



Fiber Therapy

CNCH 2019

Sonoma State University

June 20-23, 2019



Your Next Appointment is Scheduled for

Thursday, June 20, 2019

1:00 pm		Check in to rooms	Cellars Office
2:00 pm	5:00 pm	Conference Check-In	In front of Cellars Office
		After 5:00 p.m. Check-In	Inside Cellars Office
3:00 pm	4:00 pm	AdCon Meeting	Knights Valley, Student Center
5:30 pm	6:00 pm	Dinner	Dining Hall, Student Center **
7:00 pm	9:00 pm	Cocktails / Meet / Greet	3rd Floor, Ballroom A
		Fiber Fashion Show	

** No bags allowed in the Dining Hall

Friday, June 21, 2019

7:45 am	8:15 am	Breakfast	Dining Hall, Student Center **
9:00 am	4:00 pm	Workshops	
11:00 am	5:00 pm	Market Place	2nd Floor, Student Center
12:15 pm	12:45 pm	Lunch	Dining Hall, Student Center **
4:30 pm	5:30 pm	Liaison Meeting	3rd Floor, Ballroom A
5:30 pm	6:00 pm	Dinner	Dining Hall, Student Center **
6:30 pm	8:30 pm	Cocktails	3rd Floor, Ballroom A
7:00 pm	9:00 pm	CNCH General Meeting	3rd Floor, Ballroom A
		Keynote Address	
		Dessert and Coffee	
		Lillian Whipple's Gallery	
		Silent Auction Opens	

Saturday, June 22, 2019

7:45 am	8:15 am	Breakfast	Dining Hall, Student Center **
9:00 am	4:00 pm	Workshops	
11:00 am	5:00 pm	Market Place	2nd Floor, Student Center
12:15 pm	12:45 pm	Lunch	Dining Hall, Student Center **
5:30 pm	6:00 pm	Dinner	Dining Hall, Student Center **
6:30 pm	8:30 pm	Cocktails	3rd Floor, Ballroom A
		Dessert and Coffee	
8:00 pm		Close Silent Auction	3rd Floor, Ballroom A
7:30 pm	9:00 pm	Workshop Walkabout	

Sunday, June 23, 2019

7:45 am	8:15 am	Breakfast	Dining Hall, Student Center **
7:45 am	11:00 am	Checkout - you may want to check out prior class	
9:00 am	12:00 pm	Workshops	
12:15 pm	12:45 pm	Lunch	Dining Hall, Student Center **
12:00 pm	1:00 pm	Clear out of classroom	

Departure - See you in 2020!

Welcome

The CNCH 2019 Conference committee welcomes you to FIBER THERAPY. Conceived following the devastating fires in Northern California (and CNCH Area 5), the committee is made up of members of the CNCH Advisory Council (AdCon).

Over the past few years we have heard your requests to select new venues, less expensive venues, and your many other ideas for variations to the annual conference. Sonoma State University provides the venue and cost reduction. You provide your talents, your creativity, your minds open to new challenges and the wonderful camaraderie of fellow "fiberists."

Please join us for what we know will be another memorable conference.

Suzanne, Joan, Jen, Erin, Elizabeth and Carol

Conference Committee

Chair	CNCH Advisory Council
Secretary	Erin Maclean - advisory@cnch.org
Treasurer	Suzanne Woodhead - woodcats@sbcglobal.net
Registrar	Jennifer de Jung - cnch2019reg@gmail.com
Volunteers	Carol Marsh - basilindigo.cm@gmail.com
Programs	Joan Near - nearfiberarts@gmail.com
Publications	Elizabeth Cavasso - ecavasso@gmail.com
Facilities	Suzanne Woodhead
Liaison Luncheon	Suzanne Woodhead and Joan Near



L to R: Suzanne, Joan, Jen, Big Mouth Fish, Erin, Elizabeth, and Carol

Venue

Sonoma State University is located in Rohnert Park, California, just south of Santa Rosa and north of Petaluma off Highway 101. This beautiful campus provides lodging, meeting rooms, class rooms and meals for a variety of conferences when classes are not in session.

Lodging for this conference will be in the Sauvignon Village. Each bedroom in a four-bedroom suite has its own bathroom and the suite includes a kitchen and living area. Sheets, blankets, and towels are provided. Kitchen utensils are not so bring your cup and beverage maker if that coffee or tea is at the top of your list of early morning therapies. Likewise, if you have other beverage wants or snack foods, please bring them with you. Go to: <http://web.sonoma.edu/housing/villages/> for a look at the Village. If you have a need, request a ground floor room when you register on RegFox. You will also have an opportunity to name your room mate. You may choose to identify others with whom you want to share your suite and the registrar will group to the extent your room choice (double or single) and availability allows. You will be issued a keycard which opens both your suite and your room.

