

# Welcome to CNCH 2015

**Welcome to CNCH 2015, our 63rd annual Conference of Northern California Handweavers, at Asilomar Conference Grounds on the beautiful Monterey Peninsula.**

Our theme for 2015 is

## **IMMERSE Yourself in Fiber**

and we are pleased to offer you a number of opportunities to do that with world class instructors. The conference format for this year is 2 1/2 day in-depth workshops with world class instructors in various fiber techniques, for enthusiasts from beginner to advanced or anyone looking to explore new skills.

New this year is a special conference vendor. We usually do not have vendors in the odd-number years, but have invited Village Spinning and Weaving from Solvang to join us with a small vendor space. This gives you the opportunity to pick up supplies you may have left at home or will allow you to continue to explore new skills after the conference has finished.

The 2015 conference is brought to you by the Area 1 South Bay Guilds - Black Sheep Handweavers Guild, Carmel Crafts Guild, Fiber Artisans, Glenna Harris Weavers Guild and Santa Cruz Handweavers Guild.

We'd like to thank all those who gave so generously of their time and talents to help us in bringing this to you.

# Registration

Conference information will be available online at the CNCH website ([www.cnch.org](http://www.cnch.org)) on September 13, 2014. Conference registration opens November 1, 2014 at 9 am. There will be a link to the online registration through the CNCH website. If you prefer to mail in your registration, please mail to our registrar, Linda Heiple, at 441 Conil Way, Portola Valley, CA 94028. Mailed in registrations will be entered into the system in the order they are received beginning at 9 am on November 1, 2014. Please email Linda at [cnch2015registrar@gmail.com](mailto:cnch2015registrar@gmail.com) with any questions.

Early Bird Registration ends January 31, 2015. Last postmark date for mail-in registration is March 15, 2015. Last date for online registration is March 31, 2015. Any cancellations received after March 15, 2015 receive no refund. Prior to March 16 the refund will be fees paid minus a \$50 administration fee. All refunds will be sent **AFTER** the conclusion of the conference. **THERE WILL BE NO ON-SITE REGISTRATION.**

The cost for the conference is \$300, rising to \$350 on February 1, 2015. There is an additional \$40 charge for any attendee who is not a member of a CNCH guild.

Room and board reservations for Asilomar should be made through the link on the CNCH website - **PLEASE** use this link for your reservations or we do not receive credit for the room use.

Conference registrants who are not staying at Asilomar will be charged a \$100 facility use fee for the conference. The use fee does not include any meals.

All classes except Mary Finley's Natural Dyeing workshop will be held on Asilomar grounds. Mary's class will be held at the home of Merrie Hewitt, across the street from Asilomar - a 7 minute walk or 2 minute drive and shuttles will be provided.

# Tentative Conference Schedule

## Thursday, April 9, 2015

4:00 pm - 6:00 pm	Registration Opens
6:00 pm - 7:00 pm	Dinner
7:30 pm - 9:00 pm	Fashion Show (informal)
9:00 pm - 10:00 pm	Fireside Gathering

## Friday, April 10, 2015

7:30 am - 8:30 am	Registration Open
7:30 am - 9:00 am	Breakfast
8:30 am - 11:30 am	Morning Class Session
11:00 am - 2:00 pm	Vendor Open
11:45 am - 1:15 pm	Portable Project Gathering*
12:00 pm - 1:00 pm	Lunch
1:30 pm - 4:30 pm	Afternoon Class Session
4:00 pm - 6:00 pm	Vendor Open
4:30 pm - 6:00 pm	Social Meet-up
6:00 pm - 7:00 pm	Dinner
7:30 pm - 9:00 pm	Julia Morgan Stories
9:00 pm - 10:00 pm	Fireside Gathering

## Saturday, April 11, 2015

7:30 am - 9:00 am	Breakfast
8:30 am - 11:30 am	Morning Class Session
11:00 am - 2:00 pm	Vendor Open
11:45 am - 1:15 pm	Portable Project Gathering*
12:00 pm - 1:00 pm	Lunch
1:30 pm - 4:30 pm	Afternoon Class Session
4:00 pm - 6:00 pm	Vendor Open
4:30 pm - 6:00 pm	Social Meet-up & Scholarship Raffle
	Drawing
6:00 pm - 7:00 pm	Dinner
7:00 pm - 9:00 pm	Bonfire Experience
9:00 pm - 10:00 pm	Fireside Gathering

