



This is an extract from the MAFA 2019 PDF brochure which will be available for download in 2019 from mafafiber.org

MAFA 2019 Workshops

Key to Workshop Numbers and Required Skills

Class Designations:

WORKSHOP #	DISCIPLINE
101 – 123	Weaving
201 – 206	Spinning
301 – 304	Dyeing
401 – 402	Felting
501 – 505	Other fiber arts

	RH indicates Rigid Heddle
	RR indicates Round Robin Format

Levels of Experience:

SKILL LEVEL	DESCRIPTION
Novice	Interested, but lacking in basic skills
Beginner	Some experience with equipment and able to perform basic techniques
Intermediate	Comfortable with equipment; experienced in a variety of techniques; able to plan, draft, and design work
Advanced	Very comfortable with equipment, skilled at a wide variety of techniques, willing to experiment

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101**Weaving 101****INSTRUCTOR:**

Laurie Duxbury

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Beginner weaver and others seeking to brush up skills

MATERIALS FEE:\$5.00 **COVERS:** Handouts.**EQUIPMENT REQUIRED:**

Two half-pound cones of Harrisville Design Highland wool—one cone each in two different contrasting colors. One cone will be used as warp and one as weft. Please make sure yarn is on a cone and not in skein form. Balls are okay as long as you have a container to hold the ball and keep it from rolling around the floor as the yarn unwinds.

8/4 carpet warp of contrasting color to your warp. (Don't go out and buy this if you don't have it on hand. I'll have some.)

One four-shaft table loom or floor loom to dress.

Raddle with clamp(s) for attaching the raddle to the loom. (A raddle is a piece of equipment that goes on the back beam of your loom and has pegs or nails at one-inch intervals or less. If you have any questions about this, contact me.)

Rubber bands of standard diameter to slip over raddle pegs.

A pair of lease sticks with a shoelace for each end (Lease sticks should be as long as your loom is wide. They should have holes drilled in each end.

They can either be round, like a dowel, or rectangular. (If you don't have lease sticks and are unsure about what they are, contact me.)

Paper or warp sticks for separating the layers of warp as the warp is wound onto the warp beam. Paper should be at least 12" wide and as heavy as paper grocery bag. Paper grocery bags cut to fit this width work well.

Reed hook.

Threading hook if you use one.

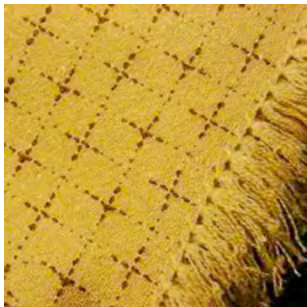
At least one shuttle. It can be a boat shuttle or a stick shuttle. You may want extra bobbins for a boat shuttle. Bobbin winder if you have a boat shuttle. Yardstick. Scissors. Tape measure. Note-taking supplies.

DESCRIPTION:

This is the perfect class for those who have never woven, or those who need to brush up on the basics of warping and efficient weaving. Students will learn to warp a loom back to front, tie-up any treadles, calculate warp and weft needs. Emphasis will be placed on efficient and painless warping techniques (yes, really), understanding the basic workings of a four-shaft loom, and developing good weaving habits. Students will warp their own loom and weave a sample piece exploring plain weave and twill. We will have fun learning from each other.

102**Snazzy Yarns: How to Use Them, Not Lose Them****INSTRUCTOR:**

Sharon Alderman

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Adventuresome beginner through advanced

MATERIALS FEE:\$12.00 **COVERS:** Binder with all the drafts in plastic sleeves and room for the woven samples.**EQUIPMENT REQUIRED:**

Pre-warped loom, 4 to 8 shafts.

Shuttles (one or two).

Weft yarn.

Scissors.

Tapestry needle.

Measuring tape.

Masking tape or hang tags to label the woven samples.

DESCRIPTION:

Do any of these situations sound familiar?

- You ransomed a glorious, fancy yarn at a conference, now what?
- You have mastered spinning and have a luxurious yarn, now what?
- You have learned to dip-dye yarns, now what?

If you recognize yourself, this is the workshop for you. In it we explore the structures which will allow you to show off your special yarn instead of obliterating it as it is woven.

Participants will consider structures with detailed instructions about how to tailor them to their application and allow the fluffy yarn to be fluffy in the cloth, allow the yarn which changes color over its length to be seen, allow the thick and thin yarn to be a star.

Although this workshop focuses on structure, Sharon's workshop—as always—will weave in fiber choices, yarn styles and color choice information.

103

Creative Exploration in Jewelry Weaving

INSTRUCTOR:

Anastasia Azure

ROOM: TBA, TBA

EXPERIENCE LEVEL:

All levels

MATERIALS FEE:

 \$35.00 **COVERS:** All metal, color wire, jewelry findings, and specialty tools

EQUIPMENT REQUIRED:

Medium-sized scissors, wire cutters, chain nose pliers, round nose pliers, ultra-fine Sharpie marker. Optional: table lamp and extension cord.

DESCRIPTION:

Explore the creativity of weaving jewelry without a loom. Working with colorful wire and thin sheet metal, we will create a variety of woven earrings, beads, bracelets, pendants and pins. This extensive workshop covers techniques such as radial weaving, free-form warps, continuous and discontinuous wefts, plying chevron wefts, flattening wire, unusual shapes, and simple wire work to incorporate beads and jewelry findings. Participants will have the opportunity to make a jewelry collection as well as technical samples for future inspiration.

104

Introduction to Rug Weaving

INSTRUCTOR:

Jason Collingwood

ROOM: TBA, TBA

EXPERIENCE LEVEL:

Beginner through intermediate

MATERIALS FEE:
\$0.00 **COVERS:** N/A
EQUIPMENT REQUIRED:

Pre-warped small floor, or table loom, three or four colors of wool, stick shuttles, scissors, note-taking materials.

DESCRIPTION:

An ideal course for those wishing to try out rug weaving for the first time, though with enough 'tricks' to also suit the more experienced weaver. Students will learn how to make a strong serviceable rug (plain weave being an excellent structure for rugs). Initially weaving stripes and spots using two colours, learning how to overcome the selvedge problems inherent in each different design. Clapsed wefts, crossed wefts and compensated inlay will be covered, all these new techniques giving the weaver more freedom with design. The class concludes with a look at rug finishes, a few of the many finishes will be demonstrated.

105

Five Point Twills: Myriad Possibilities

INSTRUCTOR:

Barbara Diefenderfer

ROOM: TBA, TBA

EXPERIENCE LEVEL:

Adventuresome beginner through advanced

MATERIALS FEE:

 \$5.00 **COVERS:** Instructions for preparing looms, A workbook for the class, Small supplies to enhance class activities.

EQUIPMENT REQUIRED:

Pre-warped loom prepared according to instructions which will be sent to each student as soon as the class lists are available, giving students time to gather supplies and ask any questions that they may have.

Several bobbins and at least two shuttles.

At least 2 different colors of yarn in the warp size or several smaller amounts of different colors.

Note-taking supplies and a folder for the workbook.

Optional: Bobbin winder.

DESCRIPTION:

Add fun and expression to your next projects. Students will create a 4-shaft or 8-shaft point twill pattern gamp sampler using five different twill threadings and numerous tie-up changes to develop myriad twill structure creations. Experience a number of treadlings to create new weave structures and intricate appearing twills to be incorporated in future woven pieces.

Students prepare their looms at home from provided instructions, and bring them ready to be woven on in class. Warps may be either 10/2 or 8/2 unmercerized or perle cotton in natural or white. At least 2 additional colors will be needed in the same thread size as the warp. Small amounts of a number of colors will be fine. A simple weave design program on a tablet or laptop may be useful but is not required. Table looms are fine as there will be many tie-up changes. The instructor will create a workbook.

106

Scottish Weaving Sampler

INSTRUCTOR:

Melissa Weaver Dunning

ROOM: TBA, TBA



EXPERIENCE LEVEL:

Adventuresome beginner through advanced

MATERIALS FEE:

\$30.00 **COVERS:** Yarn kit of warp and weft yarns. Handouts.

EQUIPMENT REQUIRED:

Warped loom; 1-5 boat shuttles and bobbins; scissors; measuring tape; T-pins; notebook, pen, and pencil.

DESCRIPTION:

Experience several Scottish weaving traditions while you sample traditional tartans, tweeds and district check patterns. The timeless beauty of traditional Scottish tartans is so appealing and weaving colorful tartan is great fun. Tweed cloth has been woven in Scotland for centuries, using natural sheep colors and local plant dyes that imitate the colors of the heather hills.

The earliest simple patterned cloth was the Shepherd's Check, from which many simple variations have been created. All the great houses of England's Borderlands and the Lowlands of Scotland eventually had tweed patterns that were woven in quantity to clothe their groundsmen, grooms and foresters. Even Downton Abbey has a registered tweed pattern!

This workshop includes a slide lecture on tartan and tweed history and instruction in translating tartan setts into warp plans. The round robin class will produce a notebook of samples for future independent exploration.



