

**CNCH**

**Learn by Doing**

CNCH 2023

August 3-6, 2023

Cal Poly San Luis Obispo, Ca

**Learn  
by  
Doing**

# **Welcome to CNCH 2023 Cal Poly, San Luis Obispo, California**

Welcome to CNCH 2023, our 70th annual Conference of Northern California Handweavers, at Cal Poly, in beautiful San Luis Obispo, California. Those who attend CNCH 2023 will have an opportunity to choose from a wide variety of weaving, spinning and other fiber arts classes on the campus.



## **Committee Members and Contact Information**

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**Gracie and Riley Hewitt** Chief Guard Dogs, bark bark bark

# Fact Sheet

## CNCH San Luis Obispo

### August 3-6, 2023

#### Registration:

Contact: [lee.reg2023@gmail.com](mailto:lee.reg2023@gmail.com)

Opens:

April 29, 2023 at 9:00 am.

Closes:

July 9, 2023 at 5:00 pm.

#### Early Bird registration:

April 29, 9:00 am to June 10, 2023, 5:00 pm.

\$475 CNCH guild members.

\$505 non-CNCH guild members.

#### Late Registration:

After June 10, 2023, 5:00pm

\$505 CNCH guild members,

\$535 non-CNCH guild members.

#### Registration closes:

July 9, 2023, 5:00 pm.

Registration includes 15-hour workshop, BBQ, and Reception.

#### Cancellation Fee: \$100.

Last day to cancel for refund: June 20, 2023

Events only: BBQ and Reception  
\$50

Lodging \$395. (Suitemate request will be accommodated if possible).

#### Housing:

Optional apartment-style housing will be available at the Poly Canyon Village on the Cal Poly campus. Each apartment includes living room/common rooms and kitchen facilities in addition to four bedrooms with one single bed each and two bathrooms.

The cost will be \$395 per person for the three nights of Thursday, Friday, and Saturday. **To view the apartment-style housing, please visit Cal Poly's website, but please note that the beds will be lowered for conference registrants.**

Poly Canyon Village Apartments-University Housing-Cal Poly, San Luis Obispo. Visit: [Poly Canyon Village](#)

On-campus housing is entirely optional. Conference registrants also may commute from home, rent a local hotel room or a vacation rental - the choice is yours.



Photo-Barbara Schneiderhan

**Meals:**

With the exception of the Friday night barbeque and Saturday night reception, no other meals are included in the cost of registration or housing. Optional Meal Plans may be purchased for \$95 per person and will cover the cost of other meals in Cal Poly's Vista Grande complex during the conference. Those who do not purchase a Meal Plan may purchase ala carte food on campus or elsewhere in the San Luis Obispo area.

For more information about dining facilities in the Vista Grande complex on the Cal Poly campus, please view: [Cal Poly's Vista Grande Dining Opens with Seven Dining Venues, Neighborhood Market - Cal Poly News, Cal Poly San Luis Obispo](#)

[Cal Poly Campus Dining Virtual Tour 2022-YouTube](#)

**Schedule:**

Workshops will be held during the day on Friday, August 4, Saturday, August 5 and until noon on Sunday, August 6.



Photo-Barbara Schneiderhan

The barbeque will be held on Friday evening. A workshop walk-about/reception/informal fashion show will be held on Saturday evening. To enter the fashion show, bring a handmade item to show off. It can be any fiber art creation but must be made by you. Pick up an entry badge when you check in, and wear or carry the item as you walk around. At the end of the evening, drop your badge in the box to be entered in a drawing for a wonderful gift basket provided by Del Oro Spinners and Weavers Guild.

**Marketplace:**

Eugene Textile Center will provide a variety of weaving and fiber arts materials and supplies and will have hours at various times throughout the conference. Please visit [Eugene Textile Center](#).