For a map of the campus go to: <http://www.sonoma.edu/maps>



Meals

When you register, you will have an opportunity to note your meal requirements and a wide variety of preferences. The University Culinary Services will determine meal choices based on your input. Go to: <http://web.sonoma.edu/ces/catering/ucs.html> to see a range of foods that may be available. Also, your keycard will only allow you enter the dining area in the specific time period noted on the schedule.

Bags, packs and purses are not allowed in the dining area. You may carry a **FIRST AID KIT** (aka Tiny Purse) the size of a quart size plastic baggie for your lip balm, keys, cell phone. No food or drinks may be brought into or taken away from the dining area.

Conference Registration

Options for registration: Full registration includes workshop, lodging, parking, and meals. Companion registration includes lodging, parking, and meals. There is also an Earlier Bird discount, a guild member discount (an incentive to join a guild if you are not already a member of one of the many affiliated guilds under the CNCH umbrella) and the choice of a double or single room. The parking permit code will be provided to participants the first week of June 2019.

All registrations include lodging and meals from dinner on Thursday, June 20, to lunch on Sunday, June 23, at Sonoma State University in Rohnert Park, California. The registration platform will be RegFox. Details on the link will be available on the www.cnch.org website later in 2018. Check there as well for an updated copy of this booklet.

Registrar contact: CNCH2019reg@gmail.com

Registration dates:

January 15 @ 9:00 am to March 15, 2019	Earlier Bird Registration
March 16 to May 26, 2019	Later Bird Registration
May 27 to June 15, 2019	Limited registration available
May 29, 2019 by 12:00 pm *	Deadline for refund (minus \$50)

Rates	CNCH affiliate Guild member Double room	CNCH affiliate Guild member Single room	No CNCH affiliate Guild membership Double room	No CNCH affiliate Guild membership Single room
Earlier Bird	\$635	\$685	\$665	\$715
Later Bird	\$670	\$720	\$700	\$750
Companion	\$340	\$390		

Please Note

Class registrations are limited to 210 participants.

There is limited space for companions so Earlier Bird registration is encouraged. If you will be joining a guild, please do so before January 15, 2019.

* Sorry, No refunds after May 29th by 12:00 pm due to vendor ordering and purchasing deadlines.

Angels and Therapy Aides

When you register, you will have an opportunity to sign up as one of the 14 Classroom Angels, assisting the instructor of your chosen workshop.

Therapy Aides (volunteers) will also be asked to volunteer for a variety of short term tasks:

- Silent auction setup
- Silent auction sitters
- Classroom and equipment setup
- Registration
- Facilities cleanup/checkout (big room and classrooms)
- Classroom sitters for the Workshop Walkabout
- Travel volunteers for instructors (airport shuttles)

Please consider doing at least one of these tasks. The more hands that can pitch in - the shorter the time commitment. Our volunteer coordinator is Carol Marsh: basilindigo.cm@gmail.com

CNCH 2019

Name: _____
Address: _____
Date: _____

R_x "Volunteering is
good for your mind
and body..." *

Refill 24 times per year
Dr. Angelo MD

* helpguide.org

Meet and Greet Fiber Fashion Show

You are invited to wear or bring your handmade fashions and objects for an informal show-n-tell at the Meet and Greet scheduled for Thursday, June 20.

Keynote Speaker

Lillian Whipple

Lillian began weaving in 1971. Her first weaving class was at Sunset Weaves in the Sunset District of San Francisco. She continued to study weaving and received a Master's Certificate from the Handweavers' Guild of America (HGA) in "By a Fine Silk Thread."

Her main interest is weaving with fine silk thread in complex structures for clothing, small art pieces and small pieces for note cards. Her weaving is done on a 24-shaft computer aided loom. She has received many awards for her weaving.



CNCH Grant Fundraiser - The Pat Funke Memorial Silent Auction

We all know that weaving, spinning and other related activities can be very therapeutic. The ways that this is so vary from person to person, and are as different as the many shades of green. They may be associated with something to be worn, or some tool or devise that may be used to relax or restore.

Frequently this item is related to a specific color that has a special property that one responds to. For many that color is green. It is thought by some to be the most common color in the world, and ranks high in the number of hues in it's family. It can affect one in different ways by relaxing anxieties or inspiring hope and renewal.

This year we would like you to make something that is therapeutic to you. Bring your item with you when you come to conference. Include a card that tells why you chose this item and how it helps you.

Pat Funke was chairing this fundraiser for CNCH 2019, as she has done for many fundraisers in the past. We miss her and wish to honor her memory by declaring this fundraiser in her name. For information about Pat's life, visit <https://www.forevermissed.com/patricia-a-funke/#about>

The Redwood Guild of Fiber Arts has consented to lead the grant fundraising efforts for CNCH 2019. Those who are unable to attend the conference and wish to donate items may send them before June 1, 2019, to Julie Barbic at 9015 Poplar Avenue, Cotati, California 94931. You can reach Julie at 707-795-1690.