## Sunday, April 12, 2015

7:30 am - 9:00 am	Breakfast
8:30 am - 11:30 am	Morning Class Session
11:00 am - 2:00 pm	Vendor Open
<b>11:00 am</b>	<b>Checkout-Note that this is during class time, so you may want to check out prior to going to class!</b>
12:00 pm - 1:00 pm	Lunch

### Departure-See you in 2016!

\* The Portable Project Gathering (PPG) is an opportunity to bring your small projects (knitting, spinning, etc) to sit and schmooze before, during or after lunch. Locations for the PPGs will be listed in your registration packet.

## CNCH 2015 Planning Committee

<b>Co-Chair</b>	Joan Near	<a href="mailto:cnch2015chair@gmail.com">cnch2015chair@gmail.com</a>
<b>Co-Chair</b>	Merrie Hewitt	<a href="mailto:cnch2015chair@gmail.com">cnch2015chair@gmail.com</a>
<b>Treasurer</b>	Gail Wilson	<a href="mailto:cnch2015treasurer@gmail.com">cnch2015treasurer@gmail.com</a>
<b>Registrar</b>	Linda Heiple	<a href="mailto:cnch2015registrar@gmail.com">cnch2015registrar@gmail.com</a>
<b>Technical</b>	Ann McDonough	<a href="mailto:cnch2015technical@gmail.com">cnch2015technical@gmail.com</a>
<b>Facilities</b>	Elizabeth Eddy	<a href="mailto:cnch2015facilities@gmail.com">cnch2015facilities@gmail.com</a>
<b>Facilities</b>	Teddie Guenzer	<a href="mailto:cnch2015facilities@gmail.com">cnch2015facilities@gmail.com</a>
<b>Volunteers and Angels</b>	Simone Morton	<a href="mailto:cnch2015volunteers@gmail.com">cnch2015volunteers@gmail.com</a>
<b>Liaison Luncheon</b>	Simone Morton	<a href="mailto:cnch2015volunteers@gmail.com">cnch2015volunteers@gmail.com</a>
<b>Scholarships</b>	Pat Funke	<a href="mailto:cnch2015scholarships@gmail.com">cnch2015scholarships@gmail.com</a>
<b>Badges</b>	Carol Beckett	<a href="mailto:cnch2015badges@gmail.com">cnch2015badges@gmail.com</a>
<b>Publications</b>	Melanie Fuller	<a href="mailto:cnch2015booklet@gmail.com">cnch2015booklet@gmail.com</a>
<b>Publications</b>	Jodi Paley	<a href="mailto:cnch2015booklet@gmail.com">cnch2015booklet@gmail.com</a>
<b>Graphic Design</b>	Tom Hewitt	<a href="mailto:cnch2015chair@gmail.com">cnch2015chair@gmail.com</a>
<b>Fireside Gatherings</b>	Suzanne McLean	<a href="mailto:cnch2015chair@gmail.com">cnch2015chair@gmail.com</a>
<b>Recognition</b>	Sandy Kupper	<a href="mailto:cnch2015chair@gmail.com">cnch2015chair@gmail.com</a>
<b>Ad-Hoc</b>	Gudrun Polak	<a href="mailto:cnch2015adhoc@gmail.com">cnch2015adhoc@gmail.com</a>

# Conference Venue and Lodging

CNCH 2015 will be held at the wonderful Asilomar Conference Grounds. Celebrated as Monterey Peninsula's "Refuge by the Sea" - Asilomar State Beach and Conference Grounds is a breathtakingly gorgeous 107 acres of ecologically diverse beachfront land. Situated within the quaint and scenic town of Pacific Grove, Asilomar offers guests the simple comforts of cozy cottages and rustic lodges - and an unforgettable escape from the demands of everyday life.