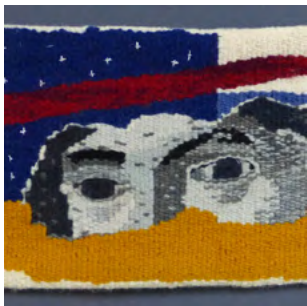
107

Collage to Tapestry Cartoon

INSTRUCTOR:

Molly Elkind

ROOM: TBA, TBA



EXPERIENCE LEVEL:

Adventuresome beginner through advanced weaver

MATERIALS FEE:

\$10.00 **COVERS:** Handouts, and use of instructor's collage supplies.

EQUIPMENT REQUIRED:

Blank paper or sketchbook (8 1/2 x 11"); colored paper or old magazines in variety of colors, textures and patterns; pad of 8 1/2" x 11" tracing paper, scissors for paper, glue stick, graphite pencils, markers and/or colored pencils. Optional: inspiring photograph(s)

DESCRIPTION:

Discover how collage can generate spontaneous designs for tapestry. Students will respond to various prompts to make quick and fun collages from a variety of papers. They will investigate the importance of contrast and value in good design and discover how to translate a collage's colors, textures and lines into a weave-able cartoon for tapestry. The use of photographs as aids to design will also be discussed. Students will do hands-on design work and be ready to weave when they return home.

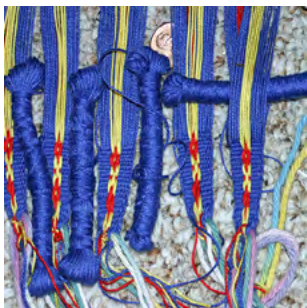
108

Awasqa 1: Introduction to Backstrap Weaving

INSTRUCTOR:

Abby Franquemont

ROOM: TBA, TBA



EXPERIENCE LEVEL:

All levels

MATERIALS FEE:

\$45.00 **COVERS:** A pre-configured warp/loom; shed swords; yarn appropriate for additional warps, heddles, and other accessories; detailed handout for each student.

EQUIPMENT REQUIRED:

Note-taking materials; a cushion to sit on the floor is recommended; medium yarn needle or heavy duty safety pin; Andean textiles about which you have questions, if desired.

DESCRIPTION:

Day 1: We start by learning to do plain weave on a pre-configured warp/loom, covering terminology, and working on loom mechanics. Once that's covered, we move on to the canonical first pickup pattern learned by all Andean weavers.

Day 2: Upon completion of the first piece, we cover making warps and configuring heddles and other "hardware" which in this school of weaving, actually means "more yarn." We'll work through those mechanics and troubleshoot your setup by warping and heddling more beginner patterns. We wrap up Day 2 with an explanation and demonstration of different weave structures commonly seen within Awasqa textiles.

Day 3: Q&A, troubleshooting, and problem solving so you can go home and weave independently.

109

Swedish Pattern Weaves

INSTRUCTOR:

Joanne Hall

ROOM: TBA, TBA

EXPERIENCE LEVEL:

Adventurous beginner through advanced weaver

MATERIALS FEE:

 \$40.00 **COVERS:** Wound warp with instructions sent before the workshop, postage, weft, quills, handouts. Plus, I will have shuttles and temples to lend.

EQUIPMENT REQUIRED:

Warped loom and supplies needed for weaving on your loom, scissors, tape measure and a slender boat shuttle and temple, if you have them.

DESCRIPTION:

Study the unique designs coming from Sweden, from the utilitarian towels to the decorative hangings and runners, and how they differ from similar weaves in this country. This is an opportunity to experience Joanne's interest in her heritage through the weaves and the looms of Sweden and be inspired by unique Swedish designs for a range of projects from utilitarian towels to the decorative hangings and runners. Although Swedish weaves may appear similar to many weaves in America, this workshop will provide insight into the differences as well as into the versatility and uses of the Swedish weaves.



110

Double Your Fun by Using Two Heddles on the Rigid Heddle Loom - Sampler and Technique from Patterns to Double Width

INSTRUCTOR:

Deborah Jarchow

ROOM: TBA, TBA

EXPERIENCE LEVEL:

Adventurous beginner through advanced weaver

MATERIALS FEE:

 \$0.00 **COVERS:** 20-page color handouts

EQUIPMENT REQUIRED:

Loom with at least an 8" weaving width able to accommodate two (2) heddles, two 10 dent reeds 4 pickup sticks, 2 shuttles (with bobbins), 600 yards each of two (2) contrasting colors of 3/2 cotton, scissors, tape measure, tapestry needle, cardboard tube from inside a paper towel roll, 2 brown paper grocery bags, 30 yards waste yarn. (Students can bring two 7.5 or 8 dent reeds if they bring dk or sport weight yarn.)

DESCRIPTION:

Expand your weaving skills and make two layers in your cloth on the rigid heddle loom. While weaving, the layers can be connected in various ways to make cloth twice the width of your loom, create tubes, or pockets. Participants will make a sampler while exploring this process. During the workshop they will learn to thread the loom using two heddles and weave the layers in various ways.

Students will warp the looms and learn how to set up and thread both heddles to enable the double heddle weaving. Then they will weave cloth at double the sett of the heddle used and create various beautiful patterns that the extra heddle makes possible. They will learn how to create two layers of cloth, each a different color, learn how to make pockets or or tubes in the woven cloth.

This workshop is for students that have some experience with the rigid heddle and want to move on to the next level.



111

Weave SAORI

INSTRUCTOR:

Tara Kiley-Rothwell

ROOM: TBA, TBA

EXPERIENCE LEVEL:

All levels

MATERIALS FEE:

 \$25.00 **COVERS:** All materials and warped SAORI looms for the students to work with, including all fibers used in class.

EQUIPMENT REQUIRED:

No required materials. Students may bring treasure basket materials if they wish to include them in project. These can include scrap fabrics, yarn ends, thrums, etc.

DESCRIPTION:

This workshop will introduce students to SAORI weaving—a type of freestyle weaving developed in Japan. Students will create their own unique cloth on a SAORI loom with a prepared warp—allowing them to focus on creativity and self-expression. Novice and experienced weavers learn side by side and will create several yards of cloth or a series of smaller projects. The choice is theirs.

Students will be guided in SAORI principles and techniques. Students will also learn SAORI warping, creating a warp to take home to continue their journey.

112

Sakiori and Zanshi Weaving - Japanese Rural Cloth

INSTRUCTOR:

Tom Knisely

ROOM: TBA, TBA

EXPERIENCE LEVEL:

Novice through advanced weaver

MATERIALS FEE:

\$0.00 **COVERS:** Examples, both new and from the 19th and 20th centuries, of Sakiori and Zanshi woven pieces. Instructor will provide weaving drafts and a materials list prior to the workshop.

EQUIPMENT REQUIRED:

A 4 shaft loom with a minimum 15 inch weaving width. Students will warp looms according to instructions provided before the workshop. Weaving drafts will be provided by the instructor. Students will gather weft material as stated in the list of materials to bring. Notebook and pencil or pen. Scissors or a rotary cutter with cutting mat and ruler guide. Boat shuttle and either a stick shuttle or ski shuttle. Pins and tapestry needle. Tape measure. Old ties or silk fabrics such as scarves or silk blouses. Rayon or fine cottons will all work as well. A single Sakiori scarf may use as many as 5-6 ties, or as many as 3 women's scarves measuring 30 inches square. The bolder the prints, the better. Several yards of silk from the fabric store will also work just fine, but is more expensive. I have ordered from Denver Fabrics or look online at www.fabrics.com. Look for silk items at thrift stores like the Salvation Army, Goodwill, etc. Saved threads, bobbin leftovers and thrums to tie together and use as weft

DESCRIPTION:

Sakiori and Zanshi fabrics are the ultimate in recycling. Sakiori is a fabric woven with very narrow strips of fabric, much like a rag rug but with a subtle hand that makes it possible to wear as clothing. Zanshi cloth is woven with leftover threads of previously woven fabrics. The broken warp threads, leftover bobbin threads and thrums would be tied together to make a continuous length that could then be woven to make a new fabric. These ingenious textiles were woven by people who had very little to call their own.

In this workshop, students will learn history of these two fabrics and the fundamentals of weaving Sakiori and Zanshi. There will be examples to see and handle of both Sakiori and Zanshi, Japanese samples from the 19th and 20th centuries and samples I have woven as table runners, scarves and shawls.

113

One Warp, Many Structures: An Exploration of Extended Parallel Threading

INSTRUCTOR:

Denise Kovnat

ROOM: TBA, TBA

EXPERIENCE LEVEL:

Intermediate through advanced weaver

MATERIALS FEE:

\$8.00 **COVERS:** Handouts and additional weft yarns. Weaving drafts will be mailed at least 4 weeks prior to workshop.

EQUIPMENT REQUIRED:

Pre-warped loom (instructions will be sent out in advance), weft yarns, shuttles, bobbins, scissors, bobbin-winders (if they have them), loom benches (if they choose to bring), computers with weaving software (optional).

DESCRIPTION:

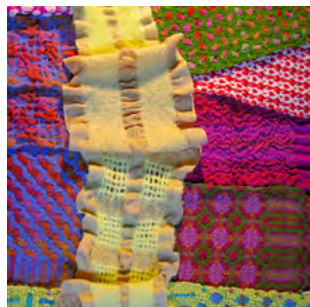
How do you weave six or more structures on one warp? With an extended parallel threading! Echo Weave, Turned Taqueté, Rep, Double Weave, Shadow Weave, and Collapse Weave are all possible just by changing the tie-up and treadling (and, for some structures, the sett). Network-drafted designs are also offered if desired. Come learn more about this versatile threading and learn how to design your own drafts.

