

CNCCH 2027



April 1 - 4, 2027

*Grand Bay Hotel
Redwood City, CA*

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Conference Committee

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Return to Sender: Eva Seto – Returntosender2027@cnch.org
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Vendors: Reba Siero – Vendors2027@cnch.org
Volunteers: Dave Studach - Volunteers2027@cnch.org

Special thanks to Barbie Paulsen, and the Advisory Council of the Conference of Northern California Handweavers (CNCH).

Co-Chairs' Welcome

Our Conference theme is...My Favorite Things!!!

Our Favorite Things all have to do with fiber - wools, cottons, silks, various rayons, basket materials, fiber dyes...and so much more! What about yours?

We hope that our cast of instructors for this year will speak to your Favorite Things or inspire you to expand your favorites by exploring a new topic. We also invite you to spend time reconnecting with old friends and finding new ones - there is so much to be gained from our talented wider membership.

The 2027 Conference is being held at the Grand Bay Hotel in Redwood City, a beautiful modern hotel in the heart of the Bay Area. Stay at the Hotel and enjoy the company of people who share your Favorite Things, shop at the vendors who sell your Favorite Things, and visit the gallery to see the Favorite Things made by other artists. Enhance your conference experience by getting involved as a Volunteer or Class Angel. Wear your Favorite Things all weekend.

Have a great time and say hello to the Committee members; we want to meet everyone!!

Carol Causey and Reba Siero

The 2027 CNCH Conference is presented by Area 3 (Bay Area Basket Makers, Diablo Weavers, Golden Gate Weavers, Loom and Shuttle, Spindles and Flyers, and Treadles to Threads Spinners).

Dates to Remember

Liaison Meeting/Website Unveiling	Saturday, October 10, 2026
Last Day to Order Return to Sender Fiber	Monday, November 30, 2026
CNCH Grant Application Deadline	Monday, December 14, 2026, 5pm
CNCH Grant Awards Announced	Monday, December 28, 2026
Early Bird Registration Opens	Monday, January 4, 2027, 9am
Early Bird Registration Closes	Sunday, February 28, 2027
Regular Registration Opens	Monday, March 1, 2027
Last Day to Make Hotel Reservations.	Thursday, March 10, 2027
Galleries Entry Forms Deadline	Thursday, March 10, 2027
Late Registration Closes	Monday, March 15, 2027
CNCH 2027 Conference Starts	Thursday, April 1, 2027, 4pm
CNCH 2027 Conference Ends	Sunday, April 4, 2027, 4pm

Venue

You arrive where waterfront calm meets Bay Area energy. At this waterfront hotel in Redwood City, you move easily between refined spaces, modern design, and attentive service that elevates your stay. Step onto the patio and pool deck to take in the lagoon, or pause in elegantly styled rooms that balance serenity with utility. The experience reflects a true hotel resort in the Bay Area, with open-air lounging, inviting dining, and thoughtful amenities that let you unwind or keep pace with your day. Redwood Shores places you close to what matters. From a convenient base at our hotel in Redwood City, CA, you explore local restaurants, the arts, and coastal escapes across the Peninsula. Venture toward Silicon Valley or into San Francisco, then return to water views that reset your rhythm. Each moment is designed to feel polished, relaxed, and distinctly by the water.



The room rate for CNCH 2027 is one of the best in years—\$159/night for Classic King, \$169/night for Classic Double—and includes complimentary parking, wifi, and destination fees (14% Occupancy Tax not included). However, this rate is only available if reservations are made before March 10, 2027, so don't delay. To make reservations, please use this link (<https://www.marriott.com/event-reservations/reservation-link.mi?id=1760044392461&key=GRP&app=resvlink>), or contact the Grand Bay Hotel at (650) 593-5937, and let them know you are attending CNCH 2027.

Keynote Speaker

Sally Fox

Growing Together: Guilds and Colored Cottons

CNCH 2027 is delighted to host Sally Fox of FoxFibre® as our keynote speaker. Fiber artists throughout the world know about FoxFibre® organically grown colored cotton, but how many know that there is a biologist, fiber artist, and entrepreneur behind that cotton?

A Bay Area native, Sally Fox is an independent plant breeder and the founder of Vreseis Limited, home of the Foxfibre® naturally colored cottons — but she was a handspinner and weaver first. She once planned to hand spin for a living, until an inspiring high school biology teacher, Dr. Elizabeth Wangari, turned her toward entomology and the search for safer alternatives to pesticides. Discovering that textile dyes came from the very same companies which later went on to produce pesticides, she committed in 1974 to working only with the natural colors of natural fibers. Then in 1982, while evaluating pest-resistant cotton lines for a breeder, she opened a bag of rough, short, brown-fibered cottons no one else wanted. Told there was no market for colored cotton, she set out to make one. More than four decades of patient selection later, her laundering-stable browns and greens — colors that deepen rather than fade with washing — helped launch organic cotton production at scale in the US. She co-authored the first organic textile processing standards, and her work has been honored by the United Nations Environment Programme (1993), the Discover Award for Technological Innovation (1994), and the Ecological Farming Association's "Sustie" Award (2018). She breeds her cottons in Brooks, California, sustained by the spinners and weavers who keep this work alive.

Sally's talk will cover the role that the members of Guilds have played in the evolution of these cottons from a fiber that was really tough to spin, to one that is used commercially today in some of the highest quality textiles in the world.



Events

Thursday Evening: Meet & Greet

Before heading off to dinner with your favorite people, come hang out and mingle to see who is arriving. It could be old friends, or new favorites. Adult beverages will be near at hand, and light refreshments will be provided, so take some time and relax into a weekend of fun.

Friday Evening: The Human Loom

Weaving is often a solitary activity. Come join in the fun as we try to make it a group effort. Have you ever wanted to be a drawboy(girl) or wanted to individually control the yarns? Be part of The Human Loom. We'll play together to see what mischief we can weave up, with a yarn in one hand and another (or a glass of wine) in the other. There will be appetizers, and a no-host bar for libations.

Saturday Evening: Banquet & Keynote Address

We'll share a fabulous meal and recount to each other our favorite things from the conference. After dinner, we'll enjoy our Keynote Speaker, Sally Fox, with dessert.