You may submit more than one item. Feel free to include a bit of green if you like.

Thank you for your generosity.

CNCH Grant

Conference Grant Information and Requirements

1. To be eligible for the grant, the applicant must be a member in good standing of a guild which is a member of CNCH, Inc. Applicant must not have been awarded this grant in the past five years.
2. Five \$350 grants are available for the CNCH 2019 Conference, one for each Area.
3. The grant committee consists of at least three members from the CNCH Advisory Council. The committee does not have access to applicants' names.
4. Applications will be available on the website, www.cnch.org, from guild liaisons, or by contacting the CNCH Administrative Assistant, Erin Maclean, advisory@CNCH.org or P.O. Box 191119, Sacramento, CA 95819-1119.
5. Awards are not made on the basis of financial need. The applicant will describe the applicant's fiber interests and the applicant's reason for wanting to attend the CNCH 2019 Conference. Selection will be based on the applicant's personal goals and how they plan to share their experience with their guild.
6. Applications are due by December 1, 2018. The grant committee will make its selections for the awards by January 3, 2019. Applicants should register online and each recipient will be sent a check from CNCH, Inc. once registration and guild membership is confirmed.
7. If the recipient is unable to attend the CNCH 2019 Conference for any reason, the recipient needs to notify the CNCH committee as early as possible for the committee to be able to award the grant to another individual, if time allows. Regardless, if the recipient does not attend the conference, the money must be returned to CNCH, Inc.

FIRST AID KIT

aka Tiny Purse Contest

Here is a creative opportunity to consider... make your own FIRST AID KIT aka Tiny Purse to carry necessities into the dining hall. It must fit inside a closed 6" x 9" one quart ziplock baggie and can have anything from a handle to a cross body strap for that hands-free experience. You get to be the judge and will vote for your favorite kits/purses. Prizes to be awarded at breakfast on Sunday June 23.



Vendor - Carolina Homespun

Retail Therapy!

Based in San Francisco, Carolina Homespun travels nationwide to bring goods to gatherings and conferences, for spinners, weavers, braiders, knitters, and much more. Morgaine, owner of Carolina Homespun, knows the classes offered, and will be prepared with what you need (or just want, or can't live without) throughout the conference.

Quirky Tapestry: Exploring the Eccentric Wedge Weave

A Workshop with Deborah Corsini

Skill level: Tapestry weavers with some experience: be able to warp a loom and know basic tapestry techniques.

Materials Fee: \$2

Bold graphic line, zigzag stripes and scalloped selvages are striking characteristics of wedge weave. Instead of weaving perpendicular to the warp, as is usual for tapestry, wedge weave is an eccentric weaving technique where the wefts are woven at an angle to the warp.

Participants will learn the unique characteristics, basic techniques, and design possibilities to create dynamic and graphic wedge weave tapestries. The workshop includes a variety of approaches to eccentric weaving, combining tapestry with wedge weave, slit techniques, curves, and unusual materials. This is a focused technique of tapestry. The weaving is at an angle to the warp and the wefts are packed in with a hand beater. The primary goal of this workshop is for participants to understand the basic technical considerations in using eccentric weaves and to encourage individual artistic exploration of wedge weave. Participants will be inspired to continue their own journey with the techniques.



Participants create a sampler or small tapestry by incorporating various wedge weave techniques and styles and move beyond the expected. Most of the class time is spent weaving and experimenting with different approaches to eccentric weaves. Weaving time is interspersed with brief lectures on design, color, and finishing. The instructor encourages experimentation, creativity and exploration of the techniques.

Two PowerPoint presentations break up the workshop and look at the history of Navajo wedge weave and its current renaissance by contemporary weavers.

Participants to bring: Pre-warped loom with warp 10" to 15" and sett at 6 or 8 epi depending on the warp and the chosen wefts. Weft yarns in a variety of colors including contrasting values of light and dark. I prefer wool and recommend Swedish Matt Garn, available at: <http://www.glimakrausa.com/cotton-warp-seine-twine>, Paternayan yarns, handspun, some mill ends or other tapestry yarns. Unusual materials for experimentation (if desired) like string, hemp, paper, tapestry beater or fork (metal not plastic), scissors, tape measure, tapestry bobbins (if you normally use them), tapestry needle, notebook /sketch book, and some drawing materials for quick designing.



Deborah Corsini has pursued a lifelong passion for weaving. Known for her wedge weave tapestries, her work is exhibited internationally and is included in U.S. Embassies and in private and corporate collections. She teaches an ongoing tapestry class at City College of San Francisco and is an advocate of contemporary fiber art.