## Why stay at the venue?

In order to get the best price on the use of conference facilities, we must agree to use a specific number of guest rooms, allowing us to keep the registration costs as low as possible. It is important that you book your room and meals through the link on the CNCH website in order to get our special rate and for us to get credit for your lodging. This also allows you to be in the center of the action and take full advantage of all the conference events while still being close to your workshop location. **ALL REGISTRANTS NOT STAYING AT ASILOMAR MUST PAY A \$100 FACILITY USE FEE FOR THE CONFERENCE.** **The facility use fee does NOT include meals.**

## Meals

Crocker Dining Hall is a spacious and welcoming gathering spot with high-beamed ceilings, stone pillars, hardwood floors and incomparable views of the forest and the dunes of Asilomar State Beach. Eating at Crocker Dining Hall is an essential part of the Asilomar experience. The daily menu highlights fresh, seasonal, local produce procured directly from our network of regional, organic farmers. Each day menu boards are posted at the dining hall and front desk, showcasing the meal that will be offered for breakfast, lunch and dinner. They will always have gluten free options prepared. All you have to do is inform the attendant and their culinary staff will be happy to fill your simple needs. For more sensitive allergy and medical restrictions, please inquire with Asilomar's conference service team for available options. Breakfast at Crocker Dining Hall offers a variety of meat free options. All of the lunch and dinner services will offer at least 1 vegetarian entrée option each meal service, along with vegetarian soups and salads.

## Fashion Show and Gallery

One of the most important elements of all CNCH conferences is getting inspiration from each other! We really encourage you to bring things to show!

Our Thursday evening social gathering and fashion show is going to be completely un-judged and informal. Everyone with something to wear can wear it! And walk around in it! Its going to be a fun, positive inspirational experience for everyone. And wide ranging: It doesn't really matter which skills you used to make your garment, if you made it, bring it! If you'd rather have a fellow-conference-goer wear it, that's fine too. Anything goes!

Likewise, we'll have a nice display area for anything you made that isn't meant to be worn. If you'd like to label your items in any way, please do so. Again, nothing is judged, everything is welcomed, participation is the key to success!

## The UnGallery

While success is wonderful we've all had our share of creative mishaps, from the stiff-as-a-board scarf that was sett too closely and beaten within an inch of its life, to the wished-for chartreuse colorway that turned out to be, well...puce. So bring your wonky selvages, treading errors, lumpety-bumpety handspun, and what-was-I-thinking color mashups and share in our What I Learned Gallery and leave with a finer appreciation for just how far you've come on your weaving/spinning/dyeing journey. We will have cards available for you to add to your project describing your learning experience so please bring along your less fortunate projects to share!

## Vendor Information

New this year for a small conference we will have a vendor space to help with supplying materials pertinent to the classes offered, some small items that you may have forgotten to bring with you or things that you know you just need to own for yourself. Village Spinning and Weaving will be set up and open from 11:00 am - 2:00 pm and 4:00 pm - 6:00 pm on both Friday and Saturday and from 11:00 am - 2:00 pm on Sunday. Please stop by to offer your support and encourage their continued attendance at our conferences.

## CNCH Scholarship Fundraiser

Each year CNCH offers scholarship grants to cover the registration costs of attending the annual conference. To fund these grants, a raffle is held at each conference. This year we are asking all members of CNCH to create a container to be raffled off at the 2015 conference. The container can be anything you want it to be - a purse, basket, bowl, pouch, bag, box, whatever your creativity can imagine. The greater the diversity, the more fun for all involved. It must be handwoven, handspun, hand braided or felted in some part by the member. The container should be accompanied by a card (3 x 5 or 5 x 8) which describes what it is and how it came to be. It may be turned in on the first day of the conference (April 9, 2015) or mailed to Pat Funke at 691 Dunholme Way, Sunnyvale, CA 94087 by April 1, 2015.

The more containers we receive, the more people can benefit at the 2016 conference from the funds they generate. Please participate, even if you will not be attending the 2015 conference.

Questions? Contact Pat Funke at [pafunke@comcast.net](mailto:pafunke@comcast.net) or 408/749.1985

## Volunteers and Angels

Want to immerse yourself further? How about signing up for a volunteer shift? Many hands make light work and there are lots of tasks where you can help plus get the chance to meet people from other guilds or even get to know someone from your own guild better! Check out the volunteer sign-up page through the website or contact Simone Mortan at [cnch2015volunteers@gmail.com](mailto:cnch2015volunteers@gmail.com) to find out where you fit best.