CNCH Grant Fundraiser

We are carrying on the tradition and fun of a Silent Auction at the CNCH 2027 Conference. The auction is a benefit for the Scholarship Fund which allows more people to reap the benefits of attending CNCH conferences by funding 5 full scholarships to each CNCH conference. Our goal is to raise approximately \$3,000.

The focus this year is on handmade items that guild members (and participating conference teachers) have created. Create and donate handmade artwork inspired by your own creativity. We're looking to weavers, dyers, basketmakers, and spinners for beautiful creations of your favorite things. Also accepted are things you did not personally make but bought or were given and would like to pass on for another to enjoy. Donations from non-attending guild members are also welcome!

This year's conference theme is My Favorite Things. What is a favorite fiber creation of yours? Maybe you take pride in creating your own designs? Or like to weave with a unique color palette. Are you a spinner or basket maker? What is your 'joy' when it comes to fiber arts?

The deadline for guilds to advise the Fundraiser Committee about the works that will be submitted is **March 2, 2027**. We ask that each guild submit at least one handmade item, but more are welcome! The Fundraising Committee will be sending a submission form to your CNCH Liaison that will request the following information:

- Name of the handmade piece and artist/maker
- A description, including the inspiration; materials used; and structure information (weave, basket fiber, etc.)
- Please include why it is a favorite of yours
- Value or minimum bid amount

We think this information will make the items even more enticing to our bidders. As weavers, spinners, dyers, and basketmakers, we appreciate and value the skills that go into works made with our own hands and hearts.

Delivery Options:

- Give the handmade item(s) to your guild's CNCH liaison member or conference attendee at a guild meeting before the conference

- Bring the item(s) to The Grand Bay Hotel in Redwood City at the time of registration
- Mail your item after contacting Fundraiser2027@cnch.org for an address. Donations from non-participating guild members will be gratefully accepted as well.

CNCH 2027 Grants

Conference Grant Information and Requirements:

- To be eligible for the grant, the applicant must be a member in good standing of a guild that is a member of CNCH, Inc. Applicants must not have been awarded this grant in the past five years.
- Five grants are available in the amount of \$525 for the CNCH 2027 Conference, one for each Area.
- The grant committee consists of at least three members from the CNCH Advisory Board. The committee does not have access to applicant's names.
- Applications will be available November 1, 2026 on the CNCH web site, www.cnch.org, from guild liaisons, or by contacting the CNCH Executive Director, Erin Maclean, advisory@CNCH.org
- Awards will not be made on the basis of financial need. The applicant shall describe the applicant's fiber interests and the reasons for wanting to attend the CNCH 2027 Conference. Selection will be based on both the applicant's personal goals and upon how they plan to share their experience with their guild.
- Applications are due by **December 14, 2026**. The grant recipients will be announced by December 28th, so they can be ready for online registration on January 4th at 9:00 a.m. All grant recipients will be provided a 2027 Registration Coupon Code with a value of \$525.
- If the recipient is unable to attend the CNCH 2027 Conference for any reason, the recipient must 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.

Return to Sender

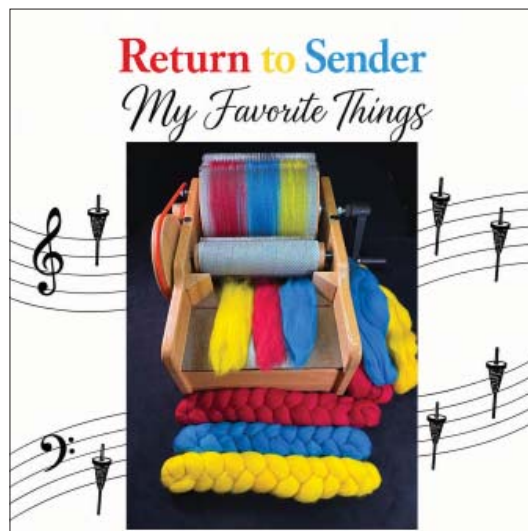
For Return to Sender this year, we are drawing inspiration from “My Favorite Things” song elements (Red roses, Blue sashes, and Yellow copper kettles). Each Return to Sender packet will contain 3 oz of custom dyed Shaniko wool (One-ounce of each of the three colors) from Carolyn Greenwood, Greenwood Fiberworks.

There are many ways to spin these beautifully colored fibers: separate or combine the colors, remove a portion or add other fiber to it or just plain spin (to name a few). Experiment, create and most of all have fun! If you choose to blend or ply this fiber with a new color(s) or fiber(s), you may add up to 50% of the additional fiber (up to 1.5 ounce if you are spinning the entire 3 ounces). The only other requirement is that the returned skein of yarn must be at least 75 yards in length.

Ordering will begin on October 10, 2026. The deadline for ordering is November 30, 2026. We will take orders until we run out of packets. Packets are available on a first-come first-served basis and are limited to one per person. We encourage guild coordinated group orders. The order form is available at <https://forms.gle/X8Yj3MDnQtRLgQRt9>. Packets are \$20 each; reduced price of \$15 per packet for any order of 5 packets or more. Skeins can be picked up at the end of the Conference, on Sunday April 4. Directions will be sent with the fiber. You need not be an attendee to participate, but you must have someone else drop off and pick up your skein.

We can't wait to see what you spin! Plan to create something in the future with your yarn to submit for a future Return of Return to Sender!

Any questions? E-mail to Eva Seto (Returntosender2027@cnch.org)



Galleries: Favorite Things

Look around your environment, are you surrounded by lovely art also known as your Favorite Things? So am I. Here are some questions.

What do we do with our Favorite Things? We treasure them. We hoard them. We find a special place for them. We timidly show them. We await admiring comments. We enjoy just having them. We need to allow others to see these amazing creations from our hands, hearts, and souls. Let's put on a show!

The conference theme for 2027 is an opportunity to share your Favorite Things with the world of the Conference of Northern California Handweavers. Select your favorite scarf, blanket, shawl, basket, felted item, yardage, woven or felted jewelry to display in the Favorite Things Gallery of 2027.

You know - all those projects where multiple elements cross to make something beautiful - handspun yarns made into lovely treasures, gourds featuring basketry, and your most treasured thing, whatever it is.

You may participate even if you are unable to attend the conference.

Follow the guidelines to enter, pay the minimal fee, and deliver by the posted date. Be sure to snap a photo for your records. Only 2 entries per person, and they may be entered in separate categories.