114

The 3D's of 3-D: Deflection, Differential Shrinkage, and Doubleweave

INSTRUCTOR:

Ruby Leslie

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Beginner through advanced

MATERIALS FEE:

- \$95.00 **COVERS:**
- Warp yarns provided as a custom-wound warp, tailored to each participant's loom and warping method.
 - Warps are packaged with complete, easy to follow instructions for dressing the loom. Note: This is the equivalent of a personalized warp kit with full access to the instructor prior to the workshop.
 - Weft yarns.
 - Workshop notebook (approx. 25 pages, includes all drafts, numerous color pages and bibliography).
 - Numerous woven samples and color wrappings for students to examine.
 - Mailing costs for sending the warp to each participant 2-4 weeks in advance of conference.

EQUIPMENT REQUIRED:

Workshop loom (8-shafts preferable although a few 4-shaft drafts are included), 8" minimum width. (A mix of floor and table looms is desirable to assign the full range of draft possibilities.) No unusual equipment or materials are needed beyond the usual workshop equipment needed for weaving (specifics will be detailed in the student supply list sent along with the custom-wound warp) Students must answer a short questionnaire that I send inquiring about their weaving experience, personal warping method and what loom and reed they'll be using so I can assign drafts and prepare their custom-wound warps. When the warps arrive, students must dress their loom prior to the conference, making sure that their equipment is in good working order.

DESCRIPTION:

Head off the beaten track, where it's delightful, it's deliberate, it's deflected. Using a myriad of weave structures and commercially available yarn (NOT over-twisted or unbalanced), subtle to amazing transformations can occur in woven cloth if you understand how to control the variables of fiber, yarn grist, weave structure and finishing technique. Explore the dimensional landscape of ruffles, ridges, waffles, crinkles, "innies" and "outies" while weaving in round-robin format on pre-warped looms (with custom-wound warps provided by Ruby 2-4 weeks prior to the conference).

Discussion focuses on why these transformations happen, the role that color plays in creating optical movement, and how to manipulate weave structure and fiber to produce dimensionality. Methods of finishing cloth with water and heat will be addressed as well as techniques to document the before and after effects for record keeping purposes.



115

Wedge Weave Fundamentals

INSTRUCTOR:

Connie Lippert

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Adventuresome beginner through advanced. (Novices with a warped loom welcome.)

MATERIALS FEE:

\$5.00 **COVERS:** Handouts.
Materials for a small sample loom.

EQUIPMENT REQUIRED:

- Table, floor, or tapestry loom warped in plain weave at 6 epi with 8/4 linen at 594yd/lb., (other warp yarn of similar weight may be substituted*), plus a few extra yards of warp yarn. Warp should be 12 inches wide and approximately 1 yard long. Mirrix type looms are acceptable with narrower and shorter warps.
- Approximately 1 lb. wool weft in several colors but in one weight ranging from 260 to 350 yds./lb.*
 - Six—1/8 inch dowels several inches longer than the width of warp (if using table or floor loom).
 - Heavy beating fork.
 - Flat shuttles: 6–10 inches long.
 - Scissors (including ones that can cut paper), ruler, pencil, tapestry needle.

*Students in workshops often have small Mirrix or other type of tapestry looms, which are completely suitable, but should be warped with finer warps and use finer wefts. If experienced on these looms, the sett and weight of yarn normally used for tapestry will work fine. If unsure of sett and weight, I suggest 16/6 linen (this is expensive, so a substitution at a similar yds/lb is acceptable such as 8/3 linen. Lunatic Fringe has hemp or seine twine that could be substituted) at 800 yds/lb set at 8 EPI for warp and wool for weft at approximately 640 yds/lb.

DESCRIPTION:

In contrast to most weaves that are woven in a plane horizontal to the loom, wedge weave is woven on the diagonal. This results in a weft-faced weaving with many distinctive characteristics and exciting design potential. Work on your own pre-warped loom to explore wedge weave through hands-on experience, as well as with detailed handouts and images.

116

Double Rainbow**INSTRUCTOR:**

Jennifer Moore

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Adventuresome beginner through advanced

MATERIALS FEE:\$10.00 **COVERS:** Workshop notebook.
Miscellaneous supplies.**EQUIPMENT REQUIRED:**

4- or 8-shaft table or floor loom with a 10" weaving width (72 heddles on each shaft for the 4-shaft sampler, 36 each shaft for the 8 shaft sampler.)

8- or 10-dent reed (an 8-dent reed is ideal)

5/2 perle cotton in specified colors - blue, green, yellow, orange, red, purple. (Students might also like to bring 5/2 or similar yarn in white, black and shades of gray to experiment with value studies, and any other colors that you might like to try in your weft.)

Two (2) boat shuttles.

Six (6) bobbins to fit your boat shuttles, pre-wound with your six colors.

Six (6) colored pencils or markers in the same colors as your yarn.

Scissors, post-it notes, and other usual workshop supplies.

DESCRIPTION:

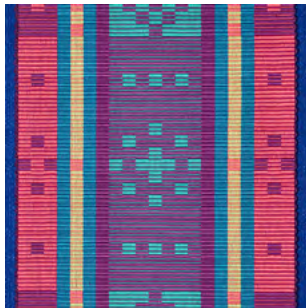
Two layers, 4 or 8 Shafts, 6 colors—Endless possibilities

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 us to mix and match our colors, creating an amazing array of color mixtures. As your warp colors move past each other, you will experience a visual feast of iridescence and moire patterns. Those who have an 8-shaft loom to use can set up the threading for two blocks and expand their design possibilities even further. 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.

117

8-shaft Rep Runner: A Study in Block Design using Linked Blocks and Solid Stripes**INSTRUCTOR:**

Rosalie Nielson

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Intermediate through advanced

MATERIALS FEE:\$15.00 **COVERS:** 15-page coil-bound color handout.**EQUIPMENT REQUIRED:**

8-shaft loom with 16" weaving width. (Textile will be 14" wide.)

- with 10 or 12 dent reed if using 3/2 cotton (15 dent reed is too tight and will abrade the warp) OR
- 10, 12, 15 dent if using finer warp such as 5/2 cotton

Yarn:

- 3/2 or 5/2 cotton for warp.
- Mop yarn or String yarn for weft.
- About 10 yards of heavy cotton (like seine twine), nylon or linen cord—will use for "lashing on" technique.
- Cotton rag strips or other heavier yarn—will use to "open-out" knots prior to weaving (Only need 4-6 yards, enough for 4-6 shed openings.)

Tools:

- Threading and reed hook.
 - Tape measure.
 - Shuttles: One boat and two ski or rug shuttles.
 - Scissors.
 - Tapestry needle.
 - Paper for note taking
 - Pocket calculator.
 - Weights for warp repairs (if knot occurs in warp).
 - Masking tape.
 - Design Session: Graph paper—4 squares per inch, #2 Pencils and pink pearl eraser
 - Optional: Laptop computer if you have
- Fiberworks weaving software program

DESCRIPTION:

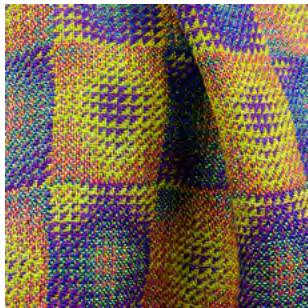
Using the same profile draft, weavers will thread an 8-shaft loom with 4 or 5 different colors of 3/2 or 5/2 cotton to design a table runner. The runner will feature a series of 4-block designs in the center, with a border featuring 2-block motifs in opposite colors. The border will be separated from the center designs by a solid colored stripe of 2 colors.

The workshop will begin with a slide presentation and a series of exercises on graph paper to enable weavers to familiarize themselves with the concept of block design. Weavers will use a series of Design Pages from An Exaltation of Blocks designed by Rosalie Nielson. Believe it or not, there are 1,024 different 4-block designs. Weavers will receive enough designs in their handouts to whet their creative appetites!

118

Design: Taking Your Weaving to the Next Level**INSTRUCTOR:**

Sara Nordling

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Intermediate through advanced

MATERIALS FEE:\$5.00 **COVERS:** Handout and papers for design exercises.**EQUIPMENT REQUIRED:**

Computer weaving design programs allowed but not required, graph paper, scissors, glue stick, colored pencils, pencils, ruler and erasers. Also bring something you wove that you think could be more exciting, better designed. Books of weave structures (not required but optional).

DESCRIPTION:

Interested in designing your own weavings but not sure where to begin or what constitutes a good design? Then this class is for you. The first part of the class will be learning the elements and principles of design. This will be followed by various exercises and design challenges culminating in the planning of several weaving projects that you can weave once you are back home. Students with rigid heddle looms to jacquard looms can all benefit from the class. The design process is not about equipment but rather how you think about, and approach what you put on the loom to make your weaving special and well designed. This class will look at what makes a design work well, what things you may want to avoid, and how to design for a specific desired effect or project.