**On-Campus Recreation:**

Those who want to get some fresh air between conference sessions may want to visit the Leaning Pine Arboretum on the Cal Poly Campus. Admission is free of charge. This garden features Mediterranean plants and is open from 8 a.m. until 5 p.m. from Monday through Saturday. Benches and gazebos are available for those who bring a picnic lunch, and restroom facilities are close by in the greenhouse area. For more details, please see [Visiting the Leaning Pine Arboretum - Plant Sciences - Cal Poly, San Luis Obispo](#)



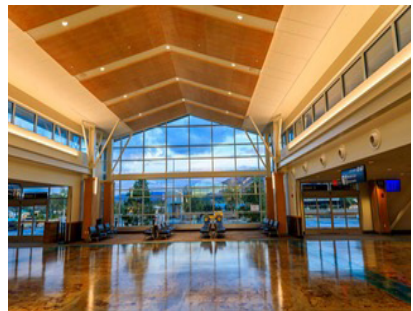
Photo-Yvonne Smith

**Transportation:****By Car:**

San Luis Obispo is located along Highway 101 and lies about half-way between San Francisco and Los Angeles.

**Airlines:**

San Luis Obispo County Regional Airport is served by Alaska Airlines, American Airlines and United Airlines, which provide direct service to Seattle, San Diego, Portland, Phoenix, Dallas/Fort Worth, Denver, San Francisco and Los Angeles. The regional airport is located about 15-20 minutes from the Cal Poly campus. For more information, please visit [Airline Information - San Luis Obispo County Regional Airport](#) Please check with the individual airlines to determine their policies for traveling with oversized luggage, such as weaving and spinning equipment and supplies.



**Train:**

San Luis Obispo also has a train station located about 10 minutes from the Cal Poly campus.

**Amtrak's Coast Starlight**

provides service between San Luis Obispo and Seattle, with 22 stations in between. The Coast Starlight also provides service between San Luis Obispo and Los Angeles, with four stations in between. For more information, please visit:

[Coast Starlight Train | Amtrak.](#)

**Amtrak's Pacific Surfliner**

provides service between San Luis Obispo and San Diego, with 27 stations in between. For more information, please visit: [Pacific Surfliner Train | Amtrak](#)

Please see Amtrak's checked baggage restrictions about traveling with oversized luggage, such as weaving and spinning equipment. Please note that not all stations accept checked baggage, and you might want to check with your local moving or storage company to determine whether there are boxes available for packing your weaving or spinning supplies. For information about Amtrak's checked baggage policies, please view: [Checked Baggage Policy | Amtrak](#)

**Shuttles:**

Information about shuttle service between the San Luis Obispo County Regional Airport, The Amtrak Train Station and Cal Poly will be provided at a later date.

**Other Points of Interest in the San Luis Obispo Area:**

Those traveling to CNCH might consider arriving a few days early - or staying a few days late - to enjoy the many attractions and recreational opportunities in the area. Or, if you are traveling to the conference with a spouse, child or grandchild, there are many things for your companions to do while you are enjoying the conference.

**Hearst Castle:**

Hearst Castle was built over a 26-year period by media mogul William Randolph Hearst and architect Julia Morgan. The four lavish Mediterranean-style homes on the estate contain 165 rooms filled with art and antiquities from around the world. The homes are surrounded by 123 acres of gardens, walkways, and pools. Those who take the Grand Rooms Tour of the first floor of Casa Grande will be able to view a priceless collection of 16th and 17th Century Flemish tapestries. The Mille Fleurs tapestry in the Billiard Room dates to about 1500 and is considered an outstanding example of a “thousand flowers” design. The four huge “Deeds of Scipio Africanus” tapestries that flank the long walls in the Assembly Room date to about 1550 and are four in a series of 10. The remainder of the Scipio tapestries hang in the Louvre in Paris. The 17th Century “Labors of the Months” tapestries that adorn the Morning Room are particularly beautiful. Other tapestries are located throughout the ground floor of Casa Grande. For more information, please visit: [Hearst Castle](#)

**Mission San Luis Obispo de Tolosa:**

The mission in downtown San Luis Obispo was the fifth California mission founded by Father Junipero Serra on September 1, 1772. It was named after Saint Louis of Anjou, Bishop of Toulouse, France. For more information, visit: [Mission San Luis Obispo de Tolosa](#)