We will have a combined gallery of weaving, basketry, felting, yardage, spinning, dyeing, or any combination of these. A separate gallery will display teachers' favorites. Applications and additional information can be found at www.cnc.org. Items for the Gallery will be accepted on Thursday, April 1, between 4 and 6pm.

Conference Workshops

Color and Deflected Doubleweave

INSTRUCTOR: Natalie Drummond

Using painted warps and various plant-based fibers, learn how to optimize pattern distinction in deflected doubleweave by paying attention to value and hue. Participants come with a loom pre-warped with a 4.5-yard warp in one of three 4- or 8-shaft deflected doubleweave draft patterns. Value and hue color studies of 5-7 possible weft yarns take place before students weave samples in a carousel (round robin) format. The afternoon focuses on weaving with the proper sett and your shuttles with various plant-based fibers as well as a yarn that will shrink differentially in your last sample. Be prepared to cut samples off the loom and explore different washing and finishing methods to distinguish between deflected versus differential shrinkage. On Day 2, participants will compare and discuss handwashed samples for movement/deflection versus differential shrinkage, color, and pattern. Afterwards, we'll discuss any adjustments you might want to make for weaving another sample, so you can plan and begin weaving your remaining warp for a scarf. We'll also demonstrate changing up a small section of your warp for further color study and learning.



LEVEL: Advanced Beginner to Intermediate

MATERIALS FEE: \$25 for digital access; 3 weft yarns; and small hand-dyed warplet

STUDENT-SUPPLIED EQUIPMENT & MATERIALS:

- Pre-warped 4 or 8 shaft loom with 4.5 yards of hand-dyed or ice dyed warp yarns of 5/2 Tencel (2,100ypp) or 8/2 Tencel (3,360ypp), any 5/2 or 8/2 plant-based fibers can be substituted
- 2 shuttles - a thin shuttle profile is helpful for shuttle manipulation
- 1 stick shuttle
- 5-7 weft choices (same weight and fiber as warp commercial solids, but avoid variegated yarns)
- your printed workshop instructions and draft (emailed 6 weeks ahead of conference)
- 2-3 weights to weigh the supplemental warp provided by the instructor off the back of the loom
- Phone or tablet, paper/pencil,
- Color wheel tools,
- Tapestry needle for day 2-3
- A bobbin-winder station or two is needed from a participant

An opportunity to take an Ice Dyeing Workshop on February 20, 2027 will be provided to participants on Zoom for at a discounted rate of \$50.00. Use code **CNCH50** at sign up. Contact natalie@Nataliewoven.com to register by February 1, 2027. Participants will receive a digital copy of Ice Dyeing Workshop monograph. Plant-based fibers and fiber reactive dyes must be supplied by participants.

Double Your Fun: Using Two Heddles on the Rigid Heddle Loom

INSTRUCTOR: Deborah Jarchow

Expand your weaving skills by learning how to create two layers of cloth on a rigid heddle loom. In this workshop, you'll dive into double-heddle weaving and discover how two layers can be connected—or kept completely separate—to produce fabric that is twice the width of your loom, as well as tubes, pockets, and other dimensional structures within the cloth.

Participants will weave a sampler while exploring the many creative possibilities this versatile technique offers. You'll learn how to warp the loom for two heddles, thread them efficiently, play with patterns, and weave at double the sett of the heddle used—unlocking a wide range of beautiful patterns made possible by the extra heddle.

As you work, you'll gain confidence manipulating two heddles and experience the magic of watching two distinct layers of cloth emerge on the loom, each in a different color. Along the way, you'll experiment with connecting and separating the layers to create pockets, tubes, and other intriguing structural effects.

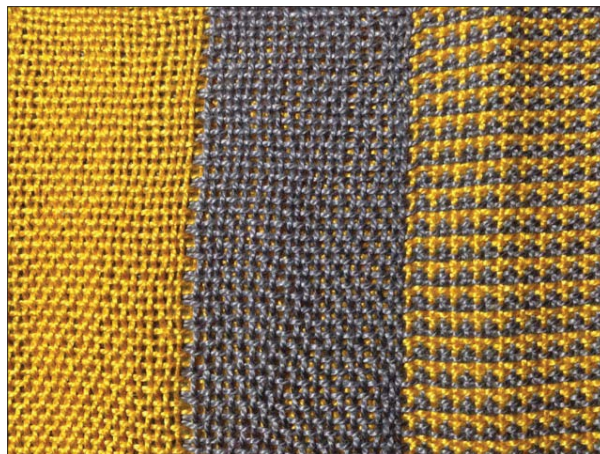
This workshop is designed for weavers who already have some experience with the rigid heddle loom and are ready to take the next step—building both technical skills and creative confidence while exploring the exciting world of multi-layer weaving.

LEVEL: Intermediate rigid heddle weavers. Students should have experience warping the loom with confidence

MATERIALS FEE: None.

STUDENT-SUPPLIED EQUIPMENT & MATERIALS:

- Rigid heddle loom with at least 10" weaving width that is able to accommodate 2 heddles
- Two 7.5 or 8 dent reeds
- 4 pick up sticks that fit your loom,
- 2 shuttles (with bobbins)
- 600 yards each of 2 contrasting colors of dk or sport weight yarn that is at least 2 ply and not hairy or sticky. Yarn should be wound into balls or on cones.
- Scissors
- Tape measure
- Tapestry needle
- Cardboard tube from inside a paper towel roll
- 2 brown paper grocery bags
- 30 yards waste yarn
- Printed handout (emailed to student prior to class)



Felted Bags & Pouches

TEACHER: Flóra Carlile Kovács



The biggest challenge of felted bags is how to add width to a flat “felted pocket” to make it more functional for everyday use. For enhanced functionality, bags need to have enough pockets, the right closures, the right size, the right depth. Bags also offer a challenging method of 3D design. They can be assembled from multiple parts during the felting process. With this project, you can learn a lot about constructional felt making.

Come, design your own bag and learn how to:

- make the template for the bag and the pockets
 - enlarge it to the desired size
 - mix different qualities of wool fibers to obtain the best result
 - create color gradation using dyed wool tops
- work around multiple resist templates to make multiple pockets
 - widen a bag, and open and shape it in 3D for better functionality
 - seamlessly attach straps and embellishments to your bag
 - full and shape the bag perfectly
 - Add zippers to closers

The bags can be decorated with silk fabrics or with industrial prefelts. By the end of the workshop, you'll have a unique bag designed to serve your needs and all the skills you need to independently create your own bags!