119

Beyond the Rectangle with the V Cowl**INSTRUCTOR:**

Tamara Poff

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

All levels

MATERIALS FEE:\$27.00 **COVERS:** Yarn and other materials.**EQUIPMENT REQUIRED:**

Rigid Heddle Loom with at least 10" weaving width, with clamps, peg, and reed hook.
 10 Dent reed
 2 Stick Shuttles
 Scissors
 Tape Measure
 Optional: US 5 (3.75mm) knitting needles, crochet hook size G to embellish edges

DESCRIPTION:

Students will work from warping the rigid heddle loom to finish this unique design that weaves warp into warp with no seams. All levels are invited as we begin with the basics of warping, including yarn and color choices, and progress to cover hemstitching, selvedge handling, construction, finishing, embellishing the finished piece with knit or crochet options, and no-fringe treatments. Along the way, there will be many weaving tips from both traditional and non-traditional perspectives.

**RIGID
HEDDLE**

120

The Beauty of Lace Weaves**INSTRUCTOR:**

Robyn Spady

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Adventuresome beginner through advanced

MATERIALS FEE:\$15.00 **COVERS:** Workshop notebook printed in color and spiral bound.**EQUIPMENT REQUIRED:**

Pre-warped loom, shuttles, bobbins, scissors, wefts

DESCRIPTION:

For the weaver with a love of vintage textiles and romantic settings, nothing is more charming or intriguing than lace weaves. Enjoy a class dedicated to exploring and weaving samples of classic lace weaves. During the workshop, participants will learn about weaver- and loom-manipulated weaves. The differences between Bronson lace, huck lace, and Swedish lace will be reviewed and contrasted. Participants will also explore how to develop lace treadling variations for the lace threading they chose from pre-workshop warping instructions. Four-shaft loom minimum; eight-shafts recommended.

121

Three Workshops in One: Color Horoscope, Woven Words, Almost Ikat

INSTRUCTOR:

Bonnie Tarses

ROOM: TBA, TBA

EXPERIENCE LEVEL:

Adventuresome beginner through advanced

MATERIALS FEE:

\$55.00 **COVERS:** Based on information provided for a personal Color Horoscope, each student will receive a winding draft created by Bonnie and mailed to the student along with instructions on how to select yarn, how to interpret the draft, and how to wind the warp. (All email questions will be promptly answered). Note: Students who have purchased Bonnie's horoscope prior to the workshop can deduct \$35 from the materials fee.

Additional handouts relating to Color Horoscope Weaving, Woven Words and Almost Ikat.

Supplies for wrapping Woven Words and yarn for creating a sample Almost Ikat warp.

EQUIPMENT REQUIRED:

Portable loom capable of weaving 16" with 400 heddles and with, hopefully, a 10 or 12 dent reed). Loom must be warped and ready to weave.

Weft: (about 8 oz).

Shuttles and whatever weaving tools you require for winding yarn onto shuttles); both cloth and paper.

Tools: Scissors, ruler, ruler, pencil with good eraser, 4 hanks of cotton embroidery floss

Additional student requirement: Each student must contact Bonnie upon enrollment (bonnie@bonnietarses.com) and supply her with an accurate

1. Birth date (month, day, year)
2. Time of day (hour and minute if at all possible)
3. Place (city and state)

DESCRIPTION:

Discover three unique methods of color blending developed by Bonnie over the past four decades as demonstrated in a spectacular array of delicious examples. Students will use Color Horoscope Weaving as their primary focus, which means they will arrive at the workshop with their loom warped and ready to weave with their unique personal Color Horoscope.

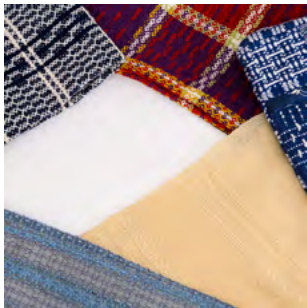
Note: this workshop begins at home at least 4-6 weeks prior to the conference. Bonnie delivers one-on-one email instruction for selecting yarn and winding each individual warp. During the workshop, students receive a generous taste of the 'Woven Words' color system and 'Almost Ikat', which creates ikat-like effects using commercial space-dyed yarn, through a series of exercises that will provide ideas and be a source of inspiration for years to come.

122

2, 3, 4: A Lot of Interesting Older Weave Structures on Less Shafts

INSTRUCTOR:

Marjie Thompson

ROOM: TBA, TBA

EXPERIENCE LEVEL:

Beginner through advanced

MATERIALS FEE:

\$15.00 **COVERS:** Notebook, copies, page protectors, and warp yarn if needed.

EQUIPMENT REQUIRED:

A functioning loom, warped to instructor specifications. (It is expected that the students will have woven their own sample prior to arrival in class.)

Weft materials.

Students should also bring normal weaving supplies like scissors as well as paper and pencil.

DESCRIPTION:

Less can sometimes be more and these weave structures have a lot to offer on four or fewer shafts. Some of the weaves are 17th century, some mid-20th century and all have many possibilities for today's weavers. There will be some crossbar, dimity, some birdseye, and a number of unexpected combinations.



123

Design Inlay Rag Rugs and More...**INSTRUCTOR:**

Dianne Totten

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

All levels

MATERIALS FEE:\$7.00 **COVERS:** Handout.

Fabric paints.

EQUIPMENT REQUIRED:

Loom warped with 8/4 carpet warp—according to workshop preparation information.

Fabric block—according to workshop preparation information.

Cutting mat, small is fine.

Rotary cutter. Straight edge—the type used by quilters.

Fabric scissors.

Small scissors with a good snipping point.

Tape measure or hem gauge.

Sewing needle and thread.

Straight pins.

Glue stick.

Fray Check.

Stick or rag shuttle.

Yarn used for your warp, enough to be used to weave hems.

Usual items needed to repair a broken warp; heddle hook, general weaving supplies.

For painting: a few cheap paint brushes—fine point to a broader edge no wider than 1/3”.

Black Sharpie marker.

Note-taking materials.

DESCRIPTION:

Learn to add a unique touch to your rag project—whether it is a rug, wall hanging, table runner, purse, or placemats. The first step is creatively piecing together fabric strips to form a fabric block. The block is then cut into weft strips and woven into a plain weave threading. Using fabric paints, you will paint designs and learn an inlay process to make your project special. Fish, flowers, and butterflies are a few design ideas. No special artistic ability is required, as designs can be copied or traced.

201

Spinning Your Own Yarn - Spindle and Wheel (Beginning)**INSTRUCTOR:**

Martha Owen

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Novice to intermediate spinner

MATERIALS FEE:\$20.00 **COVERS:** Fiber:

- unwashed and washed wool, non-wool fibers, dyed fiber, pencil roving and prepared roving.

Tools:

- Point spindles for use.
- Oil bottle.

EQUIPMENT REQUIRED:

Spinning wheel in good working order (Borrowed or rented)

Pair of hand cards.

Oil bottle.

Apron.

DESCRIPTION:

Discover the historical craft of hand carding and spinning on a spinning wheel. Beginning spinsters will strive to “get the feel” of simple creation, that is, they will make yarn! On what did sleeping beauty prick her finger? Learn this and more in discussions of sheep and wool, raw wool preparation, including washing raw wool, hand carding and spinning basics. Students will play with color and fiber blends from the start—and work with some simple novelty yarns. The adventure includes spinning on a point spindle/wheel and a flyer wheel.

202**Spin Silk!!!****INSTRUCTOR:**

Sara Lamb

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Beginner through advanced spinner (Participants must be able to spin a continuous yarn.)

MATERIALS FEE:

\$50.00 **COVERS:** Silk and silk blend fibers.

EQUIPMENT REQUIRED:

Spinning wheel or spindle.
Lazy kate.
Extra bobbins or spindle.

DESCRIPTION:

Create spectacular end results in weaving, knitting, embroidery and other fiber techniques with silk spun specifically for technique and product. Learn methods to select, prepare, and spin silk and silk-blend fibers; the inherent properties of silk; and how best to accentuate them for each technique and end use. Sample a variety of silk fibers currently available to the adventurous spinner. Spinning wheel or spindle required. Participants must be able to spin a continuous yarn.

203**The Versatility of a Shetland Fleece****INSTRUCTOR:**

Judi Lehrhaupt/Nelda Davis

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Adventuresome beginner through advanced spinner

MATERIALS FEE:

\$25.00 **COVERS:** Raw fleece samples and washed and sorted fleece samples, bobbins, and handouts in folders.

EQUIPMENT REQUIRED:

Wheels or hand spindles in good working condition- at least 3 empty bobbins with leaders.
Hand cards.
Hand held combs.
Lazy Kate.
Labeling supplies (labels, tape, tags).
Plastic bags (sandwich for locks, gallon bags for sorted fleece).
Magic markers - extra fine Sharpies.
Note book and pen/pencil.