Still not wet enough? Sign up to be a Class Angel where you can fight the demon hordes (actually, assist the instructor with collecting material fees, taking roll and various other small tasks). Check the Angel box on your registration or contact Simone Mortan to sign up.

# Dyeing Classes

## **Serendipity in a Cup**

Kris Abshire

From the soft, muted watercolor effects of Monet to the bright, brilliant color contrast of Van Gogh, to clear and crisp edged images as in Matisse, this workshop will provide methods and techniques for applying permanent, colorfast dyes to the handwoven cloth. With a “no limits” design approach in color application to both warp and weft available only to handweavers, we will explore various techniques of precise imagery as well as the freedom of serendipitous “gay abandon.”

Through class discussion, instructor-provided samples, slides and hands-on experimentation, students will learn to use basic color theory in their design considerations as they relate to color interplay in weave structure and preparation for surface design elements before, during and after weaving. Learning about compatible dyes as they apply to silk and protein fibers, mixing color “primaries” to achieve their chosen “palette”, applying and setting the dyes in class, students will ultimately finish their own uniquely “painted” handwoven masterpiece. We will design, dye and finish warp and weft for two silk scarves – one in precise imagery, the other in a more painterly, water color effect. All accomplished with colors in a “cup”.

No boiling pots. No cumbersome buckets. No chemicals added to the dye liquids. Easily obtainable and common inexpensive tools/materials will be used. (Time permitting, we will explore the possibilities of surface design techniques unique to handwoven cloth as they relate to what is learned in this class. Instructor will provide samples.)

Each student will be provided silk warp and weft yarns for two separate projects in class; all dyes used in class, detailed handouts with instructions, resource references, and bibliography of suggested reading included. 15 students maximum.

Materials fee: \$70.00

# Dyeing Classes

## **The Wonders of Natural Dyeing**

Mary Finley

A comprehensive, hands-on introduction into the fascinating world of natural dyes, so get your gloves on and let's go! We'll start with flowers, leaves, roots and bark plus one feisty bug and an indigo vat; and with the help of exhaust baths, post baths, and over-dyeing, we'll dye a rainbow of at least 12 gorgeous colors. Included in the class is a handbook of detailed instructions complete with photos and additional samples.

Note: This class will be held off-site – a seven minute walk will allow the students to enjoy the local scenery and a shuttle will be available for those who would prefer not to walk.

Materials fee: \$50.00  
for all mordants, dyes, yarns  
& comprehensive handbook of  
instructions and samples.

# Basket Making Classes

## **The Ins and Outs of All Things, Expanding Thoughts of Random Weaving**

Shannon Weber

Students will encounter both 2D & 3D applications of random weaving, stitching and mark making from a vast variety of materials collected both from nature and domestic cast offs. Wire, cardboard, rubber tubing mixed with rocks, various barks among others creating personal sculptures, totems and amulets that invoke stories of time and place. “The best way to understand and foster creativity is to break things down and mix things up.” All materials are provided.

Students are required to bring the following basic tools: Awl, scissors, a heavier basket making cutter such as a “Bonsai cutter,” needle nose pliers, \*also pliers with a wire cutting element would be helpful. (Other things students may want of their own are odds and ends of scraps of all types, other embellishment options such as beads, etc.)

Materials fee: \$40.00 for supplies.

## **Wavy Willow**

Margaret Mathewson

The basket is in plain weave going back and forth to produce hills and valleys, and three strand twining in between. We will use a variety of colorful materials willows, dogwood, maple, ivy, rushes, reed and anything else people might want to bring and add in. The size can be from about 3 feet tall to much smaller depending on the hand strength of the weaver. We will do a basic round base but more advanced weavers can try the oval base. Students will need a sharp pocket knife, a pair of garden clippers (the bypass type), and a large awl (like a scratch awl or bodkin). Also some clamps or twist ties can be helpful.

Materials fee: \$40.00 for supplies, optional pre-woven base available at additional cost.