Photos-Yvonne Smith



**Wineries:**

San Luis Obispo County is home to more than 200 wineries, many of which produce award-winning wines. The wineries in the cooler climate of the Edna Valley near San Luis Obispo produce lighter wines such as Chardonnays and Pinot Noirs. The wineries in the North County areas of Templeton and Paso Robles produce robust reds, such as Cabernet Sauvignon, Syrah, Zinfandel, and other varieties that thrive in hotter climates. For more information, please see: [Slo Coast Wine](#) and [Paso Wine](#)

**Shopping and Dining in SLO County:**

A wide range of shops and restaurants can be found in downtown San Luis Obispo, along the Embarcadero in Morro Bay, in the beach communities of Pismo Beach and Avila Beach, or in the artist community of Cambria.



Photo-Yvonne Smith

## **Hiking and Mountain Biking in SLO County:**

SLO County is a hiker's dream with hundreds of miles of hiking trails throughout the county. Flat, easy trails can be found along the Estero Bluffs in Cayucos, the Bluff Trail in Montana de Oro State Park, the San Simeon Bay Trail in San Simeon, the Fiscalini Ranch in Cambria, Harmony Headlands north of Cayucos, and the paved Bob Jones Trail in Avila Beach.

Those looking for more strenuous and challenging hikes might want to climb Cerro San Luis or Bishop Peak in San Luis Obispo, or hike along the Panorama Trail or Roller Coaster Trail in the Mission Open Space behind Cal Poly. Some of these trails also are open to mountain bikers. For more information about hiking and mountain biking in San Luis Obispo, please visit: [Hiking](#)

### **Mark your calendars now!**

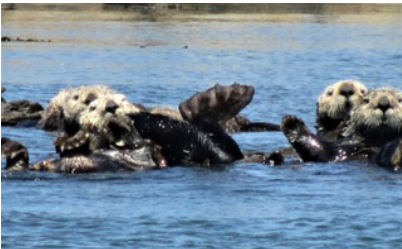
Mark your calendars now for the opening of registration at 9 a.m. on April 29, 2023. You will not want to miss this fabulous conference in one of the most beautiful locations in California



Photos-Yvonne Smith

**Area Beaches:**

Some of the most beautiful and pristine beaches in California are located along the coast of San Luis Obispo County. Whether you want to catch a fish or search for sand dollars along Morro Strand State Beach, rent a kayak in Morro Bay or Avila Beach, view the sea otters and seals near Morro Rock, or just enjoy a great sunset while eating seafood anywhere along the coast, opportunities abound in SLO County.



Photos-Yvonne Smith

# Tentative Schedule

## Time

## Activity

## Location

### Thursday August 3, 2023

2:00 pm to 8:00 pm	Conference check-in	Vista Grande
5:00 pm to 8:00 pm	Dinner	Vista Grande *
8:00 pm to 9:00 pm	Advisory Council Meeting	Vista Grande

### Friday August 4, 2023

7:00 am to 9:00 am	Conference check-in	Vista Grande
7:00 am to 9:00 am	Breakfast	Vista Grande *
9:00 am to 12:00 noon	Morning workshop sessions	Classrooms
10:00 am to TBD	Marketplace Open	TBD
12:00 noon to 1:30 pm	Lunch Break	Vista Grande *
1:30 pm to 4:30 pm	Afternoon workshop sessions	Classrooms
4:30 pm to 5:30 pm	Liaison Meeting	TBD
6:00 pm to 9:00 pm	Barbeque and Social Time	Outside by the dorm

### Saturday August 5, 2023

7:00 am to 9:00 am	Breakfast	Vista Grande *
9:00 am to 12 noon	Morning workshop sessions	Classrooms
10:00 am to TBD	Marketplace Open	TBD
12 noon to 1:30 pm	Lunch Break	Vista Grande *
1:30 pm to 4:30 pm	Afternoon workshop sessions	Classrooms
4:30 pm to 5:30 pm	Workshop Walkabout	Classrooms
5:00 pm to 7:00 pm	Reception with fashion show	TBD
7:00 pm to 8:30 pm	Dinner	Vista Grande*