Collage to Cartoon

A Workshop with Molly Elkind

Skill level: Basic understanding of tapestry technique, not a class in beginning tapestry weaving

Materials Fee: \$10 for handouts and use of supplies

Discover how collage can generate lots of spontaneous designs for tapestry. Investigate what makes a good design and how to translate a collage's colors, textures and lines into a weave-able cartoon for tapestry. Do hands-on collage and design work, and leave the class ready to weave.



Participants to bring: Blank paper or sketchbook (at least 8 1/2" x 11"), colored paper or old magazines in a variety of colors and textures, scissors, glue stick, markers and/or colored pencils, and vellum or tracing paper. Optional: participants may bring a small warped loom, weft yarn, and usual tapestry tools.

Molly Elkind has a Master's Degree in Fine Art with a focus on fiber and over 25 years' experience making fiber art in various mediums, ranging from weaving to quilting, collage, bead embroidery, paper-making, and mixed media work. She has over 30 years' experience teaching participants of all ages. Her passion is sharing her expertise to help other fiber artists become better and more confident makers in their own favorite medium.



Punch Needle Rug Hooking

A Workshop with Lolly Golden and Ellen Steiger

Skill level: Beginner

Materials Fee: \$125 to \$250 depending on kit choice

Have you ever looked at your stash of yarn and wondered what you could do with it all? My sister and I would love to teach you a way to do that in our beginning Punch Needle Rug Hooking class. We will have several projects for you to choose from that will show you the easy way the Oxford Punch Needle can be used for all sizes of yarn to create different effects. You will learn everything you need to know to finish your project.



Participants to bring: You can choose one of our kits to make a pillow, or chair pad, or small rug. Kits will range from \$125 to \$250 and will need to be chosen before class so we can dye your wool to order. These kits will include everything you need to complete the project except the needle and frame. The needle is \$32 and the handmade frame is \$150, or both can be rented to use for the class for \$30.

Ellen Steiger and Lolly Golden are sisters who live among the redwoods in Ben Lomond, California. "Needles in the Nest" is the name of their studio for classes and supplies. Their hand dyed yarn is made in the dye kitchen to use in many of their original designs. They are Certified Oxford Punch Needle Rug Hooking teachers and belong to ATHA, Peninsula Rug Hooking Guild, and Wine Country Rug hooking guild in the area. "We invite you to come by and see us if you are in Santa Cruz area."



Spinning the Three Leicesters

A Workshop with Kate Larson

Skill level: Ability to spin and ply a basic yarn

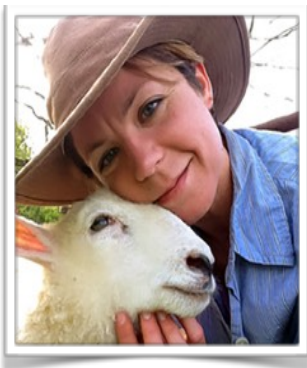
Materials Fee: \$30

Bluefaced Leicester, Border Leicester, and Leicester Longwool sheep all share a deep history, but have become very different breeds. Longwool fleeces create versatile yarns that can be used for the finest, lustrous lace or durable, hardwearing cloth. Kate will share her experiences in raising Leicesters to help you know what to look for in these special fleeces—and what to avoid. Learn how the breeds developed and diverged, and what types of fiber preparation, spinning methods, and yarn designs will make these fibers sing.



Participants to bring: A spindle or working wheel, extra bobbins, and lazy kate. You will need handcards for this class - some will be available to borrow. Materials fee includes: Loads of fibers, handouts, and recordkeeping materials.

Kate Larson loves using fiber arts as a bridge between her passions for art and agriculture. Her fiber journey has led her to a degree in soil chemistry, travels through northern Europe in search of textile traditions, and back to the farm where her family has lived for six generations. She keeps an ever-growing flock of Border Leicester sheep and teaches handspinning and knitting regularly in central Indiana and around the country. Kate is the author of *The Practical Spinner's Guide: Wool* (Interweave, 2015) and several videos, including *How to Make Yarn to Knit* (Interweave, 2016). Her articles and designs have appeared in *Spin-Off Magazine*, *Jane Austen Knits*, *Enchanted Knits*, *Knitting Sweaters from Around the World*, and more. Follow her woolly adventures at <https://www.katelarsontextiles.com>



Tablet Weaving: The Vacant Hole

A Workshop with Kris Leet

Skill level: Intermediate to advanced

Materials Fee: \$20

Using fewer than four threads per tablet, a technique dating back to the Hallstatt culture (c. 1500 BCE), allows the weaver more flexibility in design, produces a less bulky band, and requires that the weaver have a good working knowledge of how tablet weaving works. In this workshop we will survey the range of vacant-hole techniques historically available to the weaver, examine the variables which control tablet weaving, and weave both a three-thread and a two thread sample band. We will also discuss and practice both warping and drafting for the two techniques. Participants will receive an extensive handout, including information on many of the techniques surveyed. Participants should already be familiar with tablet weaving, having independently woven a number of bands in at least two different techniques. Any questions or concerns about a participant's preparedness for taking this workshop should be directed to caldera@olympus.net



We will be working in the backstrap method. If you have a portable warp-weighted tablet weaving loom, feel free to bring it. Due to the differences between historical and modern tablet weaving please do not bring an inkle loom. If you have concerns about weaving backstrap, feel free to contact me at the above address.

