed her own pattern line, *Elements*. Website: www.lindakubik.com

Daryl Lancaster

Daryl Lancaster is a hand-weaver and fiber artist known for her hand-woven, pieced garments, who has been sewing for more than 40 years. She gives lectures and workshops to guilds, conferences, and craft centers all over the United States and contributes frequently to various weaving publications. Website: www.weaversew.com

Judith MacKenzie McCuin

Judith McKenzie McCuin is a nationally known teacher, weaver, spinner, and dyer now living in the State of Washington. She is a regularly featured author in *Spin-Off Magazine* and she has published two books, *Teach Yourself Visually Handspinning* and *The Intentional Spinner*. As a teacher, she hopes through her classes to help you experience the history of each process as it has been performed through the ages and to come away with a depth of knowledge that raises your skill towards excellence.

Susan McGehee

Susan McGehee is a weaver who has gone to the hard stuff. After many years as a fiber artist and weaving teacher, she began to use only wire and metals in her work instead of fibers. The sculptural qualities of her pieces enhance both residential and

commercial spaces. Teaching workshops, she has found pleasure introducing other weavers to another medium for their looms.

Website: www.metalstrands.com

Kati Meek

Kati Meek was a pioneer in the National Endowment for the Arts Artist-in-the-Schools program with a year's residency in Gallipolis, Ohio in 1972-73 as handweaver, dyer, spinner and potter. Her weaving and reporting have been featured in numerous magazines and she has been an invited presenter at many HGA Convergences and Complex Weavers Conferences.

Syne Mitchell

Syne Mitchell is the editor of WeaveZine, an online magazine for weavers (www.weavezine.com.) She also produces a weaving podcast and writes a column "Weaving the Web" for Handwoven. Her articles have appeared in *Spin-Off*; *Handwoven*; *Craft*; *Shuttle, Spindle and Dyepot*; *Knitty*; *The Anticraft*; and elsewhere. Website: www.weavezine.com

Nancy Roberts

Nancy Roberts uses a knitting machine as a tool for multicolor dyeing. By dyeing knitted fabric, rather than dyeing a skein, she produces yarns with longer repeats of color and subtle color gradations. She uses her yarns in knitting, weaving, felting, and creating boiled wool. Her work has been published in *Spin-Off*, *Handwoven* and *Knitwords* magazines. Website: www.machineknittingtoday-for.com

Barbara Shapiro

Barbara Shapiro has been involved in textiles from an early age. She began weaving in 1975 in NYC and she combines her rich knowledge of historical and ethnic textiles with broad technical experience in weaving, dyeing and basketry. After being involved in San Francisco's Art to Wear movement in the '70s and '80s, Barbara shifted her focus to non-functional textile art. She shares her knowledge as a volunteer textile teaching assistant in the Art Department at San Francisco State University. A Board Member of the Textile Society of America, she also serves on the Textile Arts Council of San Francisco and is a

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docent at the Museum of Craft and Folk Art. Barbara's wall pieces and baskets have been widely exhibited. Website: www.Barbara-Shapiro.com

Robyn Spady

Robyn Spady learned to weave in 1969 and completed HGA's Certificate of Excellence in 2004 with the specialized study "Loom-controlled Stitched Double Cloth." She is committed to turning the weaving world on to double-faced fabrics, four-shaft weaves, uncommon weave structures, and narrow warp weaves through her workshops and programs. Website: www.spadystudios.com

Pat Spark

Pat Spark is the author of *The Watercolor Felt Workbook—A Guide To Making Pictorial Felt, Making Faces, Using Wet and Dry Felting Methods; Fundamentals of Feltmaking; and Scandinavian Style Feltmaking*. As a teacher she is in demand both nationally and internationally. Website: www.sparkfiberarts.com

Jannie Taylor

Jannie Taylor is both a handweaver and educator. She enjoys designing and producing one-of-a-kind or limited edition garments and home decor items. She teaches to share her extensive weaving knowledge and great enthusiasm with other weavers. Her philosophy as a teacher is to help each student achieve their goals in a relaxed, supportive atmosphere. Her goal is to provide weavers with the tools they need to turn their ideas into woven reality.

Cameron Taylor-Brown

Cameron Taylor-Brown, colorist, weaver and educator, has immersed herself in the worlds of fiber, commerce and education since the 1970s. She studied fiber art at the University of California, Berkeley with artist Ed Rossbach, taught design at the Philadelphia College of Textiles and Science, worked as a gallery curator, and was a founding board member of the Textile Group of Los Angeles. Known for her hands-on, collaborative approach to learning, she conducts workshops around the country exploring color, design, and creativity. Website: www.camerontaylor-brown.com

Kathe Todd-Hooker

Kathe Todd-Hooker is a tapestry weaver and instructor, a sometime historian and journalist, who writes about tapestry, design, color, symbolism, Russian Old Believers and tapestry technique. She works in both small and large tapestry formats. She is a native of the northwest and an ardent student of myth and symbolism that often seep into her tapestry imagery. She has studied Gobelin, Swedish, Navajo, British, Coptic, Middle Eastern and Kesa techniques from which she synthesizes the techniques that solve technical and design problems. Website: <http://home.comcast.net/~kathetodddhooker/kathetodddhookerhome.html>