# Weaving Classes

## **3-End Block Weave**

Jason Collingwood

An exploration of three end block weaves, the same structure Jason uses to weave all his rugs. Starting with simple two color designs and moving on to designing within the blocks and the introduction of a third color. Techniques such as clasped wefts and dovetailing will be looked at to further increase the design scope of this structure. 2/1 double faced twill will also be covered in this class. Special emphasis will be placed on Shaft Switching, every one being able to adapt their looms in class to try out this exciting technique.

Materials fee: \$2.00

## **Egyptian Tablet Weaving Duo**

John Mullarkey

One new technique (relatively speaking), and one very old. The first was a consequence of misnaming - Egyptian Diagonals were never done by Egyptians, but are still very fun to weave and were first woven and named by Mary Atwater. Complex patterns are easily woven and produced in no time. Egyptian Diamonds were woven by Egyptians over 1000 years ago. Coptic bands with distinctive diamond patterns have been discovered and examined. Learn how to weave this distinctive pattern, and create your own new patterns.

Materials fee: \$15.00 for 20 cards, shuttle, handout.

# Weaving Classes

## **Explore an Underappreciated Structure: Diversified Plain Weave**

Jannie Taylor

Diversified Plain Weave is an often overlooked weave structure that deserves more exploration. In this round-robin workshop weavers will learn the wonderful qualities and possibilities of this weave through lecture and hands-on practice. Each participant will bring a loom, pre-threaded to a design provided by the instructor. Students will leave the class with an annotated workbook, set of samples and the skills to go on to design their own uniquely “Diversified” textiles.

Materials fee: \$30.00 for comprehensive workbook. Optional \$10.00 for CD of all workshop drafts plus bonus drafts.

## **It’s In the Warp: Color and Design In Rep**

Rosalie Neilson

Two different colored warps (a pattern colorway and a background colorway) combine with thick and thin weft to form the elements for exploring block design in warp-faced rep. Participants will receive patterns in advance of the workshop for 4 and 8 shaft looms. They will warp and thread the loom prior to the workshop, and then learn the basics of tying onto the front beam and how to weave using two shuttles with different weight wefts. Discussions will focus on profile drafting, use of color, movement of blocks in independent and linked fashion, skeleton tie-ups, different threading systems, and design considerations for 4 and 8 shaft looms. Weavers will work exclusively on their own loom (4 or 8 shaft) to understand the weave structure of rep.

Materials fee: \$1.50 for color wrap materials.

**Mail this form and payment to:**

CNCH 2015 Registrar  
441 Conil Way  
Portola Valley, California 94028

# Registration Form

# CNCH 2015

## Registrant Information

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City, State, ZIP: \_\_\_\_\_

Phone: \_\_\_\_\_ / \_\_\_\_\_

Email: \_\_\_\_\_

Guild: \_\_\_\_\_

I need special accommodations. Please specify: \_\_\_\_\_

I would like to be a Volunteer or Class Angel: Please contact our volunteer coordinator Sim

Check if this is your first CNCH conference

## Workshop Selection

If you register online you will have immediate confirmation of your workshop choice. If you sign up in person, your choice will be confirmed when your registration is received, beginning on November 1, 2014 at 9 am.

	Class number	Class name
1st choice:	_____	_____
2nd choice:	_____	_____
3rd choice:	_____	_____

## Registration Costs

	Basic Fee	After 1/31/15	
Conference fee	\$300	\$350	\$
CNCH Membership (see booklet)	\$40	\$40	
Facility Use Fee (if not staying at Asilomar)	\$100	\$100	\$
		<b>Total due</b>	<b>\$</b>

**Room and Board arrangements at Asilomar must be made separately through the link on the website.**

**Payment Information** (online registration and payment is available at [www.cnch.org](http://www.cnch.org))

Check — **make check payable to CNCH 2015**

Credit Card     VISA     Mastercard

Card Number: \_\_\_\_\_

Name on Card (please print): \_\_\_\_\_

Expiration Date: \_\_\_\_\_

Security Code (3 or 4 digit number on back of card): \_\_\_\_\_

## Mail this form and payment to:

CNCH 2015 Registrar

441 Conil Way

Portola Valley, CA 94028

For mail-in registration confirmation please send in a SASE or include your email, if you would like. A full refund, minus a \$50 administration fee, will be made for cancellations received before Monday, October 13, 2014. All refunds will be sent AFTER the conference.