Participants to bring: Scissors, a belt long enough to go loosely around the hips, a shuttle and a beater (or combination), and a magnetic board with magnets to hold drafts. The instructor will provide tablets, thread, and other required supplies.

Kris Leet has been tablet weaving and teaching for over 40 years. Her current passion is with Iron Age and Medieval tablet woven bands, especially those created using less than four threads per tablet. She is co-author, of *The Willful Pursuit of Complexity*, focusing on the Icelandic Vacant-Hole technique.



Project Colorway, for Weavers Who Would Rather Die Than Dye

A Workshop with Ruby Leslie

Skill level: Beginner thru advanced

Materials Fee: \$65

Learning how to blend color while working with already dyed yarn is different than learning how to dye specific hues. This is a hands-on approach to learning how to increase your color range when dealing with a finite number of yarn color choices.

A variety of off-loom exercises using Ruby's basic approach to color theory and optical blending, together with a complete color line of Tencel yarn will help train your eye to see color and value and begin to understand how to incorporate design and color principles into woven structure.

This is an ideal workshop for weavers who feel lost designing with color and/or want to break out of their color comfort zones.

Anyone who has previously taken a color workshop or seminar with me will find new information, in a new format in this class.



Ruby will demonstrate her method for winding warps with multiple colors without using a paddle and how to design color wrappings that translate into realistic, usable warps. She'll share an extensive collection of samples for her production line of scarves that document her evolving approach to color design. This progression led to the development of a practical approach to color theory as applied to weaving and a process for designing swatches for *Handwoven* magazine's 'Color Forecast' series that is applicable for all fiber artists.

Participants to bring: Basic seminar supplies: notebook, pens, fine point sharpie, scissors, and glue. Bring a project that's giving you fits, or yarn that you'd like help incorporating into a design.

Items included in materials fee: Embroidery floss cards pre-wound with 8/2 tencel yarn in 40 colors, Color-aid paper, mat board, and workshop booklet.



Ruby Leslie is a full-time weaver and studio artist in northern Vermont, designing handwovens as Ruby Charuby Weavings. Using commercial yarn, Ruby has developed techniques for creating stunning textiles that appear custom-dyed or hand-painted. Designing swatches for *Handwoven* magazine's 'Color Forecast' series, and her deep-rooted enthusiasm for sampling and experimenting led to the development of her classes. Ruby has taught above the Arctic Circle in northern Norway and Greenland, at Convergences, regional conferences and guilds throughout the U.S. She was one of three weaver/designer teams invited by the Handweavers Guild of America to create a collaborative runway ensemble for the second Design Fashion Challenge at Convergence 2010 in Albuquerque,

NM. The rhythms of her looms inspired her children to produce a rap music video "Getya Loom Goin" for their "Ma, the Weava" <http://www.youtube.com/user/WFLLTV>

The Intentional Spinning

A Workshop with Judith MacKenzie

Skill level: Must be able to spin a continuous thread

Materials Fee: \$30

This workshop is about getting what you want from your wheel, not just getting what your wheel is willing to give you. We'll look at the strengths and weaknesses of different wheel types and how to adjust and maintain them to have a good working relationship with them.



We'll then look at different methods of spinning and how they affect the yarn we make. We'll study different yarn structures -- singles, plies, cables, compound cables, boucles, encasements -- and look at their strengths and weaknesses.

When we have some new ideas about yarn structure, we'll study fiber choices and how they influence the yarn we spin. We will spin a variety of lovely fibers, including silk, alpaca, mohair, yak and cashmere. We'll learn what it takes to make several great sweater yarns, lace yarns, and good sock yarns. We'll make a variety of interesting weaving yarns, both for warp and weft. This class should leave you spinning with good structures firmly in place and many new yarns to dream about.

Participants to bring: Spinning wheel and all its parts - even the ones you don't use, extra bobbins, a ball winder and a swift if you have them, niddy-noddy, lazy-kate, measuring tape and a variety of knitting needles in the range you like to work with. Bring patterns or pictures of projects that interest you. Mini combs, dog brush, or flicker and hand cards if you have them and a notebook and pen.