LEVEL: Beginner to Advanced

MATERIALS FEE: \$25 for silks, wool rovings, zipper, and matching thread.

STUDENT-SUPPLIED EQUIPMENT:

- notebook, pen/pencil for notes, tape measure
- 2 hand towels
- 2x3' paper to design the bag
- 2x2' floor underlayment (thin foam plastic for making the resist)
- 2 pieces of 2x3' bubble wrap
- 2x3' cotton sheet (old cloth)
- 2x2' sheer nylon fabric (polyester curtain or tulle fabric from a thrift store)
- Sprinkler (if you have one) to wet the felt
- 1 olive oil soap bar in a container
- 1 quart bowl for water (Yoghurt/Soup container)
- Sponge to grab running water
- Very sharp and pointy scissors to cut silk
- Scissors to cut plastic
- Strong needle, handful of pins
- (Waterproof) apron if needed
- Comfortable shoes

Inkle Band Weaving: Horizontal Stripe Pick-up

INSTRUCTOR: Jennifer B. Williams

Horizontal stripe pick-up is a versatile technique that offers countless ways to add pattern and personality to an inkle band. Every warp thread has the potential to become a pattern thread, making this technique ideal for creating a wide range of designs, from bold geometric shapes and lettering to diamonds or curves.

In this workshop, participants will practice weaving a variety of pick-up techniques, including single, double, alternating, and block pick-up. Students will learn how to read horizontal stripe pattern drafts and experiment with designing simple patterns of their own. In addition, Runic pick-up and rep weave will be introduced and discussed, expanding students' understanding of how these related techniques can be incorporated into future work.

The class will culminate in weaving a sampler band that showcases multiple techniques and motifs, providing students with both a valuable reference piece and a springboard for continued exploration and design.



LEVEL: Beginner.

MATERIALS FEE: \$25 for custom inkle weaving tool kit, original weaving drafts, and handouts.

STUDENT-SUPPLIED EQUIPMENT & MATERIALS:

- Warped, open-sided inkle loom
- Weaving yarn
- Belt Shuttle
- Scissors
- Pen & paper

Let's Learn to Weave!

INSTRUCTOR: Marta Shannon



This is a “jump right in” experience suitable for true beginners or those who need to remember how! Join us if you would like to learn the complete weaving process including designing and calculating, winding a warp, dressing the loom from front to back, and finally weaving a sampler on a 4 shaft table loom in two and a half busy days! We will explore plain weave, color & weave patterns, a variety of twills, warp manipulated lace weaves, clasped weft, and finally a bit of double weave. Our last morning of class will focus on finishing techniques and washing instructions. Your sampler can serve as a resource for future projects or beautifully adorn your table or wall!

Looms, yarns, and all the tools needed to weave your sampler will be provided.

LEVEL: Beginning.

MATERIALS FEE: None.

STUDENT-SUPPLIED EQUIPMENT & MATERIALS: None.



New Weaving with Old Materials

INSTRUCTOR: Martina Celerin

I am entranced by the idea of weaving with reclaimed and recycled materials. I'm drawn to this concept not only because it removes materials from the waste stream, but also because it broadens the base of textures and structures I'm able to incorporate. My weaving style does not follow the usual rules of tapestry creation and so participants will be asked to work outside of traditional weaving conventions. On the first day, we will be using simple nail looms with pick-up sticks (batons) made from paint stirrers and shuttles made from old rulers. Participants might want either to do some sketches and/or bring weaving ideas, or to just go-with-the-flow and let their piece evolve as they are weaving it. I will be describing weaving with multiple strands of yarn, mixing yarn types and weaving with non-conventional "yarns." I will demonstrate the Soumak weave and encourage participants to incorporate at least some of this weave structure into their pieces – so that on Day 2 we have a base for the dimensional crochet. Participants can also experiment with incorporating yarn tufts into their work, as well as weaving with wire to add reclaimed beads and "beads" (i.e., anything with a hole through it!) into their pieces.

We will begin the second day by introducing even more depth into the pieces by doing dimensional crochet. I will introduce the participants to additional uses for dimensional crochet including creating leaf clumps, dirt clods, and moss-covered boulders. We will then shift to wrapping and participants will be able to create wire-enhanced yarn-covered structures that can be made into bendable solid tubes of variable diameter - the starting point for making 3D branches and subterranean roots. Participants will also be able to embroider additional details into their weavings using a variety of yarns, and stitch beads and found objects onto their weavings.

The focus of this last day will be needle felting, particularly as it can be used to create free-standing creatures or objects that can be incorporated into a weaving, as well as needle felting directly onto their weaving. We will begin with a wet-felted base and then use needle felting to adjust the shape. We will use dyed wools and yarns to add color and detail to the evolving sculptures. Participants that are experienced in needle felting are welcome to make a sculpture of their choice. Newbies might want to begin with a decorative ball/ornament, while somewhat more advanced needle felters are welcome to make a whimsical bird or turtle. I will describe and facilitate each of the projects.

LEVEL: Beginning to Advanced

MATERIALS FEE: \$10

STUDENT-SUPPLIED EQUIPMENT & MATERIALS: None.



Quirky Tapestry: Exploring the Eccentric Wedge Weave

INSTRUCTOR: Deborah Corsini

Bold, graphic line, zigzag stripes and scalloped selvages are the 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.

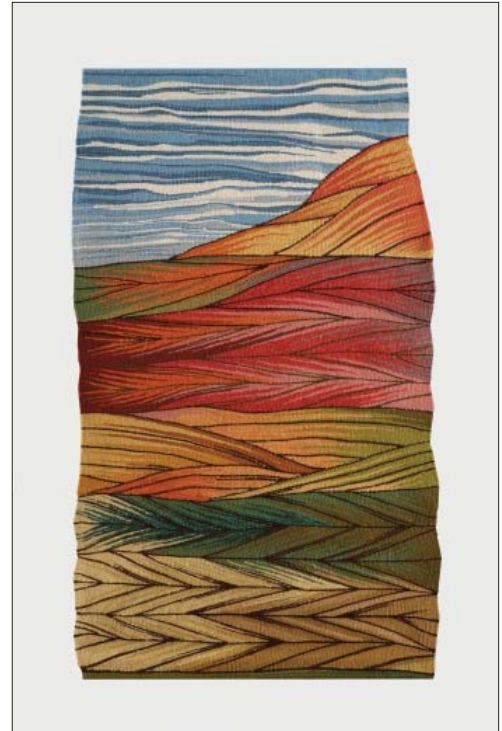
In this workshop, students will learn the unique characteristics, basic techniques, and design possibilities used to create dynamic and graphic wedge weave tapestries. The workshop includes a variety of approaches to eccentric weaving, combining tapestry with wedge weave, slit techniques, curves, and unusual materials. A brief PowerPoint presentation will take a look at the history of Navajo wedge weave and approaches used by other contemporary practitioners.