DESCRIPTION:

In the age of homogenized "everything," the Shetland fleece is an example of individuality. Starting with a presentation about the historic use of Shetland fleece, we will explore how separating the fleece into different qualities, preparing the fleece, and spinning different grists creates yarns for end uses as varied as baby clothes, rugged outdoor garments and carpets. Students will learn how to produce a fine yarn capable of being used to make a gossamer lace shawl, a medium grist yarn typical of a faire isle sweater and a more robust yarn suitable for use in upholstery fabric and woven rugs. Students will produce enough yarn to create samples of the proposed end uses. At the end of this workshop students will know how to apply the techniques to experiment with other fleeces.

204**Art Yarn Spinning****INSTRUCTOR:**

Jan Massie

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Adventuresome beginner through advanced spinner

MATERIALS FEE:

\$30.00 **COVERS:** fawaw

EQUIPMENT REQUIRED:

Working spinning wheel with a large orifice.
Fiber prep equipment owned by students, such as drum carder, combs, hackle, blending board, diz, and lots of bobbins. (I do not recommend Woolly Winders for Art Yarn spinning, but electric wheels with a large orifice are good.)
Some things for the 'share' table (e.g., beads, feathers, ribbon, fiber)

DESCRIPTION:

Learn to prepare your fiber by making batts on a drum carder, dizing from a hackle and combs, fiber blending for rolags on blending boards, and making a fiber salad. You will learn to spin thick 'n' thin yarns, coils, super coils, silk cocoons, little twiggies, silk lap, cap and tops, as well as tail spinning, lock spinning, spiral plying, and different plying techniques. You will also learn how to do add-ins such as ribbons, feathers, cocoons, beads and more to make your yarn very ewenique!

205

Colorplay: Stress-Free Way to Spin with Color**INSTRUCTOR:**

Jillian Moreno

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Adventuresome beginner through advanced spinner

MATERIALS FEE:

\$40.00 **COVERS:** Fibers and hand tools for students' use in class.

EQUIPMENT REQUIRED:

Wheel in good working order.
At least four bobbins.
Lazy kate.
Niddy noddy.
Tags to mark samples.
Pen and paper to take notes.

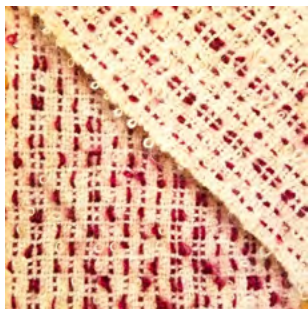
DESCRIPTION:

Are you ready to change the way you think about spinning with color? Do you have fun when combining colors or is it just a mess of stress? Are you ready for spinning with color to be fun? Are you curious about color and baffled by braids? In this class, we'll throw out the color wheel and learn to work with dyed fiber in a bunch of stress-free ways at the wheel. No mud or clown barf allowed! You'll explore several different ways to work with spinning single color and variegated fibers into yarn you'll love to knit with. You'll learn what affects color in spinning and how to stretch your stash by combining variegated braids with naturals, semi solids and other variegated fibers. You'll work with drafting, plies, marls and fractals, and spin samples that you can refer to after class is over and you'll learn how to keep colors as they are, how to blend colors for depth and subtlety, and how to combine colors—all without breaking a sweat.

206

Spin-It/Weave-It: Your Rigid Heddle Scarf**INSTRUCTOR:**

Patsy Zawistoski

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Advanced beginner through advanced spinner

MATERIALS FEE:

\$30.00 **COVERS:** 4 oz. each of wool roving and mohair top in your color-way choice, plus a variety of other fibers for use.

Warping string, cardboard slats, tape measures, sewing threads for bouclé yarns, iron, plus other tools.

EQUIPMENT REQUIRED:

Spinning tools:

- A good working wheel, lazy kate, and extra bobbins.
- Preparation tools: Hand cards and/or blending boards, niddy-noddy, ball winder, optional swift
- Documentation tools: Scissors, Hole punch, note cards, small bags, and a towel.

Weaving tools:

- Rigid-heddle loom 10 inches or wider, 7-8 dents per Inch heddle, two shuttles, and a pick up stick.
- Warping peg and 2 clamps, plus other tools for your loom.
- Stash or handspun yarn 100+ yards of 2- or 3-ply smooth yarn in the color-way of choice suitable for use, that is, fits through the holes in your rigid heddle.

DESCRIPTION:

How about spinning and weaving your own unique scarf? Don't be intimidated about spinning warp any longer. Rigid-heddle looms are perfect tools for handspun. We'll learn different types of textured and loopy warp yarns and I'll help you understand why these yarns meet the requirements for warp. We'll also spin fluffy weft yarns.

Students will need to choose a colorway: purple/blue, blue/green, green/yellow, yellow/orange, orange/red, or red/purple. Look in your stash of handspun and bring about 100 yards of smooth 2 or 3-ply handspun in your chosen colorway. This will be part of your warp and needs to be able to go through the holes in your chosen rigid heddle.

In class, we'll spin the complementary textured warp and weft yarns. Then using an efficient direct warping method, we'll proceed to warp the looms in order to get most of your weaving finished in the 15-hour workshop.

**RIGID
HEDDLE**

301

Natural Dye Exploration with Indigo and Eco Printing

INSTRUCTOR:

Natalie Burger

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

All levels

MATERIALS FEE:\$40.00 **COVERS:** All dye stuffs, mordants and fixatives.

All dye equipment including pots, heat sources and tools.

Wool skeins and silk and cotton fabrics.

Materials used for shibori and eco printing.

EQUIPMENT REQUIRED:

Clothing appropriate for dyeing.

Apron.

Gloves.

DESCRIPTION:

Students will learn and explore the world of natural dye from whole dye plant material to extracts, including the magic of indigo as well as the role of mordants, fixatives, temperature and pH in making color. The class will include the history of natural dyes, the types of fibers and their impact on the dyeing process and will explore natural dyes and extracts and use them for successful dyeing.

The class will include a complete session on indigo dyeing, beginning with creating the mother, and then learn to set up and maintain the indigo vat for optimum color. In addition students will learn the potential of whole dye stuffs including flowers, leaves, roots and bark in eco printing using a mordant, pressure and steam to create beautiful color on fabrics, shibori technique—the Japanese art of embellishing textiles by shaping and securing before dyeing, and care tips for naturally dyed items. Students will use mini skeins of wool and cotton and silk fabrics.

302

Dyeing to Spin

INSTRUCTOR:

Amy King

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Intermediate through advanced spinner

MATERIALS FEE:\$60.00 **COVERS:** Fleece, fiber, yarns, dyes**EQUIPMENT REQUIRED:**

Spinning wheel in good working order with 3-4 bobbins and a lazy kate for plying.

Helpful, but not necessary: Fiber processing tools, a ball winder and niddy noddy.

For the dyeing portion:

- A pot and hot plate or a crock pot.
- Gloves, a dye mask, and clothes that can get dirty.

The class will need a fan and a spinner or drying racks. (Please advise if you can provide any or all of these.)

DESCRIPTION:

Students will dye several different kinds of fibers starting with fleece and working their way up to combed top and even roving. They will explore how different dye affects each of the fibers. The class will work with various breeds, fiber blends, and dyeing methods. One focus will be on spinning some of the fibers to enable students to achieve the type of yarn desired. There will also be spinning of some undyed fibers and then dyeing them—all in search of creating exactly the type yarn desired. In the process, experimentation will allow students to come up with a number of samples that will help decide how to proceed with upcoming projects.

303

Singing the Blues

INSTRUCTOR:

John Marshall

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

All levels

MATERIALS FEE:

\$150.00 **COVERS:** All consumables and equipment required. Consumables include a wide range of woven and skeined fibers (silk, cotton, wool, ramie, hemp), raw as well as dried fresh-leaf Polygonum indigo, natural pigments, resist ingredients, etc.. Equipment includes the use of stretching equipment, steamers, irons, etc. The course includes an abundance of samples, all reproduced on a thumb drive with short movie clips, and printed directions.

EQUIPMENT REQUIRED:

A roll of paper towels.

Rubber gloves.

Seam ripper.

(All other supplies are covered by the materials fee.)

DESCRIPTION:

Loved throughout the world, indigo's subtle shades and cool complexity tug at the heartstrings of humanity. In this course, students will explore many of the traditional ways of working with indigo, including rice-paste resist, clamp resist, and string resist. Using indigo as a vat dye, as a dye painted directly on our natural fibers, as well as direct printing in combination with clamp resist, the main focus will be on the use of fresh-leaf indigo, but will include the use of other natural dyes and pigments in combination with indigo. So much to explore—so many nuances!

304

Redding Method of Protein Fiber Dyeing Intensive

INSTRUCTOR:

Natalie Redding

ROOM: TBA, TBA

EXPERIENCE LEVEL:

All levels

MATERIALS FEE:

\$104.50 (or \$129.50 with rented burner, and 4 butane canisters)

COVERS: Fleece.

Dyes.

Applicators.

Indoor approved burners/butane are available for rental.

EQUIPMENT REQUIRED:

A 12-18 quart pot/kettle. Burner which can be rented from Redding Method or purchased at Amazon (Watani 12,000 BTU burner) and three (3) canisters of butane. Notebook and pen. Note: Powder dyes are used. For students with lung issues (e.g., asthma or COPD etc.), a face mask is highly recommended.