### Sunday August 6, 2023

7:00 am to 9:00 am	Breakfast	Vista Grande *
7:00 am to 11:00 am	Checkout	Vista Grande
<b>You must checkout prior to 11:00 am</b>		
9:00 am to 12:00 noon	Morning workshop sessions	Classrooms
12:00 noon to 1:00 pm	Clear out classrooms	
12:15 pm	Lunch	Vista Grande *

\* Attendees with meal plan

# Workshops and Instructors

## CNCH 2023

### **Dyeing**

Nancy Finn  
Teresa Ruch  
Graham Keegan

Working Your Way Around the Color Wheel  
Designing and Painting Warps  
Know Madder: Many Roads, Many Reds

### **Sprang**

Carol James

Introduction to Sprang

### **Basketry**

Deb Curtis  
Polly Giacchina

Birch Bark Exploration  
The Enhanced Twined Form

### **Kumihimo**

Shirley Berlin

Japanese Braiding: Make Friends With  
a Marudai

### **Felting**

Flora Carlile-Kovaacs

Felt Your Dreams: Prefelt With Nomadic Designs

### **Tapestry**

Kathe Todd-Hooker

Line and Detail and The Geometry of Tapestry

### **Spinning**

Kate Larson  
Angela Schneider

Vibrant: Blending and Spinning For Color Effects  
The Short and Long of Spinning

### **Weaving**

Jennifer Moore  
Joanne Hall  
Robyn Spady  
Jannie Taylor  
Inge Dam

Double Rainbow  
Swedish Art Weaves  
A Parallel Threading is a Weaver's Playground  
A Survey of Loom Controlled Lace  
Tablet Band Incorporated Into Fabric: Make a  
Unique Fabric For a Small Bag

## **Classes and Instructors**

### **Weaving:**

All weaving workshops require knowledge of how to wind a warp and independently warp a loom, plus at least beginning weaving ability on either a table or floor loom. (Please see instructor's notes.) Students must come to class with warped looms and be prepared to begin weaving.

# Weaving



**Inge Dam:  
Tablet Band Incorporated Into  
Fabric: Make a Unique Fabric  
For a Small Bag**

- In this workshop, the participants will learn how to add a tablet band into a piece of fabric. A simple tablet weaving technique, the threaded-in technique, will be taught. A tablet warp will be made, and the participants will be taught how to arrange the tablet warp within the fabric warp that has been wound on the loom ahead of time. Participants will learn how two warps can be woven together using only one shuttle and how to avoid tension problems between the two warps. Additionally, participants will learn how to accommodate the difference in take-up of the two weaves. A small piece of fabric will be woven, and some ideas on how to sew the fabric into a bag, how to decorate it, and how to finish it off with a closure and a handle will be discussed. **Skill Level: Advanced beginner. (Participants should know how to weave plain weave and 4-shaft straight twill.)**

**About the instructor:**

In 1992, Inge became a Master Weaver from Ontario Handweavers and Spinners (Canada). Her in-depth study was on Iron Age Textiles from Northern Europe. Through her study, she became interested in tablet weaving because several pieces of textiles with tablet woven borders have been found in Northern Europe dated to the Iron Age. From the knowledge she gained through her study, and with several years of experimenting with combining tablet weaving with loom weaving, she published a book in 2013, *Tablet-Woven Accents for Designer Fabrics: Contemporary Uses for Ancient Technique*. She has taught workshops in the US, Canada, England, and Japan. She has won many awards for her work, and her work has appeared in several publications. She weaves on a 40-shaft dobbie loom.



**Joanne Hall:**  
**Swedish Art Weaves -**

The very beautiful decorative weaves from southern Sweden are cherished by weavers all over Scandinavia, and they are a part of both historical and contemporary weaving in Sweden. In the past, the art weaves were used to weave table runners, long wall hangings (several yards long) hung up on special occasions, carriage cushions and pillows. Today they can be used for a variety of projects. They are mostly laid-in weaves on a plain weave ground weave. The warp is threaded to plain weave so that a variety of patterns and techniques can be woven all in one sampler. These include krabba, halvkrabba, rolakan tapestry, dukagang and monksbelt. These techniques give you more freedom in your woven designs. **Skill Level: Some experience with equipment (in addition to a loom), able to warp a loom and thread plain weave; able to perform basic weaving techniques.**

**About the instructor:**

Joanne Hall has written several books including *Learning to Warp Your Loom*, *Tying Up the Countermarch Loom*, *Mexican Tapestry Weaving*, and *Drawloom Weaving, An Introduction to Warping and Weaving on a Drawloom*. In addition to teaching classes and workshops, Joanne has operated a business of importing yarns and weaving equipment from Sweden.