Some tapestry weaving background is preferred. Beginning students will focus on wedge weave fundamentals. More experienced students will focus on wedge weave variations and developing their own style.

Students will create a sampler or small piece by incorporating various wedge weave techniques and styles.

Students will supply their own warped tapestry (or frame or table looms) & materials.

A complete list of materials will be provided.



LEVEL: Advanced beginner (students should have some basic tapestry weaving experience) Students who have prior knowledge of wedge weave can focus on personal development / exploration of aspects of eccentric weaving techniques.

MATERIALS FEE: \$3

STUDENT-SUPPLIED EQUIPMENT & MATERIALS: A list will be provided to workshop participants in advance.

Rare Breeds & Fleece Processing

INSTRUCTOR: Amy Ross Manko



Rare Breeds: Ever wanted to experience ALL of the rare breeds ALL AT ONCE? This class will come close! We will start with the finer of the rare breeds and “trek” through the primitive, the medium and the longwools, while discussing their history and applications for today. We will discover new breeds we’ve not worked with before, as well as some new favorites and some fleece that is just begging to be blended with silk or camelid to make an awesome yarn. We’ll take a journey together to explore new-to-you breeds and find a few fiber destinations: you’d like to revisit!

Fleece Processing: Ever gone to a fiber festival, somehow blacked out, and found a fleece in your car when you got home? Have you wandered a fleece show and seen an inexpensive fleece and thought “It’s so cheap! I could totally process that myself!” only to shove it in the garage because it was a daunting task and you lost your nerve? Join us as we discuss the what, where and how of fleece selection, and then practice scouring wool together. We will likely get wet, so wear old clothes, but we will also have fun discussing methods of scouring and get confident with the process of removing lanolin without accidentally creating felt. Students are encouraged to bring samples of fleeces from their collections to discuss with the class. Have a problem fleece you’re trying to save? Maybe we can help! Just need someone to ooh and aah over it so you get motivated again? We can do that too!



LEVEL: Beginner/Intermediate (student must already know how to spin)

MATERIALS FEE: \$45

STUDENT-SUPPLIED EQUIPMENT & MATERIALS:

- Basic fiber prep equipment (flicker; hand cards; combs)
- Working spinning wheel or spindle

Spindle Spinning Through Time and Technique

INSTRUCTOR: Evie Schwartz

This 2½-day, 5-session series traces the evolution of spindle spinning from ancient experimental archaeology to modern creative practice. Beginning with Neolithic supported spindle techniques using wool locks, students will progress through worsted and woolen suspended spindle methods, learn the transformative role of fiber preparation with handcards, and culminate in traditional plying with a spindle and plying ball. Each class builds directly on skills learned in the previous class, taking participants on a cohesive journey that blends historical context, technical mastery, and practical application. By the end of the series, students will not only understand the cultural significance of spindle spinning across time but will also leave with finished yarn spun entirely on spindles.

LEVEL: Beginning through Advanced

MATERIALS FEE: \$120 for Neolithic replica spindle set; ring distaff; clean wool locks; combed wool top; wool fibers for blending; handouts

STUDENT-SUPPLIED MATERIALS:

- Suspended (drop) spindle
- Standard wool handcards (70-120 tpi, curved or flat)



Summer & Winter Made Simple

INSTRUCTOR: Susan Kesler Simpson

Summer & Winter is a favorite, but it can be intimidating for both new and experienced weavers. In this class, we will delve into the basics of Summer & Winter in an orderly and easily understood manner. We will also review profile drafts, explaining how they work and why they are used. Another part of weaving Summer & Winter is the common use of double treadling. Why this is done and how to create skeleton tie-ups will also be explained.

Color is an important part of the summer and winter seasons. There are numerous options for color use in the warp and weft, with the added ability to incorporate even more color with the tabby thread. There will be many examples for the students to look at and handle.

The students will be given the option of a 4-shaft or 8-shaft draft for a scarf. The color choice is up to the student. This allows everyone to have a finished project that they can wear and show to others!

As a bonus, and time permitting, we will have a design session on how to create your own images in weaving.



LEVEL: Confident Beginner to Advanced. Students should understand basic weaving terms and be able to read weaving drafts.

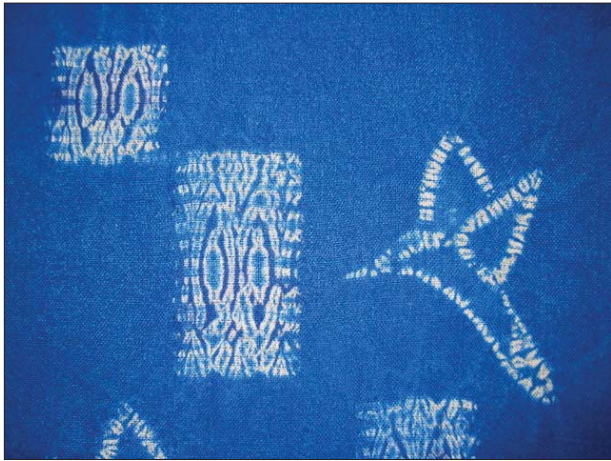
MATERIALS FEE: \$10

STUDENT-SUPPLIED EQUIPMENT & MATERIALS:

- Pre-dressed 4- or 8-shaft loom that the weaver is familiar with, with reed capable of 24 epi (Drafts and fiber requirements will be provided by the instructor upon registration)
- 10/2 perle cotton for the warp and tabby
- 5/2 perle cotton for the weft
- Tape measure
- 2 boat shuttles with extra bobbins
- Scissors
- Tapestry needle
- Weights for warp repairs
- Graph paper
- 2 mechanical pencils
- Good eraser

Traditional To Faux: Dyeing to Weave Exploring Stitched & Woven Shibori

INSTRUCTOR: Kathleen Waln



Experience three days of *shibori* on and off the loom! Both traditional and woven *shibori* will be used to create your one of a kind woven fabric. *Shibori* roughly translates “to wring, squeeze or press” – an aesthetic tie dye. When you weave with *shibori*, you create fabric with a dyed resist of your woven pattern.