DESCRIPTION:

Students will be introduced to the principles, tenets and methodology of the Redding Method of Dyeing (RM), which is a dynamic protein fiber dyeing methodology which combines both the science and artistry needed to create consistency of color. While dyeing their own pots of raw protein fibers utilizing Nylomine dyes, students will acquire a broad understanding of technical and complex concepts that few in the fiber arts industry know. Get ready! This two and a half day course is hands-on, fast-paced, and will leave students with facts and techniques that provide benefits far beyond the dye pot.

401

Hand Felted Bags / Purses

INSTRUCTOR:

Joan Berner

ROOM: TBA, TBA

EXPERIENCE LEVEL:

Beginner through advanced felter

MATERIALS FEE:

\$40.00

COVERS: Pattern.

Decorative materials—fiber and yarns.

Basic hardware—magnetic snaps, zippers, D rings for attaching straps. Interfacing.

Notebook for samples and instructions.

Felt making supplies (bubble wrap, pool noodles, wool, soap, plastic bags).

Use of fulling equipment—scrub boards, plastic mats, bamboo blinds.

EQUIPMENT REQUIRED:

Sewing machine.

Basic sewing supplies—needles, pins, scissors.

Zipper foot for sewing machine.

Sewing thread.

Lining material, one yard.

If available—quilt rotary and cutting board, quilt rulers.

DESCRIPTION:

Make a contemporary purse from the oldest fabric known—felt. Start by learning basic felt-making techniques including textured and visually designed/decorated felts. Then select designs for the bag and create the appropriate size and strength felt. Students will use a pattern to cut the pieces for the bag and learn appropriate bag techniques—corner sewing, zippered inside pocket, flap closure and lining. Optional metal and leather accessories/parts will be available for sale.

402

Next Generation Hand Felted Jewelry

INSTRUCTOR:

Carol Cypher

ROOM: TBA, TBA

EXPERIENCE LEVEL:

Adventuresome beginner through advanced felter

MATERIALS FEE:

\$30.00 **COVERS:** Turbo Felting Board (produced for the instructor).

Felting soap.

Array of beautiful wool.

Plastic sheeting.

Wires and solder.

Felting needles.

Stones, beads and various “inclusions,” mediums, metallic powders.

Basic findings.

Sponge, skewers, glue, waxed paper, aluminum foil.

EQUIPMENT REQUIRED:

Rubber floor mat for truck/car with raised edges (to confine water) and interior at least 12”x12”. Two (2) bath towels. Two (2) plastic shoeboxes or basins. Your stash (regardless of size) of decorative threads and beads. Optional: earring wires or posts, chain, findings, clasps (or purchase from instructor in class).

DESCRIPTION:

Comprehensive felt-making but on the small scale of jewelry: flat, nuno, solid, sculptural, planned deconstruction and use of resists. Employ a Turbo Felting Board to expedite the work, moderate the volume of water and simplify the felt studio. Share the perfectly portable and downright meditative dry technique of needle-felting. Discover the application of various mediums. Learn stitches, embroidery and beadwork to decorate and embellish. Utilize wire and wirework techniques to connect components or serve as shapeable armatures. Borrow the techniques used in other mediums to inspire the felt-work in complex cane/millefiore, soutache, and bezeling. Expect to finish several items and rock your world of personal adornments.

501

Sanquhar Gloves: A Scottish Tradition

INSTRUCTOR:

Beth Brown-Reinsel

ROOM: TBA, TBA

EXPERIENCE LEVEL:

Advanced knitter

MATERIALS FEE:

\$4.00 **COVERS:** Color handout and charts

EQUIPMENT REQUIRED:

Needles: One set of four 7” (or shorter) double point needles (dnp), US sizes 000, 00, 0, or 1(1.5, 1.75, 2.0, 2.25 mm), whichever size yields the gauge for your size in two color St st in the chart in the Swatching Worksheet, plus a dnp set larger and a dnp set smaller than the dnp size you have chosen for your gauge.

Yarn: 1.75 oz- 2 oz. balls /210-262 yards (~50 g./ 240 m) each of two colors (Main Color- MC, and Contrast Color- CC) of plain-textured, solid colored fingering or lace weight yarn, (See yarn suggestions at the end of the worksheet.)

Notions: Stitch markers, sticky notes or magnetic board to aid in reading the chart, Tapestry needle, scraps of contrast color yarn, tape measure, scissors.

Optional: a STEEL crochet hook (these are very small hooks—for picking up sts) equivalent to your determined needle size, somewhere in the range of US size 10 / 1.30 mm to US 1/ 2.75 mm.

DESCRIPTION:

The intricately patterned gloves from the Sanquhar district of 19th century Scotland are a joy and a challenge to knit. Worn by the common folk and elite alike, these hand garments required skill and an understanding of the geometry of the design. In this class, learn how to design this type of glove to fit your hand and explore the many pattern options of both the ribbing and glove body. You will have several motifs to choose from, depending on your chosen size and gauge. Over the length of the workshop, most of a full-sized glove will be knitted. In addition, learn about yarn dominance and how to manage two yarns at a time in three different knitting styles—two yarns in the right hand, two yarns in the left hand, or a yarn in each hand—as well as reading your knitting, rather than a pattern, to create these marvelous gloves.

502

Discover Oxford Punch Needle Rug Hooking

INSTRUCTOR:

Kathy Donovan

ROOM: TBA, TBA

EXPERIENCE LEVEL:

All Levels

MATERIALS FEE:

\$80.00 **COVERS:** Large selection of patterns.
Foundation cloth.
Karakul rug yarns.
#10 Oxford Punch Needle.
20-inch frame.

EQUIPMENT REQUIRED:

Small embroidery scissors with a narrow point at the end.

DESCRIPTION:

Students will create a 14 inch chair pad or wall hanging. They will learn the difference between traditional and Oxford punch rug hooking and skills including: pattern transfer, color selection, yarn amounts, #10 Oxford Punch skills, corrections, blocking, finishing treatments and rug care. The students will leave the class with the skills to create any size rug project and, in the future, be able to use any bulky, worsted or sock yarn stash and hand spun yarns.

503

Twined Rag Rugs

INSTRUCTOR:

Bobbie Irwin

ROOM: TBA, TBA

EXPERIENCE LEVEL:

All levels

MATERIALS FEE:

\$15.00 **COVERS:** Frame and warp for the first project.

EQUIPMENT REQUIRED:

An assortment of flexible fabrics (specifications provided in advance).
Tools: Scissors, medium crochet hook, several medium safety pins, needle & thread to match your fabrics.
Twist-ties.
Masking tape (optional, can be shared).
Cutting mat and rotary (pizza-style) cutter (optional, but several needed to share)

DESCRIPTION:

Help revive a disappearing folk craft as you learn to make durable, beautiful rag rugs, incorporating twining techniques that can also be applied to other materials. Pattern diversity includes some intricate patterns rarely found in other rag rugs. By making hot-pad samplers in class, you will learn all you need to design and complete full-sized rugs at home. Working on a simple frame, you'll make a sampler with three pattern variations. The second day, learn taaniko twining and other pattern variations. On the third day, start a circular sampler that can turn into a full-sized rug or become a basket, made entirely with fabric strips.

504

Custom Fit and Fabulous

INSTRUCTOR:

Daryl Lancaster

ROOM: TBA, TBA

EXPERIENCE LEVEL:

All levels

MATERIALS FEE:

\$20.00 **COVERS:** Pattern paper for up to two garments and instructions for making those garments.
Handout for the fitting presentation.

EQUIPMENT REQUIRED:

Tape measure
Small 6" seam gauge
Scissors
2 or 3 good quality colored pencils
Hand-held pencil sharpener
Notebook and pen (a highlighter is helpful)
A cardboard cutting board with printed grid or foam core or a large piece of cardboard at least 24 x 36"
Push pins for holding pattern to cardboard
See-thru straight edge ruler at least 18" long

DESCRIPTION:

No more one-size-fits-all, or clothes from rectangles! Choose among pattern options that include a time-tested classic jacket with optional shawl collar, two different vests, tunic pattern, and/or a swing coat or walking vest. Participants will learn to custom fit for their individual figures. Some simple flat pattern and drafting skills will be taught in this workshop. Expect to leave with at least two finished patterns and directions to make a fabulous garment from your handwoven, felted or other fabulous fabric.

505**Introduction to Japanese Temari****INSTRUCTOR:**

Jen Weber

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

All levels

MATERIALS FEE:\$60.00 **COVERS:** Everything needed to make four temari, plus extras:

Printed instructions, patterns, and resource guides.

One pre-wrapped and marked temari, ready to stitch.

One pre-wrapped temari, ready to mark.

Styrofoam centers for two additional temari.

Yarn and thread for wrapping.

Metallic thread for marking.

Cotton thread for stitching four complete temari.

Two needles, tape measure, pins, pin cushion.

EQUIPMENT REQUIRED:

One pair of sharp embroidery scissors.

Reading glasses (if needed).

Lamp and extension cord (if required for close-up work over extended time).

Pen or pencil.

DESCRIPTION:

Students will begin the course stitching on a ball prepared just for them. Throughout the seminar they will learn all the skills necessary to create temari, including construction of the mari, simple markings of the ball, and the basics of stitching. Time will be spent analyzing patterns, especially on understanding the difference between stitching “woven” versus “layered” shapes. Students will have the option to choose which patterns to work on. Those with prior experience in Temari can learn some advanced marking and pattern techniques.