**Jennifer Moore:  
Double Rainbow**

This is perhaps the ultimate color sampler! You will begin by winding a warp and setting up your loom according to Jennifer's system for working with multiple colors in a rotational sequence and bringing it to the workshop. A basic two-layered structure will enable you to mix and match our colors, creating an amazing array of color mixtures. As you weave and your warp colors move past each other, you will experience a visual feast of iridescence and moire patterns. We will also experiment with single-layered structures such as warp rep and warp-faced twills and the effects that they create on this versatile warp. Those set up for two blocks on eight shafts will also be able to explore an unlimited range of block combinations. The workshop includes a comprehensive lecture on block doubleweave that will give you the tools to create your own block designs in doubleweave for as many shafts as you have. This sampler will provide a remarkable education in color theory and how optical mixtures work in weaving, as well as a great source of inspiration for future weaving projects. **Skill Level: Intermediate. Students should be able to wind a warp and warp their looms according to instructions. No prior experience in doubleweave is necessary.**

**About the instructor:**

Jennifer Moore holds an MFA in Fibers specializing in mathematical patterns and musical structures in doubleweave wall hangings. Jennifer lives in Santa Fe, New Mexico and travels extensively to teach workshops in doubleweave, color and geometric design. She is the author of *The Weaver's Studio: Doubleweave*, several doubleweave videos, and numerous articles.



**Robyn Spady:**

**A Parallel Threading is a Weaver's Playground**

A parallel threading can provide a weaver with a multitude of options and patterns – from echo weaves and corkscrew twills to turned taquete and network-drafted twills. Add on top of that weft variations in color and texture, and a weaver will find her/himself in a playground of possibilities. Workshop participants will pre-warp their looms from a selection of threadings, and during the workshop they will enter into a journey of discovery and exploration of how to transform a parallel threading into a myriad of patterns. The workshop is a combination of presentation/discussion, weaving, and hands-on exercises. Emphasis will be on understanding the design and drafting processes to empower workshop participants to create their own patterns. **Skill Level: Adventure-seeking beginner through advanced weaver. Four shafts minimum. Eight shafts recommended. This is NOT a round robin workshop.**

**About the instructor:**

Robyn Spady has been weaving for over 50 years. She completed HGA's Certificate of Excellence (COE) in 2004 with the specialized study Loom-controlled Stitched Double Cloth. Robyn is fascinated by the infinite possibilities of crossing threads, and she loves coming up with new ideas to create fabric and transform it into something new and exciting. Robyn is also the founder and editor of Heddlecraft magazine.



**Jannie Taylor:**  
**A Survey of Loom Controlled  
Lace**

Learn about the types of loom-controlled lace weaves through illustrated lecture, guided practice; and hands-on weaving. Discover the subtle differences between the various lace weaves, how to tell them apart and why one may be more appropriate than another for a given project or a particular loom. Learn to use lace weaves to create beautiful and unusual textiles. Students will each bring a loom, pre-threaded to a design provided by the instructor. Each workshop participant will leave the class with their own annotated Lace Weave workbook and a set of samples. Students will be able to weave an assortment of samples on looms threaded to a variety of Lace Weaves. **Skill Level: Beginner to advanced – should be able to read a weaving draft and thread a loom**



**About the Instructor:**

Jannie Taylor has been a handweaver and designer for over 40 years. She teaches advanced weaving classes at the AVL Weaving School, and has offered classes at every Convergence since 2008. 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 Handweavers Guild of America award for "Outstanding Creativity and Craftsmanship in Weaving" and her work has appeared on the cover of *Shuttle Spindle & Dyepot*, and featured in *Weaver's*, *Handwoven* and *Heddlecraft*, the online weaving magazine. In addition, she is the instructor in two videos on Shadow Weave produced by Long Threads Media.