Betty Vera

The interactions between warp and weft color have always played an important part in Betty Vera's wall tapestries, which combine warp painting, loom-controlled weave structures, and tapestry techniques. She also creates Jacquard weavings and fiber sculpture, in which color relationships—whether she is working with hues or light-and-dark values—play a variety of roles. Her work is widely exhibited and collected. Website: www.bettyvera.com

Susan Wilson

Susan Wilson received the HGA Certificate of Excellence in Handweaving, Master Level, in 1990, with a specialty in crackle weave. She has lectured and taught workshops throughout the U.S. and at several Convergences and regional conferences. A weaver for 40 years, Susan enjoys pattern weaving, sampling to explore woven structure, and creating household textiles and clothing accessories.

Heather Winslow

Heather Winslow is a fiber artist specializing in nature-inspired, classical handwoven clothing. She also enjoys knitting, hand dyeing, and spinning and she loves teaching and does so locally, nationally, and internationally. She is the author of *More on Moorman: Theo Moorman Inlay Adapted to Clothing*, and many articles in fiber magazines.

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Fashionable Chic: A World of Wearable Art

Entry Form

Before filling out this form, see the Fashion Show instructions on page 3.

Make copies of this form and submit one form per entry. The form is also available online to download.

Limit of 3 entries per person (ensembles are one entry).

Non-refundable Entry Fee: \$10.00 per entry or 3 for \$25.00

Please PRINT contact information clearly.

Name: _____ Phone/Cell: _____

Email: _____

Guild Name: _____

Address: _____

City: _____ Zip: _____

Garment Title: _____

Physical Description: _____

Technique: _____

Fibers Used: _____

Shafts (if woven): _____ Original Design or Sewing Pattern: _____

Garment Size: _____ Collaboration with: _____

Inspiration: Please type on a separate sheet for each garment. Do not exceed 50 words per entry.

Self-Model: Yes No Should we provide a model for you? Yes No

Do you want your garment judged? Yes No

Photographs will be allowed at the show. If you do not want your garment photographed, please do not enter it. With each entry, submit one full-view color photograph or digital image, clearly labeled with your name and the title of the work. Woven entries must include a copy of the weaving draft. All entries should include a swatch of the fabric approximately 10 x 10 inches for the "touching" display in the gallery. While not required, this is strongly suggested. It will help keep your garment clean.

Deadline for submitting entry forms, pictures, and fees is March 1, 2010.

Make checks payable to CNCH 2010.

Notification of acceptance and instructions for delivery before the show and pick-up afterwards will be emailed March 10, 2010. If you don't use email, please provide a self-addressed stamped envelope.

Make a copy of the completed application for your records. Send all entry forms and pictures to:

Marilou Moschetti

138 Brooktree Ranch Road • Aptos, CA 95003

Phone: (831) 688-2696 • Email: mariloumoschetti@sbcglobal.net

GALLERY ENTRY FORM
A World of Fiber
An Art Gallery

*Copy this form, or
download from
cnch.org*

Entry is open to members of CNCH guilds and all CNCH 2010 Registrants. **Submit one form for all entries.** Ribbons will to be awarded for 1st, 2nd, and 3rd place, plus Honorable Mentions and People's Choice awards. **Entry: \$5 per Item. This form must be received by March 1, 2010 with a check made out to CNCH 2010. Snail-mail entry:** to Katie Alcorn, 660 Los Trancos Rd, Portola Valley, CA 94028. A photo of each item must accompany the entry — or email photos in jpg format along with your name, the gallery you are entering, the title of the entry(s) and email address to: *gallerycnch2010@gmail.com*

No more than 3 items may be entered in any category or combination of categories for this gallery. No late entries will be accepted. Make a copy of the completed entry form for your records. Bring all Gallery items to the Santa Clara Convention Center on Thursday April 8, between 4 and 7 p.m.

Questions: Contact Gallery Co-Chairs Toni Young or Katie Alcorn at *gallerycnch2010@gmail.com* or call Toni Young: 650-747-0727.

Name _____ Guild Name _____ Check here if
Non-Guild
Email _____

Day phone _____ Evening phone _____
Address _____ City, State, Zip _____

This gallery includes: wall hangings (ready to hang), home décor, felted items, baskets, garments, neckwear and accessories. Also, handspun yarn and items created with handspun yarn. Please indicate “yes” or “no” if you want your item judged.

Are you new at your craft? Yes? Check here

Fill out all that apply:

Item	Size	Technique/ply	Fiber/hand-dyed	Other	Judged?
1. _____					
2. _____					
3. _____					

Release

Gallery Pieces will not be released before 4:00 p.m. on Sunday, April 11, 2010.