With many examples to analyze, students will look at current Japanese literature and see where the forefront of this art lies. Color play is strongly encouraged, so students should be ready to abandon their color “comfort zones!” Everyone is encouraged to work at their own pace, and every temari made will be unique and lovely.

MAFA 2019 Instructor Bios

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Sharon Alderman

WORKSHOP: #102

ROOM: TBA, BUILDING: TBA

Snazzy Yarns: How to Use Them, Not Lose Them

BIOGRAPHY:

Sharon Alderman learned to weave in 1970 and has never stopped. She began teaching in 1976, where she lives and works and began traveling to teach the next year. Since then, she has taught in all states except three, in four Canadian provinces, and in the U.K. She has written for *Handwoven* magazine, *Shuttle, Spindle & Dye*, *Interweave* and the *Textile Artist's Newsletter*, as well as three books: *Handwoven*, *Tailormade*, *A Handweaver's Notebook*, and *Mastering Weave Structures*.

Salt Lake City, Utah



Anastasia Azure

WORKSHOP: #103

ROOM: TBA, BUILDING: TBA

Creative Exploration in Jewelry Weaving

BIOGRAPHY:

Anastasia Azure combines ancient weaving, traditional metalsmithing and contemporary materials to create unique and distinctive, dimensional weave sculpture and jewelry. Her work is hand-woven on a floor loom with metals and plastics. Her forms are inspired by the elegance of geometry and the complexity of science. Anastasia teaches weaving workshops nationally and is frequently a visiting artist at guilds and universities. Institutions include Textile Center of Minnesota, Appalachian Center for Craft, Massachusetts College of Art, RISD Continuing Education, Fuller Craft Museum, Newport Art Museum and HGA Convergence, New England Weavers Seminar, Contemporary Handweavers of Texas Conference. Anastasia's art has been exhibited nationally and internationally.

Providence, Rhode Island

<http://www.anastasiaazure.com>



Joan Berner

WORKSHOP: #401
Hand Felted Bags / Purses

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Joan Berner has always been drawn to fiber-related activities from teaching home economics in middle school to owning a part time hand-dyed fiber and yarn business to ultimately returning to school to obtain an AAS degree in Professional Crafts—Fiber. Joan has taught at a number of local and regional conferences, including MAFA in 2017, and HGA's 2016 and 2018 Convergence. She enjoys the challenge of entering exhibits and has participated in many at Convergence. In 2016, two of her garments placed—a first and an honorable mention—in the fashion show. A member of the Southern Highland Craft Guild and participant in their craft shows, Joan has been an adjunct instructor at Haywood Community College (Clyde, N.C.) teaching “Sewing for Handwovens” for the past several years.

Hendersonville, NC

<http://www.joanberner.com>

Beth Brown-Reinsel

WORKSHOP: #501
Sanquhar Gloves: A Scottish Tradition

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Beth Brown-Reinsel has been passionately teaching historic knitting workshops nationally, as well as internationally, for 30 years. Her book, *Knitting Ganseys*, has been deemed a classic, with the 25th anniversary edition released in July 2018. She has completed three DVDs: *Knitting Ganseys with Beth Brown-Reinsel*, *Color Stranded Knitting Techniques*, and *Sanquhar Gloves*, and a Craftsy class on Swedish Twined Knitting. Beth loves to prowl the storage section of museums around the world to look at old knitted things for inspiration for her patterns and classes, which are well known for the tiny sampler sweater projects that teach technique within the context of a garment. Her articles and designs have appeared in major magazines. She continues to design for her own pattern line, Knitting Traditions. Beth's website, blog, and eNewsletter can be found at www.KnittingTraditions.com. She lives in Vermont and loves winter!

Putney, Vermont

<http://www.KnittingTraditions.com>

Natalie Burger

WORKSHOP: #301
Natural Dye Exploration with Indigo and Eco Printing

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Natalie Burger is a fiber artist and teacher with a lifetime of learning and a firm foundation of skills, has won several Judges Choice awards for ability and creativity. As an artist and educator it is her passion to guide others in connect with their best creative self-using the best fibers. She prides herself on the ability to provide new and established artists not only with amazing fiber but the skills to achieve their fiber arts goals. She believes that in the endless pursuit of knowledge, enjoying the journey is as important as the learning itself. Natalie works in her studio and teaches classes and workshops in spinning, weaving, dyeing and fiber knowledge both locally and regionally. She raises luxury fiber livestock on her farm in northern New Jersey, where she and her family live.

Branchville, New Jersey

<http://www.hiddenpasturesluxuryfiberfarm.com>

Jason Collingwood

WORKSHOP: #104
Introduction to Rug Weaving

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Jason Collingswood has been a professional rug weaver for 31 years. Jason sells his work worldwide and teaches three to four months a year, primarily in the U.S., but also Europe and Australia.

Colchester, Essex, United Kingdom

<http://www.collingwood-designs.com>

Carol Cypher

WORKSHOP: #402
Next Generation Hand Felted Jewelry

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Fiber artist Carol Cypher teaches workshops in beadwork and feltmaking and the provocative pairing of the two, in the U.S., Japan, Australia and Europe. www.carolcypher.com She is author of *Mastering Beadwork: A Comprehensive Guide to Off-Loom Techniques*, and two felting books, published in the U.S. by Interweave Press: *Hand Felted Jewelry and Beads, 25 Artful Designs* and *How We Fet: Designs and Techniques from Contemporary Felt Artists*. She also wrote a Japanese book on feltmaking, published by Patchwork Tsushin LTD. and translated into Japanese by Motoko Natsubori. Her work has been published in several books and magazines in the U.S., Australia, Japan and Europe. Carol Cypher's designs were included in the certification program in Gakusyu Forum / Japan Association of Leisure and Cultural Development based in Tokyo. She has exhibited in the U.S., Japan, Australia and Scotland.

Port Ewen, New York

Barbara Diefenderfer

WORKSHOP: #105
Five Point Twills: Myriad Possibilities

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Barbara Diefenderfer has been the Weaving Teacher in Residence at the Washington County Museum of Fine Arts in Hagerstown, Maryland. She has woven for nearly 40 years and taught for 35. In her first career she taught tailoring and general clothing construction in public schools. She is a familiar instructor at MAFA Conferences and lecturer on various weaving topics in the Mid-Atlantic region. She earned a Master Weaver certification through the Potomac Craftsmen Guild in 1987 and was a member of the committee creating the Guild Advancement Program for the Central Pennsylvania Guild. While Barbara is enthusiastic about every aspect of weaving, she particularly enjoys weaving with color and fine threads to produce household textiles and fine clothing. Her greatest thrill comes from turning on the light bulbs for novice and advancing weavers—directly reflecting her belief that there are always new things to learn in weaving.

Hagerstown, Maryland

Kathy Donovan

WORKSHOP: #502
Discover Oxford Punch Needle Rug Hooking

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Kathy Donovan is a certified Oxford Punch Rug Hooking Instructor and loves teaching. She provides guild and class instruction monthly either traveling or on farm and says students enjoy her classes and leave prepared for their next project!. In 2017 and 2018, she taught at the Carolina Fiberfest, Maryland Sheep & Wool Festival, New York Fiber Festival, SAFF, yarn shops, Fibermate in Vienna and participated in the Virginia Artisan Trail and Western Loudoun Art Tours. Kathy is a Karakul sheep shepherd and uses the fleece for rug yarn, braiding roving rugs and worsted weight yarn.

Bluemont, Virginia

<http://www.checkmatefarm.com>

Melissa Weaver Dunning



WORKSHOP: #106
Scottish Weaving Sampler

ROOM: TBA, BUILDING: TBA

BIOGRAPHY:

Melissa Weaver Dunning is a hand-weaver, spinner and knitter with over 35 years of experience working on antique equipment to recreate 18th and 19th century home produced textiles. She began her textile study with Scottish master weaver Norman Kennedy in 1980, and carries on this rich tradition in her own teaching. Melissa is an avid tartan and linen weaver, a compulsive knitter and a lover of wool who enjoys sharing her passion for weaving and spinning with students.

Berryville, Virginia

<http://melissaweaves.blogspot.com/>

Laurie Duxbury



WORKSHOP: #101
Weaving 101

ROOM: TBA, BUILDING: TBA

BIOGRAPHY:

A weaver for over 25 years, Laurie Duxbury has taught weaving in the Charlottesville, Virginia area since 1995 and regionally since 2014. She has led workshops on color interaction, weave structure, warping methods, and beginning weaving in her home studio as well as for regional guilds in Virginia and West Virginia. As a teacher, Laurie loves the “aha” moments her students experience when they understand how a weave structure works, how colors interact, or when they master a weaving technique. When she is not teaching, Laurie weaves designs and weaves for items she sells locally.