Day One: Participants will learn the two shuttle woven technique and then weave samples on the same threading. Examples and demonstrations are included.

Day Two: Traditional *shibori* will be demonstrated. Woven samples are cut off the loom to be pulled, tied and stitched.

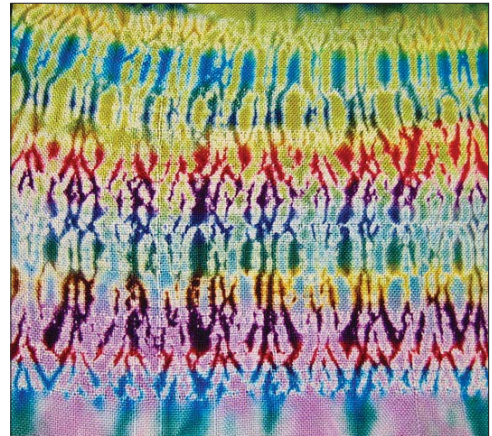
Day Three: Dye Day. Participants will dye the prepared samples and discover the joys of *shibori*!

LEVEL: Advanced beginners: participants must know how to dress a loom and can produce a plain weave.

MATERIALS FEE: \$40 for weft pattern thread; color instruction booklet; *shibori* thread, needles; dye; and dye supplies.

STUDENT-SUPPLIED EQUIPMENT & MATERIALS:

- Pre-warped, 4- Shaft loom — Floor or Table loom
- 12-dent reed
- 2 to 3 shuttles (3rd shuttle helpful, but not required)
- 4 bobbins
- 10/2 *perle* cotton (natural or white) warp & tabby weft (1 lb cone)
- Sharp embroidery scissors
- Dye apron or dye clothing
- Dye gloves
- Dust mask
- Pencil or pen/paper



Participants will warp their loom with at least 2 yards for samples only. Participants can warp 4 yards, for samples and a scarf that they will weave at home after the workshop. Samples must be at least 10” wide.

Wire X's over Cedar Bark

INSTRUCTOR: Polly Adams Sutton

Students will use cedar bark, magnet wire and binder cane to create a small sculptural basket or two. One method of X's allows the cedar to be prominent, while the other technique reveals the woven, dyed cane. Tortoise shell cane is used for the finish, topped with a folded border.

LEVEL: Beginning/Intermediate. Twining experience is helpful.

MATERIALS FEE: \$95 for all materials including wire and hand-harvested and prepared cedar stripss.

STUDENT-SUPPLIED EQUIPMENT AND TOOLS:

- Squirt bottle
- Small old towel
- Packing tool,
- Basketry shears,
- Small tapestry needle



Conference Instructors

Flóra Carlile-Kovács

The award winner of several wearable art shows, Flóra Carlile-Kovács is a professional felt artist born in Szeged, Hungary, now living and working in Seattle WA. In her work she incorporates two bodies of knowledge, the nomadic traditions and the urban, modern style of feltmaking. Coming from the European tradition of craftsmanship and quality, she is constantly experimenting with ways to improve not only the visual artistic aspect of her work, but also its physical integrity as a functional object appropriate for everyday use.

She teaches her techniques internationally and leads Felt Tours to Hungary each year. Find her at www.florafelts.com.



Martina Celerin

Martina Celerin is a multidisciplinary fiber artist whose work explores texture, structure, and sustainability through weaving, crochet, and sculptural techniques. Using reclaimed and recycled materials, she creates richly dimensional pieces that challenge traditional tapestry conventions while emphasizing experimentation, material transformation, and organic form.

Deborah Corsini

Deborah Corsini has pursued a lifelong interest in weaving and textiles. Known for her dynamic wedge weave tapestries, her work is exhibited internationally and is included in U.S. Embassy, corporate, and private collections. She maintains her studio practice in Pacifica, California, and is an advocate of contemporary fiber art.





Natalie Drummond

Natalie Drummond is an educator and fiber artisan living in Fremont, Indiana. Born and raised in Virginia, she developed a love of science, teaching, and fiber. Her earlier work focused on sewing and needle-felting. She later learned to weave from a Fort Wayne Weaver's Guild instructor. Fine arts instruction in craftsmanship and design coursework from Purdue University followed in 2015. Natalie has pursued weaving, color, and ice dyeing with a passion. Natalie was awarded a MAFA Fellowship in 2019 and has been studying deflected doubleweave intensively ever since and has developed how to use woven shibori using ice dyeing methods.

Deborah Jarchow

A nationally recognized teacher, Deborah is a generous educator who makes weaving accessible and exciting to students of all levels. For several years, she's focused on rigid heddle weaving, creating exciting pieces from simple looms. Deborah co-authored *The Weaving Explorer*, designs patterns for publications and yarn companies, and wrote *Rigid Heddle Weaving: the Basics and Beyond*.



Susan Kesler Simpson

Susan has been weaving over 25 years and is the author of six books currently available: *Overshot Simply*; *ShadowWeave Simply*; *Creative Treadling with Overshot*; *Crackle Weave Simply*; *Summer & Winter Simply*; and *Hand Towels Simply*. In these books, the weave structure is simplified and the basics are emphasized. She is currently under contract for three more books. Susan received her BS and MA degrees at the University of Nebraska in Textiles and Design.



Amy Ross Manko

Amy Ross Manko travels the country (and now the world) teaching, researching and writing about her favorite topic - Rare Breeds of Sheep! You may know her from her feature series in *PLY* magazine, "Sheep on the Edge" or her breed profiles in the U.K's *KnitNow* magazine.

When she's not on the road spreading the gospel of critically endangered livestock, she's managing her historic farm with her son Drew, which raises nine breeds of heritage and rare breed sheep as well as cattle, draft horses, mini-donkeys, and poultry. She is the owner of Ross Farm Mercantile, Inc., and provides love and shelter to homeless fiber equipment in her small fiber studio in Hudson, Ohio.