**Asilomar, California**  
**April 9-12, 2015**

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ordinator Simone Mortan at [cnch2015volunteers@gmail.com](mailto:cnch2015volunteers@gmail.com)

your preferred payment choice. If you send in this form it will be processed in the order

**Instructor**

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**Amount**

\$ \_\_\_\_\_  
\$ \_\_\_\_\_  
\$ \_\_\_\_\_

**Total due \$** \_\_\_\_\_

through the link on the CNCH website at [www.cnych.org](http://www.cnych.org)

([cnch.org](http://cnch.org))

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by mail, if you would like confirmation of registration by mail.  
received before March 15, 2015. Sorry, no refunds for cancellations after that date.

**Mail this form and payment to:**

CNGH 2015 Registrar  
441 Conil Way  
Portola Valley, California 94028

# Weaving Classes

## **The Next Step: Inkle Weaving Advanced Techniques**

Daryl Lancaster

For those who are looking for the next step with this simple two shaft loom, explore these more challenging techniques for greater versatility in design. Learn 1/1 name draft pick up, runic pick up, standard 5 or 7 thread pick up, and supplemental warp and weft techniques. Also Paired Pebble Pick up and Turned Krokbragd as time permits. Rental looms will be available.

Materials fee: \$10.00 heddle cord, pickup stick, full color handout and supplementary warps. Loom rental: \$10.00, can be applied to loom purchase (\$68.00).

## **Exploring the Eight Shaft Loom**

Sharon Alderman

At last! You have an eight shaft loom. Now it is time to see what it can do for you. This on-loom workshop is designed to put the loom through its paces and show you what the two of you can accomplish together.

We will explore the structures you have read about and studied. You see how one versatile threading allows you to produce a variety of coordinated fabrics on one warp. Our study is systematic and thorough. Each participant must have an eight shaft loom. (More than eight are welcome, too!)

Materials fee: None.

# Weaving Classes

## **Basic Beginner's Weaving Class**

Judy Allen

This class is designed for beginners who want to learn basic start-to-finish weaving on a loom. Students will learn terminology, warping techniques, pattern interpretation, trouble-shooting, and short cuts. Students will learn to warp a loom, weave one or more patterns, and experiment with different treadle tie-ups and threads.

Materials fee: \$30.00 for threads, other supplies, and printed material.

# Spinning Classes

## **The Secret Garden: Rare and Precious Fibers**

Judith MacKenzie

In the modern textile world, millions of tons of synthetics, reconstructed celluloses, unending genetically altered cotton and chemically treated super wash wool flood our throwaway textile world. But Mother Nature has a little backwater, or perhaps more truly a secret garden of rare and precious fibers. Rare fibers, fibers that can't be produced in amounts large enough to meet the demands of mainstream production and mass markets but are perfect for artisan fiber processors and handspinners.

In this workshop, we'll look at some of these fibers, gems of the handspinner's world. We'll learn about the animals and plants that produce these fibers, the cultures that sustain them and how they can be used to create fabric, either knitted, woven or felted. We'll spin several rare silks, qiviuk, bison, pygora, super fine alpacas, yak, a variety of cashmeres and any other lovely treasures that come my way.

Bring your wheel and all its parts, even the ones you don't use. Bring a ball winder and a swift if you have them, a niddy noddy, handcards cotton ones if you have them. Combs if you have them. Bring along any fibers you have questions about.

Materials fee: \$40.00

## **Drafting and Plying with a Purpose**

Sarah Anderson

"Drafting" refers to the way the spinner manipulates or draws out fiber as twist enters it to create yarn. Different drafting methods produce very different yarns even from the same fiber and different fibers may require different techniques.

In this 3 day workshop we'll work on drafting techniques that spinners of all skill levels will appreciate including diameter control, understanding twist and staple length, drafting for different types of yarn and fibers and the importance of finishing yarns. We'll make singles that will be the building blocks for many plied variations. Then we'll move into plying techniques to make a number of different yarn constructions (spiral, cables, crepes, coils, soft core and boucle.)