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, Piecework and Interweave Knits magazines. She has 10 DVDs, and 3 books published on spinning: *Teach Yourself Handspinning*, *The Intentional Spinner* and *Rare Luxury Fibers*. She lives happily ever after on the wild northwest coast of America.

Wicker Weave Basket - "Eleanor"

A Workshop with Jerry Maxey

Skill level: Beginner with some crafting experience of any kind

Materials Fee: \$95

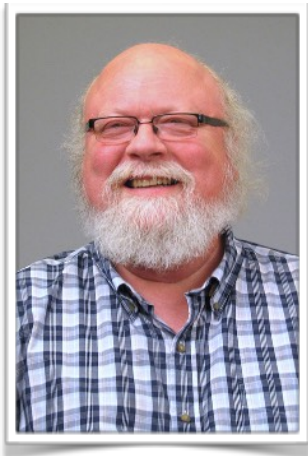
The proposed basket, "Eleanor", will have a lathe turned hardwood base and be constructed of dyed rattan, seagrass, and waxed cotton, approximately 12" tall by 8" in diameter. Participants will learn various wicker weave techniques including five rod wale, four rod wale, and weaving "hills" to change the shape. Changing the patterns on the basket by varying the relationship between the number of weavers and the number of spokes will be explored.

Each workshop participant will receive a kit with all of the materials listed above needed to complete the project, with written instructions, and a full page picture of the completed piece. Most or all participants should be able to complete the project in the 2.5 days allotted.

Participants to bring: Reed cutting shears, awl, long nose pliers, spray bottle, and a water tub for soaking reed.

In his early thirties Jerry Maxey found himself living in a small apartment in a new city where, for the first time, he had no access to a workshop. Desperate for something to make, he tried drawing, writing, cross-stitch, sewing, but nothing was satisfactory. Then a weaver friend gave him a couple of books with basket patterns. Only a few hand tools were required and no workshop was needed. Jerry made a couple of baskets and he became obsessed.

For the first few years, his materials were limited to dyed rattan and sea grass. Jerry worked to find ways to make each basket unique. He got access to a wood shop and began to make baskets with wooden bases, then later with wooden rims and rings. The characteristics of the wood inspire the form of the basket. The basket's rim and base usually come from the same log. Jerry loves taking rescued firewood and transforming it into art.



Jerry does not draw or write down the patterns in advance, but has a clear picture in his mind how each piece might turn out. Each piece he make is a sketch for the next piece and the patterns evolve over time. Sometimes he will repeat a particular pattern or construction, but no two works are ever quite alike.



Color and Design in Huck Lace Towels

A Workshop with Rosalie Nielson

Skill level: Advanced beginner to advanced

Materials Fee: \$20

The structure of Huck Lace provides a treasure trove of design for weavers. It is a shaft-efficient weave structure where an 8-shaft loom can produce six blocks of design; and a 4-shaft loom can produce a myriad of different ways to combine textures of warp/weft floats with plain weave.

Weavers will learn how “blocks” or units of huck lace are threaded on four and eight shafts, and how they can be combined to expand design possibilities. Discussions will focus on converting a profile draft into a threading and treadling, and how literally thousands of designs can be created within a single threading by changing the tie-up.

During the Design Session, participants will use Design Pages and Transparent Overlays from Neilson’s *An Exaltation of Blocks*, to explore thousands of design possibilities for 6-block Huck Lace. Participants will draw their favorite patterns onto graph paper and learn how to use a Transparent Template Overlay to determine the tie-up of each pattern. The coil bound handbook includes drafts and envelopes containing the Design Pages and Transparencies.

The Towel Project consists of three sections of Huck Lace, each a different color, separated by plain weave. The 16 ¼” wide project is suitable for 18+” wide looms. For looms that are less than 18” wide, the stripes of plain weave are narrower, yielding an overall width of 15 1/3”. Warping instructions will be sent via email upon registration.

Participants to bring: Pre-warped 4 or 8-shaft loom, 8/2 unmercerized cotton in four colors, 6 or 12 dent reed (3 ends/dent in 6 dent reed, or alternate 3 – 2 ends in 12 dent reed), threading and reed hook, tape measure, scissors, calculator, tapestry needle, boat shuttle with four different colored bobbins (same as colors in warp), graph paper (4 squares per inch, NOT 5 or 8 per inch), #2 pencils for block designs and eraser (colored pens optional), paper for note taking, weights for warp repairs, and masking tape.



Weavers may tie their warps to the cloth beam or can loosely tie the warp in front of the reed to learn a “lashing on” technique. For lashing-on bring 10 yards of cotton or linen cord, cotton rag strips or other heavier yarn to “open-out” knots prior to weaving. I use the equivalent of 6 strands of 3/2 cotton. Bring 4-6 yards – enough for 4 to 6 shed openings.