# Sprang

## **Carol James:**

### **Introduction to Sprang -**

Sprang is a textile technique that dates to ancient times. An adaptable technique for making stretchy cloth, it was all but forgotten with the Industrial Revolution. Learn the basic ‘stitch,’ and then see how it can be adapted and shaped, used to create bags, bonnets, socks, mittens, scarves, leggings, vests, and more. The primary goal of this workshop is to pique the interest of participants toward further exploration of the technique. **Skill level: No weaving experience necessary. Experienced loom-weavers will find this intriguing.**

## **About the instructor:**

Carol James has explored low-tech textile methods for 30 years and is known for her skill in replicating historic textiles and creating modern garments. Carol has taught in Canada, the US, and Europe. Students describe her as patient, knowledgeable, and passionate. She has authored numerous articles, 3 books, and 2 instructional DVDs.



# Tapestry

## **Kathe Todd-Hooker: Line and Detail and the Geometry of Tapestry -**

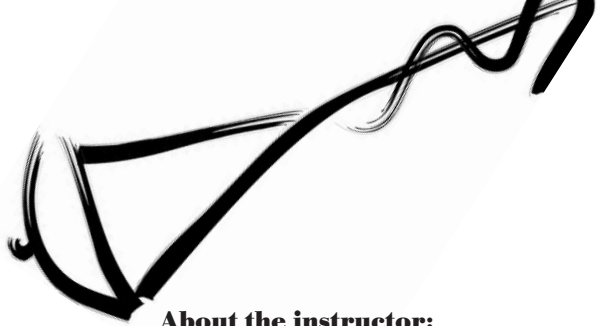
All about weaving and controlling lines, shapes, vertically, horizontally, diagonally and curves. Discussions of pull-in and pull-out and eccentric weaving. Applying techniques to squares, circles and triangles to get perfect shapes, toothless, smooth and step-less edges, and no squishing. Techniques used and explored: Soumack, splitting the weft, vertical understanding of the techniques that help tapestry weavers achieve the designs and shapes they really want. **Skill level: More than beginner – must have woven a tapestry or basic sampler.**

## **About the instructor:**

Kathe is an award-winning narrative tapestry weaver, designer, instructor of tapestry and related arts since 1981; writer, author, NW native, an ardent student of myth and symbolism that seeps into her imagery. She has studied Gobelin, Swedish, British, Coptic, Middle Eastern and kesa techniques - a tech nerd who synthesizes the techniques to solve technical and design problems in tapestry.



# Spinning



**Kate Larson:**  
**Vibrant: Blending and Spinning for Color Effects -**

Modern spinners have a bounty of dyed locks, rovings, and combed tops at our fingertips. While much of what we buy is ready to spin, we also can dive in and make our own blends and adapted preparations. In this workshop, we will prepare and sample a variety of yarns – tweed, marled, ombre and more – while exploring color interactions and basic color theory. Learn to create several different preparations and blends using your hand-cards, and you’ll also have a chance to try your hand at color blending on a hackle. **Skill Level: Ability to spin and ply a basic yarn.**

**About the instructor:**

Kate Larson, editor of *Spin Off* and *PieceWork* magazines, loves using fiber arts as a bridge between her passions for art and agriculture. She keeps a flock of Border Leicester sheep and teaches handspinning and knitting throughout the United States. Kate is author of *The Practical Spinner’s Guide: Wool* (Interweave, 2015) and several videos, including *How to Spin Yarn to Knit* (Interweave, 2016). Follow her woolly adventures at [KateLarsonTextiles.com](http://KateLarsonTextiles.com)



**Angela Schneider:**  
**The Short and Long of Spinning** - Explore drafting techniques and fiber preparations that cover the range from the smoothest worsted to the loftiest woolen yarns. One extreme creates firm, hard-wearing yarns with crisp definition, and the other maximizes softness and warmth (and it feels like magic to spin) . We'll spin them both with a few steps in between, plus try the carding and combing techniques to go with them. We'll examine the appropriate fibers, preparations, and characteristics for each. **Skill Level: Must be able to spin a continuous yarn.**

**About the instructor:**  
Angela Schneider is a weaver, spinner, knitter, and enthusiast for all textile structures from the common to the esoteric. She has degrees in engineering, math, and art, and a Master Spinner certificate from Olds College, Alberta. Angela worked in the tech industry as a programmer, network engineer, and trainer, and is project editor for Long Thread Media. Angela uses math and language as design inspiration and explores improvisation in weaving. She teaches multiple fiber arts and is known as a patient and encouraging teacher. Angela is also a swing and contra dancer, instructor, and contra dance caller.