Materials fee: \$50.00 for all fibers plus handout.

## Instructors

### Kris Abshire

Kris has lived and worked in Alaska 45 years, increasingly pursuing her creative muse as a self-taught weaver and surface design textile artist over the past 30 years. She has explored and studied the fiber arts through weaving, dyeing, surface design, surface embellishment, and in more recent years, silk fabrics, yarns and fibers in combination with other media, such as handmade papers, beads, artist canvas, wood and metal in a fiber/mixed media approach to the decorative arts. Inspiration for her work comes from many years of venturing into Alaska's wilderness, and from the wildlife and seasonal colors and textures surrounding her studio in the magnificent Matanuska Valley. Representations of these elements are seen in her theme pieces reflecting her advocacy involvement in wildlife and wilderness preservation issues.



### Sharon Alderman

Sharon Alderman has been weaving very nearly every day since 1969. Specializing in fabrics to wear, upholstery and other interior fabrics and color studies woven of cotton sewing thread, she was awarded the Governor's Award in the Arts, Artist Category in January 1995. In 2006 she was named one of "Utah's 100 Most Honored Artists."

Her writing and work have appeared in *Shuttle, Spindle & Dyepot*, *Interweave*, *Textile Artists' Newsletter*, and *Handwoven*. She designs and weaves the *Swatch Collection* series for *Handwoven*. Her books include "Handwoven, Tailormade", "A Handweaver's Notebook", and "Mastering Weave Structures" all published by Interweave Press, Inc.



# Instructors

## Judy Allen

If you don't find Judy sitting at one of her multitude of looms creating another challenging new piece, you just might find her at her other passion; bringing another new weaver into the amazing world of fiber. Simply put, Judy loves to teach and share, especially to new weavers. At any time you may find her traveling around teaching and demonstrating at guilds throughout Northern California.

She taught beginning weaving at Asilomar in 2005, and returns in 2015 to bring her passion, background and expertise to a new generation of weavers. Fortunately for the weaving and spinning community, Judy and her husband have kept the iconic Gilmore Looms alive and constantly improved since they purchased the company in 1999.



## Sarah Anderson

Sarah has been fascinated by all things fiber since childhood and is the author of "The Spinner's Book of Yarn Designs" published by Storey Publications which has become the "go-to resource" for spinners. She has contributed to the "All New Homespun Handknit" book published by Interweave and Spin Off, Handwoven, and PLY magazines. With a fascination for spinning techniques and constructions, Sarah's enthusiasm has driven her to create an extensive library of different yarn constructions that she loves to share with other spinners. She has taught at SOAR, Madrona, NWRSA's Spinner's conference and for many guilds and shops. She has also filmed a new video about "The Building Blocks of Spinning" with Interweave Press. Sarah lives, spins, knits and weaves in the Pacific Northwest with her husband in a small house FULL of fiber, wheels and spindles.



# Instructors

## Jason Collingwood

Jason reluctantly learned to weave from his father in 1981 and then went on to pursue a largely unsuccessful career as a pop star. He returned to the craft six years later, setting up his own workshop in Nayland, Suffolk, UK. Over the last 27 years Jason has woven to commission somewhere in the region of 2000 rugs. These have been mostly for private individuals, though also for some corporate clients, and worked with numerous architects and interior designers. His larger commissions include 24 rugs for the Sheraton hotel in Dar es Salaam, Tanzania; and a series of rugs for a castle in Switzerland. Jason's exhibitions include a one man show in Amsterdam and two man shows in Oxford, Connecticut (USA), and Portland (USA).



## Mary Finley

Teacher Biography: Back in 1975 I found myself forever hooked when I watched a grandmother in New Zealand spin fleece from a moorit sheep grazing right outside her back door. I knew right then I had to learn all things fiber. Forty years later, I am still studying most everything I can in spinning, weaving, and, of course, natural dyeing.

Since retiring from teaching in 2007, I have devoted each day to either dyeing with plants and critters—or thinking about it. When not leaning over my dye pots, I, along with my husband, try to escape to far-flung countries, preferably those rich in textile traditions and with a good surf break.