Rosalie Nielson has woven for forty years. She is the author of *An Exaltation of Blocks*, a seminal contribution to weaving design resources. She’s internationally known for her warp-faced rep weaving and kumihimo braiding. Her rep wall hangings have been exhibited nationally and internationally. She has written articles for *Shuttle, Spindle and Dyepot*, *Handwoven*, *Weavers’* magazines, and the Braid Society’s journal *Strands*.

Bengala Mud Dyeing

A Workshop with Chaiki O'Brien

Skill level: Beginner

Materials Fee: \$40 (silk scarf and dyestuffs for 3 days). Additional fees depending on weight of added dye goods.

Day 1 - Natural Japanese dye - Bengala dyes are made from soil, environmentally safe, and fun to use. Everyone will learn about the history and cultural significance of this unique dye as well as introduction to over a dozen colors. Dyes contain rubber latex, so if you have latex allergy, this is not a good class for you.

Prep for Earth Color Project - Dry soil from your garden/yard under the sun.

Introducing colors - Free-style techniques using rubber bands, folding, knotting, twisting the material... Be creative! When you finish, you feel like you're opening up an unexpected present!

Kaleidoscope technique - Learn how to fold to make a kaleidoscope design with a square yard cotton muslin

Day 2 - Earth Color Project - Let's make our own dye from your garden/yard! Making dyes and dye the material (cotton fabric, t-shirt, other wearables).

Itajime (clamp) Shibori Technique - Dye a silk scarf. There will be many sets of clamps to choose from.

Day 3 - Embellishing Dyed Materials - Stenciling and over dyeing. If there is extra time, participants are encouraged to experiment.

Participants to bring: Soil from your garden / yard, cotton fabric, t-shirt(s) and other wearables to dye.



I am a Bengala dye/teaching artist and Taiko performer/instructor, which has provided me with many great opportunities to connect with new people and communities. I moved to Minnesota, USA. from Japan 11 years ago. I did not know anybody except for my husband's family. I started working at a Montessori preschool to gain work experience, make connections with others, and learn English from the pre-schoolers.

Nantucket Baskets - An American Tradition

A Workshop with Joni-Dee and David Ross

Skill level: Beginner to advanced

Materials Fee: Estimated \$200 to \$300

Participants will make a Nantucket Basket that is tailor-made to their level of experience and desires. This workshop will include demonstrations of every skill needed to complete your unique Nantucket Basket.

A wide range of baskets are offered from beginner baskets to advanced baskets. After signing up for our workshop, visit our HNCB website: www.handmadencbaskets.com and view all available class basket projects. The 7th button from the top left will take you to "View Basket Projects". You may choose one (1) basket or several baskets as long as the hours to make the basket(s) add up to 15 total hours. If this is your first basket, please look at the round baskets. If you are an intermediate to advanced NANTUCKET weaver, please contact us if your dream basket exceeds 15 hours. We will discuss the availability of your basket choice.

After submitting your basket choices to us, we will contact you to customize your basket. You will be able to choose cane weavers in a variety of sizes, cane or hardwood staves, and variety of wood choices.

Material costs vary depending upon the basket(s) that you select. You will know the cost of your basket(s) before class.

In 1989, Joni-Dee was signed up for a basket class at the community college in Rocky Mount, North Carolina. She was addicted immediately and to this day can still remember the thrill and excitement of weaving her first basket.

Today, Joni-Dee teaches in her studio in Summerfield, North Carolina and has published over 100 patterns. She teaches private guilds/groups and state conventions throughout the USA. She and David are developing their own line of baskets.



Joni-Dee has published a book on how to make Nantucket Baskets, with Denise Bendelewski, entitled "The Nuts and Bolts of Nantucket Baskets."

David Ross is the principal woodworker for Handmade North Carolina Baskets, including many of Joni-Dee's basket bases, Nantucket molds, and other parts. David also produces many non-basket related items including furniture and custom cradle stands for the Nantucket cradle.



Fashionable Fabric - The Felted Vest

A Workshop with Leslie Samson

Skill level: No previous experience necessary

Materials Fee: \$40

You can be a fabric designer. In this class you will quickly create yardage of your own design that drapes beautifully and is exquisitely soft. Your fabric will be stable and strong.

Day 1 - We will discuss felting options, density, shrinkage allowances and construction techniques. You will select from an assortment of pre-dyed prime quality wool batting to design and create your own silk laminated yardage. The class offers methods for constructing felted collars, hems, hard felted buttons and the easiest pockets ever. A technique offered in this class is 'cracked felt'. It creates a unique texture that is particularly exciting when used as a collar.

Day 2 - We will tailor and transform your yardage into a garment you can wear home. Felted yardage is a true joy to sew. It does not slip. It behaves and feels wonderful in your hands as you work it.