# Dyeing



**Nancy Finn:  
Working Your Way Around the  
Color Wheel: A Color Survey**

Each student will create her/his own set of colors including primary, secondary, and tertiary colors. This also will include toned and shaded colors, as well as tints and a gray scale. Each student will create approximately 100 color samples, time and energy permitting. **Skill Level: No skill level required (just a desire to learn how to avoid mud when mixing colors.)**

**About the instructor:**

Nancy learned to knit when she was 7, was smitten with textiles and materials during her school years, and received a BA in textiles. She took weaving classes after graduation and continued learning all she could. She eventually knew she had to create her own colors for projects, which led her to dyeing - and a 30-year business devoted to dyeing and spinning fiber and yarn (Chasing Rainbows) and later, teaching workshops.





**Graham Keegan:  
Know Madder: Many Roads,  
Many Reds -**

Red! Maroon! Plum! Peach! Flame Orange! Pink! Madder's allure is its versatility, potency and longevity. Come explore the processes that allow the transfer of color from the roots of this hearty (and easy to grow) perennial onto a range of fibers. We will explore means of direct dyeing, dyeing with mordants, color shifting using pH and mordant after-baths to achieve a range of color tones. Madder is equally effective on fibers from plants as it is from animals, so we will be working with cotton, linen, wool and silk yarns. You will leave this class with a deeper understanding of the plant, how to grow and process it, how to harvest and store it and, of course, how to dye with it. This is a survey of madder's potential, so we'll be creating many small skeins of many different colors. We will not be bulk dyeing any single color or fiber type. Concepts will be explained from the ground up (pun intended). **Skill Level: No experience necessary: all levels.**



**About the instructor:**

Graham Keegan is a dyer. He works exclusively with plant, animal and mineral pigments, growing and foraging a bulk of all his coloring material. His primary dye practice is print design using traditional methods such as rice paste resist stencil print, and mordant block printing onto cotton yardage. Over the past few years, time spent at the Marshfield School of Weaving in Vermont has steered his interest toward supporting weavers through teaching yarn dyeing on all natural fiber types.



**Teresa Ruch:**

**Designing and Painting Warps**

The goal is to look at various ways to design painted warps to give your design a unique look. We will start by dyeing a 2-scarf warp in a random fluid manner where one color flows into the next, creating shades, tints and tones and feather look one gets with most ikats. We will discuss why knowing the studio and fibers are important and how to adjust for successful end products. Some color theory, color formulas and studio practices will also be discussed. I will show you several different types of layout and design techniques that can be used in painted warps: how to plan them, dye them, and carry through for the effect you want to produce. **Skill Level: No experience needed; all levels.**

**About the instructor:**

Teresa met her first loom at university and has been madly chasing it ever since. This has led her on an incredible journey. Teresa worked as a sample weaver and a CAD/CAM jacquard textile designer in industry before she opened Teresa Ruch Designs, her business that has been in production since 2009. Originally focused on weaving, yarn has become a larger part of her business in the last 10 years. Her company maintains an emphasis on color and hand in both the yarn and weaving. She has a passion for color, and this shows in her work: She likes color on color, pattern on color and the subtle sheen of fibers like Tencel/lyocel. The thought of using fibers from plants that grow in poor soil conditions, give back to the soil they come from, and do not use much water in the processing of the fiber is an added benefit. She is actively seeking out new methods and materials to dye that will benefit our environment.