I will pick up my entry(s) on Sunday April 11, 2010 after 4:00 p.m., or it will be picked up

by _____ Cell Phone _____

It is understood that the Conference of Northern California Handweavers Inc. does not carry insurance on display property and shall not assume any responsibility for any loss, damage or theft of materials. All reasonable care will be taken in the handling and securing of items submitted for display. Photography of display items will be permitted and may appear on the CNCH website.

Signature _____ Date _____

Print Name _____ Cell Phone _____

Copy this form, or
download from
cnch.org

GALLERY ENTRY FORM

A World of Possibility

A Yardage Gallery

Entry is open to members of CNCH guilds and all CNCH 2010 Registrants. **Submit one form for all entries.** Ribbons will to be awarded for 1st, 2nd, and 3rd place, plus Honorable Mentions and People's Choice awards. **Entry: \$5 per Item. This form must be received by March 1, 2010 with a check made out to CNCH 2010. Snail-mail entry:** to Katie Alcorn, 660 Los Trancos Rd, Portola Valley, CA 94028. A photo of each item must accompany the entry — or email photos in jpg format along with your name, the gallery you are entering, the title of the entry(s) and email address to: *gallerycnch2010@gmail.com*

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Name _____ Guild Name _____ Check here if
Non-Guild

Email _____

Day phone _____ Evening phone _____

Address _____ City, State, Zip _____

Minimum Size: 18" wide and 3 yards long Maximum: 30" wide and 10 yards long and weigh no more than 40 lbs. A 1-1/2" sleeve must be sewn onto the back at the top along the entire width of the yardage for hanging. Include an 8"X8" display sample for touching. Please indicate "yes" or "no" if you want your fabric judged. **What will it be in 2012? Come back and show us your completed project!**

Fill out all that apply:

Item	Size	Technique/ply	Fiber/hand-dyed	Other	Judged?
1. _____					
2. _____					
3. _____					

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Signature _____ Date _____

Print Name _____ Cell Phone _____

When to Register: Registration opens November 1, 2009. Early Bird Registration ends January 31, 2010. Mailed registrations must be postmarked by March 26, 2010. Online registration will continue until April 2. Registration at the door will be available. March 1, 2010 is the last date to cancel and receive a full refund minus a \$25 administration fee. No refunds for cancellations after that date. Lodging reservations and cancellations are made directly with the Hyatt Regency Santa Clara and are subject to their cancellation policies (see page 1).

How to Register: **Online Registration will be available for CNCH 2010**, beginning November 1, 2009. Go to www.cnch.org and follow the link to CNCH 2010 for complete instructions. **We encourage everyone to register online**, as you will get immediate confirmation of which classes or workshop you are registered for. You may also mail your registration form. All mailed registrations that arrive in the registrar's mailbox before Sunday, November 1st will have the same priority as November 1st online registrations. After that, mailed registrations will be added on the day they are received. You are urged to check the CNCH website for class availability, but be aware that website updates may run slightly behind.

Types of Registration: CLASSES AND WORKSHOPS WILL RUN CONCURRENTLY. Both workshops and classes are scheduled to begin Friday morning, April 9th. You can choose to register for CNCH 2010 in 5 ways:

Class Registration (\$260.00 or \$285 after 1/31/10) covers admission to the conference floor and exhibits, the Fashion Show, the Keynote Address and Banquet, and 9 hours of classes. Classes are 3 hours and 6 hours and will begin Friday morning, April 9th. Choose three 3-hour classes or one 6-hour and one 3-hour class. You can also elect to purchase more class time— as many as 6 additional hours—using any class combination that works.

Workshop Registration (\$375.00 or \$400 after 1/31/10) covers admission to the conference floor and exhibits, the Fashion Show, the Keynote Address and Banquet, and the Workshop of your choice (15 hours of instruction). Workshops begin Friday morning, April 9th. You cannot take any classes if you choose to take a workshop.

Mini Registration (\$135.00 or \$160 after 1/31/10) covers admission to the conference floor and exhibits, the Fashion Show, and the Keynote Address and Banquet. No class or workshop instruction is included.

An Additional Fashion Show Ticket (\$45.00) may be purchased separately for the Friday evening Fashion Show. The ticket will not include entrance to the conference floor and exhibits or any other conference activity.

An Additional Keynote Address and Banquet Ticket (\$60.00) will be available for separate purchase until March 15, 2010. **These tickets will NOT be available at the conference.** The ticket will not include entrance to the conference floor and exhibits or any other conference activity.

You will need to become an Associate Member of CNCH if you are not a member of a CNCH, ASCH, or ANWG guild, or a member of PENWAG or the Haute Couture Societe. Additional classes may also be available on a first-come, first-served basis when you pick up your registration materials at the conference. Additional Fashion Show tickets, if available, may also be purchased for \$45.00 each at that time. Day admission will be \$10.00 per day, available during the hours that the conference floor is open.

[Click Here to Download the Registration Page](#)

CNCH 2010 Registrar
441 Conil Way
Portola Valley, CA 94028



Frog Forecast:
CNCH 2011
May 13 – 15
“Spinning A Story, Weaving A Tale
Travel Along the Mark Twain Trail”
In the historic town of Sutter Creek