# Instructors

## Daryl Lancaster

Daryl Lancaster received her BA cum laude degree in Fine Arts in 1977 from Montclair State College, Montclair, NJ and has been actively working since then as a weaver/fiber artist. Comfortable with the sewing machine for more than forty years, she spent 10 years as a production craftswoman, selling her handwoven clothing in craft markets and galleries throughout the United States. She teaches garment construction and related topics to weavers and other fiber enthusiasts across North America. In addition, Daryl exhibits her artwork in galleries across the country. She was the Contributing Features Editor for Handwoven Magazine from Interweave Press for six years, and wrote the Fashion and Color Forecast Column. She continues to write for various weaving and sewing publications. A breast cancer survivor, she uses her work as a vehicle to express who she is and the path that she has traveled. Daryl lives in northern New Jersey (Morris County) with her husband.



## Judith MacKenzie

Judith MacKenzie has spun, woven and knit for many years. Her love of textiles has led her to many places, including Peru and Turkey. She has taught throughout North America and Europe. Judith is a frequent contributor to Spin•Off, Handwoven, Interweave Knits and PieceWork. She has six DVDs, including "Fleece in Your Hands." Judith has published two books on spinning, "Teach Yourself Visually Handspinning" and "The Intentional Spinner." She lives happily ever after on the wild northwest coast of America.



# Instructors

## Margaret Mathewson

Margaret Mathewson is a scholar, teacher and basket maker, weaving traditional styles since 1980. After graduating from UC Santa Cruz, she did graduate work at UC Berkeley focusing on contemporary issues in the maintenance of ancestral ways among native peoples in California. She also did post-doctoral work at the Smithsonian studying old basketry collections and working with tribes to revive traditions. She continues to attend Western Native weavers' gatherings every year and works for tribes in several states on issues of land management, access to weaving materials and ancestral food plants and on cultural resources education.



## John Mullarkey

Nationally-recognized teacher John Mullarkey has been tablet weaving for nearly a decade. His work has been displayed in the Missouri History Museum, and garments using his card woven bands have been featured in international fashion shows. His designs are featured frequently in Handwoven. John is the primary author of "A Tablet Weaver's Pattern Book," and has produced two DVDs for Interweave Press: "Tablet Weaving Made Easy" and "Double-Faced Tablet Weaving". He is the developer of the Schacht Zoom Loom.



# Instructors

## Rosalie Neilson

Rosalie Neilson has been weaving for forty years. Her interests revolve around two areas of interlacement -- warp-faced rep weaving and kumihimo braiding. Her rep wall hangings have been exhibited nationally and internationally, including three exhibitions in Kyoto, Japan. Her weavings hang in corporate offices and private residences. She has written articles for Shuttle, Spindle and Dyepot, Handwoven, and Weavers' magazines, and the Braid Society's journal Strands. Rosalie is also featured in the video "Weaving Rep" published by Interweave Press.



## Jannie Taylor

Jannie Taylor has been a handweaver and designer for over 30 years. She teaches advanced weaving classes at the AVL Weaving School, and has taught at Convergence 2008, 2010 and 2012. An inspired teacher, she enjoys sharing her knowledge and enthusiasm with other weavers in a relaxed, collaborative environment. When she's not teaching, Jannie enjoys designing and weaving one-of-a-kind silk garments and scarves that show her fascination with the interplay of color, fiber, and structure within a woven work. Jannie has twice earned the HGA award for "Outstanding Creativity and Craftsmanship in Weaving"; her work has appeared in Handwoven and Weaver's magazines as well as WeaveZine.com, the online weaving magazine.



# Instructors

## **Shannon Weber**

Since 1986 Shannon Weber has been working with layers in both 2 & 3 dimensional formats combining weaving, stitching and encaustic in Earth or Color designs. Known for her use of Pacific sea kelp with found objects, she works within a personal narrative of her encounters with her collecting and harvesting locations. Exhibiting, awarded, and published nationally, her works are also held in private and public collections, most recently the Mulvane Art Museum in Topeka, Kansas and Oregon Public Broadcasting, Portland, Oregon. She currently maintains a full time studio in Cottage Grove, Oregon.



# Notes

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