# Basketry



## Deb Curtis:

### Birch Bark Exploration -

From cylinders to stitched pieces of bark, the student will explore how birch bark can be made into vessels. We'll start by making a cylinder that we stitch together, adding a footer and rim and base to make it a useful container. Next the student will design a vessel using cut pieces of birch bark stitched together. This is a class where you are given ideas/designs or you can design your own vessels. **Skill level: All levels, beginning through advanced.**

## About the instructor:

Deb Curtis is a basketry artist. After learning to weave an Appalachian Egg Basket while living in Virginia in 1982, Deb has continued to make baskets. She almost exclusively uses natural materials that she gathers or grows. For her, basketry is a tradition that is changing. She designs and produces contemporary baskets using traditional basketry materials.



**Polly Giacchina:**

**The Enhanced Twined Form -**

Discover other fiber techniques to embellish your initial twined form. Using multiple soft and hard materials, develop the surface of your work with these techniques: twining, knotless netting, random weave, stitching and applique. **Skill level: All levels.**



**About the instructor:**

Polly Jacobs Giacchina started weaving with Joan Austun at San Diego State University. She went on to create a career in fiber arts. Polly has taught nationally and internationally at schools, conferences and workshops. She continues to show in juried exhibitions and galleries.



# Felting

## **Flora Carlile-Kovacs: Felt Your Dreams: Prefelt with Nomadic Designs -**

In Kyrgyzstan, when a daughter got married, her mother felted her a rug. Using their ancient symbols, she felted her best wishes and good luck into the rug that stayed with her daughter for the rest of her life. In this workshop, you'll create two complementary pillow pads with the pre-felt technique, using either the several-hundred-year-old symbols or by creating your very own. Learn about the traditional symbols and techniques of the rugs; how to plan a powerful design; how to turn the soft pre-felt into a strong and durable pillow pad; some tricks of the trade that make the felting process easier. As people of nomadic tribes in Kyrgyzstan felt their dreams and wishes in rugs, hoping they'll come true, we'll use the instructor's pre-felt inlay technique to make our own pillows holding our own dreams. **Skill level: All levels, beginner through advanced.**



## **About the instructor:**

I was born and raised in Hungary. My interest in textiles drew me to graduate studies in ethnography and museology, but I had always felt a deeper passion for creating with fiber than analyzing it. I have experience creating many types of fiber arts, including embroidery, knitting, weaving, sewing, lace making, and basket weaving. One day in 2004, I discovered a felting class by accident, and was immediately drawn in. I was soon experimenting with the vast possibilities of making art with raw wool fiber, not returning to the other fiber arts but transforming all my previous fiber experiences into felt making. Over the past 16 years, I have improved my traditional techniques and invented new ones of my own. I enjoy making both wearable art and art for the wall, as well as teaching my craft on all levels.

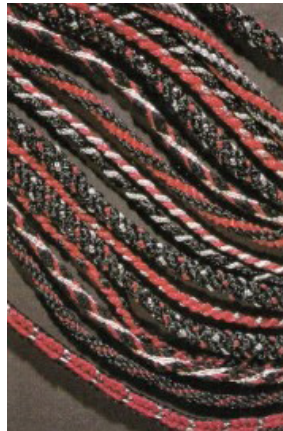


# Kumihimo

**Shirley Berlin:**  
**Japanese Braiding: Make Friends with a Marudai -** Making braids on a disc is a good introduction to Kumihimo, but those nick-to-nick movements don't capture the magic of working on real (or even adapted) equipment. Using both hands to braid on a marudai is more efficient, and the new braider can quickly enjoy - and be bewitched by - the rhythm of the traditional Japanese movements. One pair of hand movements leads smoothly into the next (usually!), and the sound of many wooden bobbins moving in harmony is a memory for life.  
**Skill level: Beginners welcome; braiders with experience will move ahead faster.**



**About the instructor:**  
Shirley studied Kumihimo in England with Rodrick Owen and Makiko Tada in the 1980s and hasn't finished learning about braiding yet. She teaches widely, including at the International Kumihimo Conferences in Japan. She co-edited *60 Sensational Samples*, and her series of booklets about Kumihimo *On A Card* are widely used.



CNCH

# Learn by Doing

CNCH 2023

August 3-6, 2023

Cal Poly San Luis Obispo, California