Evie Schwartz

Evie Schwartz, the creative force behind JillianEve, is an accomplished fiber artist known for blending artistry with practicality. As a prolific creator and educator, she produces engaging content that makes complex fiber arts history accessible and fascinating to students at all skill levels.

A regular contributor to *PLY* Magazine, Evie also hosts the YouTube channel JillianEve, which has over 84,500 subscribers and 5.5 million views. Her dedication to teaching spinning and weaving traditions has earned her a loyal following and established her as a respected voice in the fiber arts community.

Marta Shannon

Marta Shannon has been weaving professionally and teaching weaving since 1981. She currently offers classes privately and in groups at her studio in Petaluma as well as at the Sebastopol Center for the Arts, and other locations throughout northern California. Her students most often remark upon her patience and how inspiring her classes can be!





Polly Adams Sutton

A long-time resident of Seattle's Beacon Hill neighborhood, Sutton typically creates her basketry art from the fibers of native Washington species: cedar bark gathered in freshly-logged forests and sweet-grass collected from Pacific Ocean tide-flats. Sutton has become well-known for using the flexibility of the cedar and sweet-grass fibers to create asymmetrical art pieces ranging from free-form baskets to objective works in the shape of teapots.

Her work has been widely exhibited at festivals, galleries, and museums throughout the world, including the international Sculpture Objects & Functional Art (SOFA) Fair; the Jane Sauer Gallery (Santa Fe); the Cavin-Morris Gallery (New York); and the Boston Museum of Fine Arts. A photo of one of her free-form baskets graces the cover of *A Celebration of the Basketmaker's Art* (Lark Books, 2006).

Sutton earned a Master of Arts degree in art education from Michigan State University and a Bachelor's Degree in art from Eureka College, Eureka IL. For further information on Polly Adams Sutton and her art visit www.pollyadamssutton.com.

Jennifer B. Williams

Jennifer B. Williams is an avid band weaver. She is passionate about spreading love for the craft and all its wonderful possibilities. Get her talking about inkle weaving and you may need to sit for a while. She has spent many years exploring band weaving techniques practiced around the world and enjoys the challenge of interpreting them for the inkle loom. Her work has been published in Handwoven Magazine's *Easy Weaving with Little Looms* and when inspired, she shares some of her ideas on her blog, www.inkledpink.com, and on Instagram @inkledpink.



Kathleen Waln

Kathleen Waln came to weaving and spinning after a successful career as a costume designer and college instructor. A graduate of both Cal Poly Pomona and the University of Texas – Austin, she became intrigued by the possibilities of handspun yarns and handwoven textiles in costume design, enrolled in a weaving course, and ultimately became the instructor of the course. Kathleen teaches a number of 1- to 3-day seminars and workshops, primarily focusing on ikat and space-dyed warps, *shibori*, tapestry, and spinning.

Virtual Seminars

Can't make it to the conference in person? Want to expand your knowledge from home? You can learn from outstanding fiber arts instructors through the CNCH 2027 Virtual Seminars!

Hosted on Lessonface, a professional online Zoom platform that connects students with instructors from around the world, these seminars bring the conference directly to you. Attend live from the comfort of your home, ask questions, and participate in real time with the instructor.

Can't attend the live session? No problem! Every registered participant will have access to the seminar recording for four weeks after the event, allowing you to watch—or re-watch—at your convenience.

Please note that enrollment is restricted to CNCH members until March 1st, after which it will open to the public. Registration will take place through the Lessonface Registration link on the Registration page.

We hope you'll join us online!

The Life & Legacy of Marguerite Porter Davison

INSTRUCTOR: Rachel Snack

DATE/TIME: Friday, April 2, 12noon – 2pm Pacific Time

Learn about the life and legacy of weaver Marguerite Porter Davison, author of *The Handweaver's Pattern Book* (the “green book”) and *The Handweaver's Source Book*. Davison was part of the hand-weaving revival of the 1940s and 1950s, and she believed in educating others and preserving textile history. This presentation will also look at archival practices at the Winterthur Museum and Millersville University Archives, where Davison's personal library and weave draft books are preserved. We will also take a look at the reprinting of *The Handweaver's Pattern Book*, both by BARN (led by Davison's granddaughter Caroline Cooley Browne, releasing summer of 2027) and Gather Textiles.



Rachel Snack

Rachel Snack is a weaver, educator, and textile artist based in Philadelphia. She received her Bachelor of Fine Arts in Fiber & Material Studies from The School of the Art Institute of Chicago, and her Master of Science in Textile Design from Philadelphia University. Rachel is the founder of Weaver House and is currently working on The Weaving Archive and her Substack, *memory cloth*. You can view her woven work at www.rachelsnack.com.

Creating Elegant Felted Garments: Jacket Construction & Creative Surface Design

INSTRUCTOR: Lena Archbold

DATE/TIME: Friday, April 2, 10:00am – 12:00pm Pacific Time

Discover how to create beautifully tailored felted garments without the need for a large studio or oversized work surface. In this inspiring presentation, Lena shares the techniques she has developed over many years to make sophisticated garment construction accessible to feltmakers working on a standard-sized table.

The first half of the session focuses on one of the most rewarding—and challenging—felted garments: the jacket. Learn practical methods for designing and constructing well-fitting jackets, including techniques for creating comfortable, flattering sleeves. Lena will reveal the process she has refined through years of experience, offering valuable tips that participants can immediately incorporate into their own garment-making projects. Previously available only to members of her *Felt With Lena* online community, these techniques are now being shared with a broader audience.

The second half of the presentation explores creative surface embellishment using materials you already own. Discover how leftover fibers, fabrics, and decorative elements from previous projects can be transformed into rich textures and distinctive surface designs. By repurposing these materials, you'll learn to add depth, individuality, and artistry to your felted garments while making thoughtful, sustainable use of your fiber stash.

Whether you're new to garment making or looking to refine your skills, this presentation will leave



Lena Archbold

Born in Ukraine and now based in northeast England, Lena Archbold is an internationally recognized felt artist, educator, and founder of the Felt With Lena Club. She discovered feltmaking in 2011 while recovering from leukemia, finding healing through color and texture. Inspired by that experience, Lena developed her own safe and innovative approach to feltmaking, which she now shares with students around the world.