Once you assemble the basic pieces it is time to embellish your garment with dry techniques using felting needles. You will also learn how to form felted button holes which can either disappear into your fabric or be highlighted as design elements of their own. Because we are creating a laminated fabric, your vest will be lined with silk. You will enjoy making a garment that is both artful and practical.

Participants to bring: A simple pattern in your size within your sewing abilities that will assemble more quickly than a pattern with many jigsaw puzzle-like elements. Sewing machine that you are familiar with and functions well, iron, quality fabric scissors and small, sharp detail scissors. Pack a tape measure, plenty of pins, needles, a selection of threads and three large, old towels. Everything else is provided.

Leslie Samson earned her Bachelor of Fine Arts and graduate studies in gold and silver smithing. She brings her jeweler's precision to fine felt making.



Leslie is a co-author of a reference book on angora rabbit care and fibre titled *Completely Angora*. She has kept angoras for 40 years while living gently on her land in Ontario, Canada. Border Collies and waterfowl share her life on a "duck and bunny farm".

She has written articles for several magazines including *Spin-Off*. She has been featured on television shows *Town and Country*, *Linda MacPhee Workshop*, and *Country Woman* magazine.

Leslie has taught classes and shown her work across the USA and Canada as well as Japan, Germany, France and Scotland. Her work was featured in the Kent State Fashion Museum Entangled Exhibit.

Saori Weaving Techniques

A Workshop with Jill Sanders

Skill level: All abilities are welcome. Participants need to know weaving fundamentals such as dressing a loom.

Materials Fee: \$30

In this workshop we will explore different hands on Saori weaving techniques for two harness looms. Participants will practice letting go and not fearing mistakes, finding their true selves through weaving... Saori techniques are fun and offer new ways ways to stretch your imagination using plain weave techniques beyond the prescribed repetitive threading drafts of multi harness looms. You will also learn how selvages can be creative ... no selvage police!

Participants to bring: Pre-warped table or floor loom with 12" to 24" in the reed. Rigid heddle looms are fine. Make sure the warp is dark colored, i.e. black, brown or navy. The warp can be cotton or wool. Avoid fine threads, an 8/2 cotton warp set at 10 or 12 epi is good. Thread the loom in tabby (plain weave). A variety of yarns (wool, cotton, or other fibers), bobbins, and boat or stick shuttles.

Three different models of warped Saori looms will available for participants to try. In addition, on a first come first served basis, there will be 3 warped Saori looms available to rent for \$110. Contact the instructor prior to the conference to reserve a rental loom. Some bobbins and boat shuttles will be available, along with built in Saori bobbin winders.

I will demonstrate how unique warping equipment pertains to the Saori free weaving concepts. You will learn how to thread and beam on away from the loom without hurting your back, as well as other specialized techniques. A class assistant will also be available to help participants.



Jill Nickolene Sanders is internationally recognized as a wearable art handwoven fiber artist, teacher, mother, grandmother, and owner of Saori Santa Cruz weaving / fiber studio for 9 years. She weaves, spins, dyes, designs/sews and teaches in her studio in the coastal redwood mountains of California. Jill sells artisan garments through her registered and certified SAORI Studio, and is an authorized retailer for Louet, Spinolution, Ashford, and Clemes & Clemes spinning equipment from her Etsy shop.

Esty: <https://www.etsy.com/shop/saorisantacruz>

Studio: <http://www.saorisantacruz.com>

Ravelry ID: nickolena

Instagram: saorisantacruz



Polychrome Crackle: Color Kaleidoscope

A Workshop with Susan Wilson

Skill level: Intermediate

Materials Fee: None

Crackle is a versatile weave structure that is ideal for color exploration. In this workshop you will sample a variety of polychrome treadlings on your own loom. Learn to design drafts, play with blocks, and manipulate colors for exciting results on just four shafts.

Instruction in multi-shaft polychrome crackle is included on the third day. For weavers who have taken my *Classic Crackle & More* workshop, this is an expansion on polychrome concepts from that class and beyond, focusing on independent design techniques and color experimentation.



Participants to bring: 4-shaft loom. Loom preparation instructions and materials list will be provided for distribution to participants well in advance.



Susan Wilson received the HGA Certificate of Excellence in Handweaving, Master Level, in 1990, with a specialty in crackle weave. Her book, *Weave Classic Crackle & More* was published in 2011. She has published articles in *Weaver's*, *Handwoven*, *Shuttle, Spindle, & Dyepot* magazines, and *Complex Weavers Journal*, and her crackle sample was featured on the cover of *A Weaver's Book of 8-Shaft Patterns* edited by Carol Strickler. Susan has lectured and taught workshops throughout the U.S. and at several Convergences and regional conferences. A weaver for nearly 50 years, Susan enjoys pattern weaving, sampling to explore woven structure, and creating household textiles and clothing accessories.

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