Specializing in fine wearable felt and innovative nuno felting techniques, Lena is known for her vibrant use of color, rich textures, and creative use of leftover fibers and fabrics. Through her online courses, international workshops, and the Felt With Lena Club, she has built a welcoming global community of feltmakers.

Lena has also written for *Felt Matters* and *FELT* magazines and presented the solo exhibition *Felting Connections*. Her work encourages artists to experiment boldly, create with confidence, and discover the limitless possibilities of feltmaking.

Designing for Weaves with Sound and Rhythm

INSTRUCTOR: Cally Booker

DATE/TIME: Saturday, April 3 - 10:00 am – 12 noon Pacific Time

The sounds of our environment can be fascinating, evocative, personally meaningful, or downright annoying... They offer a rich source of inspiration, but how exactly do we take that inspiration to the loom?

In this session Cally will introduce the principles of sound-inspired design, sharing her experience of collaborating with weavers, dyers, and other textile artists through the Aural Textiles project and beyond. We will reflect on the sounds we hear in our local soundscape – from the uplifting to the mundane – and explore ways in which we can respond to them creatively. We'll look at different ways of visualizing sounds and consider how to interpret them in color and weave structure.

This class is appropriate for weavers of all levels and interests, and with any number of shafts.



Cally Booker

Cally Booker lives and weaves in Dundee on the east coast of Scotland. From 2018 – 2021 she was a contributor to the Aural Textiles project, capturing the sounds of the Scottish landscape and investigating ways of using them to inspire textile design in solo and collaborative projects. She has continued to develop these processes in her personal creative practice. Cally's work has been exhibited around the UK and internationally, and her book *Designing and Weaving Double Cloth* was published by Crowood Press in 2026. She is a member of the Society of Designer Craftsmen and a past President of Complex Weavers.

Clipped, Fringed and Whiskered: Fil-Coupé and Clip Spot Weaves

INSTRUCTOR: Patrice George

DATE/TIME: Saturday, April 3, 12noon – 2pm Pacific Time

Fil coupé is a textile technique where long floats in a woven fabric are cut post-production to create texture, a raised pattern, or fringed effect. It means “cut thread” in French. Exciting fashion and interior textiles, designed to weave with long warp or filling floats, are finished by clipping the floats after weaving to create 3-dimensional surface pattern effects in the final fabric. Cut and clipped patterns are especially appealing when used as accents on scarves, shawls, and decorative textiles like pillow covers.

This presentation will introduce a wide range of woven fabrics with *fil-coupé* clipped effects. Examples of weave structures for clip-spot designs, for 2- to 24-shaft looms will be included. Drafts and finishing instructions for clipped woven designs will be included in the presentation handouts.



Patrice George

Patrice George was an Associate Professor in Textile Development and Marketing at the Fashion Institute of Technology in NYC. Her specialties are dobby and jacquard wovens, computer-aided design, and textile history. She is currently an advisor to students in Parsons MFA Textile program, and a frequent presenter at textile seminars, and a presenter to weaver's guilds across the country.

Her NYC studio, Patrice George Designs, specializes in design for dobby and jacquard woven textiles for interiors.

She has also been a consultant to handweaving projects sponsored by UNIDO, CARE, and other NGOs in Jamaica, Laos, and Mexico.

Taking Twined Basketry to the Next Level

INSTRUCTOR: Cael Chappell

DATE/TIME: Sunday, April 4, 10:00 am – 12 noon Pacific Time

If you know how to make twined baskets, or you just want to learn more about how I weave my pieces, this is a great quick overview! For experienced basketweavers, you will be able to learn something new to bring to your basketry. If you are not an experienced basketweaver but want to see “behind the curtain” how my work is constructed, you’ll also enjoy this fast-paced presentation of tips, tricks, and techniques including:

- 4 building blocks of pattern making
- Forward vs Reverse Twining
- Why to use Reverse Twining
- Detailed hand motions of Reverse Twining
- Spoke manipulation for sharp edged base
- Adding and removing spokes



Cael Chappell

Cael Chappell worked with basketweavers across Africa from 1991 to present. In 2017 he started weaving his own baskets, primarily using waxed linen thread and a technique called twining. Because of his extensive understanding of basketry, he quickly developed his own unique style of whimsical weaving. His baskets exhibit personality and life, which engages viewers. Cael’s baskets have been featured by the National Basketry Organization, Handweavers Guild of America, Surface Design Association, Fiber Art Network, Surface Design Association, Society for Arts + Crafts, American Tapestry Alliance, Studio Art Quilt Alliance, Homo Faber, and others. His work has been featured in many other juried exhibitions and publications worldwide. He has written a book on his weaving specialties and often does presentations and teaches to weaving guilds and groups across the country.

Registration

Online registration only. Registration is being handled through RegFox. An active registration link will be sent to all CNCH members in late December.

Registration Dates:

- Early Bird Registration opens Monday, January 4, 2027 at 9:00am PST
- Early Bird Registration closes Sunday, February 28, 2027 at 5:00pm PST
- Regular Registration closes Monday, March 15, 2027 at 5:00pm PDT

Registration Costs:

Full registration includes selected 15-hour class, full access to the galleries and vendor hall, and tickets to the Thursday night meet-and-greet, Friday night cocktail reception, and Saturday night banquet.

- CNCH Member, Early Bird (1/4 – 2/28/27): \$525
- CNCH Non-Member, Early Bird (1/4 – 2/28/27): \$560
- CNCH Member, Regular Registration (3/1 – 3/15/27): \$600
- CNCH Non-Member, Regular Registration (3/1 – 3/15/27): \$635

Additional tickets for the Saturday night banquet are available for \$75 each.

Virtual Seminar Registration:

Registration for Virtual Seminars is done through the Lessonface app, and CNCH members will have the first opportunity to sign up for these classes which will run 2 hours each and cost a mere \$40 each. If a class has not reached 50 students by March 1, the class will be advertised on the Lessonface website and open to anyone worldwide.

CNCH members can access the Lessonface App beginning January 4, 2027 at <https://www.lessonface.com/cnch-members>

We are once again able to offer optional Purchase Protection, available when you register. This purchase protection plan provides a full refund of the registration costs until 7 days before the conference begins on April 1. More information, including cost, will be forthcoming.