Charlottesville, Virginia

<http://laurieduxbury.com/>

Molly Elkind



WORKSHOP: #107
Collage to Tapestry Cartoon

ROOM: TBA, BUILDING: TBA

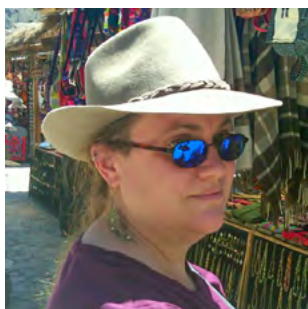
BIOGRAPHY:

Molly Elkind earned an M.A. in Studio Art from the Hite Art Institute at the University of Louisville in 2002, and in that year she was awarded an Artist Enrichment grant by the Kentucky Foundation for Women. Exhibition highlights include a solo show at Mercer University in Atlanta (2009) and numerous juried and invitational shows nationwide. Molly has been published in *Tapestry Weaver* (Britain), *Arts Across Kentucky*, *Needlearts*, *SAQA Journal*, and *Shuttle, Spindle, and Dyepot* magazines. Her work is in several private collections. Molly teaches design and fiber techniques to private students and guilds across the Southeast including Convergence 2016 and 2018.

Alpharetta, Georgia

<http://www.mollyelkind.com>

Abby Franquemont



WORKSHOP: #108
Awasqa 1: Introduction to Backstrap Weaving

ROOM: TBA, BUILDING: TBA

BIOGRAPHY:

Abby Franquemont, author of bestselling spinning book, *Respect The Spindle*, is steeped in the fiber arts since birth. The daughter of field anthropologists studying textile production, she was raised largely in the rural Andes of Peru, where she learned to spin, weave and more starting at the age of five. She has been teaching fiber arts full time since 2006.

Lebanon, Ohio

<http://abbysyarns.com>

Joanne Hall

WORKSHOP: #109
Swedish Pattern Weaves

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Joanne Hall is a weaver, teacher and author of three weaving books, *Tying up the Countermarch Loom*, *Learning to Warp your Loom* and *Mexican Tapestry Weaving*. She specializes in decorative Swedish weaves, drawloom weaving, band weaving and tapestry. Knowledgeable about looms, she teaches on all looms, from rigid heddle and backstrap to the drawloom. In addition to teaching university level weaving classes at University of Montana and Cal Poly in California, she has taught classes ranging from beginner to advanced in her own studio in Montana and for art centers, folk schools, weaving shops, guilds and conferences for 44 years.

Clancy, Montana

joanne@glimakrausa.com

Bobbie Irwin

WORKSHOP: #503
Twined Rag Rugs

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Bobbie Irwin has been weaving since 1973 and teaching for guilds, conferences, shops and craft schools since 1986, in 40 states and two Canadian provinces. She enjoys researching textile topics that have not been widely published, and loves to play “what if?” games on her looms. An editorial assistant/columnist for many years for *Interweave* publications, she has had dozens of articles published in more than a dozen textile and craft-business journals in three countries. She is the author of four textile books.

Montrose, Colorado

<http://www.bobbieirwin.com>

Deborah Jarchow

WORKSHOP: #110
**Double Your Fun by using Two Heddles on the Rigid Heddle Loom—
 Sampler and Technique from Patterns to Double Width**

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

When Deborah Jarchow discovered weaving in 1996, her love of fiber, texture, and color came together. Since then she has worked full time as a weaver and artist, including teaching fiber arts, creating and selling wearable art, giving lectures, and showing in local, regional, and national exhibits. Deborah's work has been exhibited at galleries and museums across the country, and she has won numerous awards and written articles for national publications. Her work has been commissioned by churches and is in many private collections. Since 2004 Deborah has been an artist-in-residence, teacher, and weaver at Studio Channel Islands Art Center in Camarillo, Calif. For the past 8 years, Deborah has specialized in teaching rigid heddle weaving. She brings her enthusiasm and love for weaving as well as years of production weaving expertise to her teaching. She can be found teaching at conferences such as *Stitches*, *Vogue Knitting Live*, and *Convergence*, at guilds, and yarn shops across the country.

Simi Valley, California

<http://www.deborahjarchow.com>

Tara Kiley-Rothwell

WORKSHOP: #111
Weave SAORI

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Tara Kiley-Rothwell is a certified SAORI instructor and the owner of kite tales weaving SAORI arts studio in Mechanicsburg, Pa. She is an enthusiastic SAORI guide, skilled at encouraging her students to step outside of their comfort zone and experience the joy of free-flowing creativity through weaving. Tara began studying SAORI weaving in 2013, shortly after completing studies in traditional weaving. She has studied with SAORI teachers in the US and Japan. She is a guest teacher at Red Stone Glen and conducts workshops for art educators and artist in residence programs in local schools. An avid spinner and dyer, she is also a past president of the Central Pennsylvania Guild of Handweavers and a member of the Lancaster Spinners and Weavers Guild.

Mechanicsburg, Pennsylvania

<http://www.saorikिताles.com>

Amy King**WORKSHOP: #302**
Dyeing to Spin**ROOM: TBA, BUILDING: TBA****BIOGRAPHY:**

Amy King has taught across the U.S. at various guilds and at SOAR and PLY. She has two Craftsy classes and wrote the book, *Spin Control*. She owns and has operated the Spunky Eclectic company since 2001.

Lisbon, Maine<http://www.spunkyeclectic.com>**Tom Knisely****WORKSHOP: #112**
Sakiori and Zanshi Weaving—Japanese Rural Cloth**ROOM: TBA, BUILDING: TBA****BIOGRAPHY:**

Tom Knisely has been studying and teaching others about weaving and spinning for more than 4 decades, making him one of the most well versed fiber arts instructors in North America. In addition to teaching weaving, Tom weaves professionally and is a frequent contributor to *Handwoven* magazine. Tom is a resident instructor at Red Stone Glen Fiber Arts Center in York Haven, Pa.

Dover, Pennsylvania<http://redstoneglen.com>**Denise Kovnat****WORKSHOP: #113**
One Warp, Many Structures: An Exploration of Extended Parallel Threading**ROOM: TBA, BUILDING: TBA****BIOGRAPHY:**

Denise Kovnat has taught at Convergence (2016 and 2018), MAFA (2013, 2015, and 2017), and at guilds in the U.S. and Canada. She helped found the Weaving and Fiber Arts Center in Rochester, NY in 2002 and has taught there for more than 10 years. Since 2008, her garments have been juried into Convergence fashion shows and her coat, "Blue Rills," won the Seattle Weavers' Guild Award for Best Use of Color in 2016. She blogs about weaving and fiber arts at www.denisekovnat.com.

Rochester, New Yorkwww.denisekovnat.com**Sara Lamb****WORKSHOP: #202**
Spin Silk!!!**ROOM: TBA, BUILDING: TBA****BIOGRAPHY:**

Sara Lamb is a longtime spinner and weaver, and the author of three books: *Woven Treasures*, *Spin To Weave*, and *The Practical Guide to Spinning Silk*, all published by Interweave Press. She lectures and gives workshops in the U.S., Canada, Australia and England. She maintains a working studio in a yurt in her Northern California yard, with looms, spinning wheels, dyepots, fibers and yarns.

Grass Valley, California<http://www.saralamb.com>

Daryl Lancaster

WORKSHOP: #504
Custom Fit and Fabulous

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

A handweaver and fiber artist known for her handwoven garments, Daryl Lancaster has been sewing for more than 50 years. She gives lectures and workshops to guilds, conferences, and craft centers all over the United States. The former Features Editor for *Handwoven* magazine, she frequently contributes to various weaving and sewing publications. Daryl maintains a blog at www.weaversew.com/wordblog

Lincoln Park, New Jersey

<http://www.weaversew.com>

Judi Lehrhaupt/Nelda Davis

WORKSHOP: #203
The Versatility of a Shetland Fleece

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Judi Lehrhaupt's interest in fiber arts started about 24 years ago when she began to raise sheep. It seemed logical to start with a flock of Shetland sheep because she had a Shetland sheep dog. The sheep quickly won her over and she has been raising Shetland Sheep ever since. When she was eight, her mother taught her to knit and with the sheep in her back yard, the idea of creating her own yarn intrigued her. She started spinning with Betty Oldenburg at The Spinnery in 1994 and for the next 22 years studied under a variety of excellent instructors. In 2008, she completed the Ontario Hand Spinners (OHS) study program and in 2016, was awarded the Ontario Handweavers and Spinners Master Spinner Certificate. Her teaching experiences include mentoring high school students whose graduation projects involved learning to spin, becoming a fleece judge to help contestants learn how to skirt fleeces for showing, and teaching fiber arts classes at local shops, organizations and in her studio. Nelda Davis became hooked on spinning 40 years ago with the innocuous-seeming purchase of a hand spindle, a pair of hand cards and three pounds of Suffolk wool. Her home is now shared with too many spinning wheels, various and sundry other fiber tools, books, and a fiber stash that has gotten quite out-of-hand. She is a 1991 graduate of the Ontario Handweavers and Spinners Guild Spinning Certificate Programme and has taught classes and given lectures at various regional conferences, craft schools, guilds and shops. In 1991 she co-curated the exhibit, "To Spin a Fine Thread," at the New Jersey Museum of Agriculture. Nelda is delighted to return to MAFA as an instructor having taught spinning-related classes at MAFA in 1997 and 1999.

Ottsville, Pennsylvania

<http://www.ewecandoit.com>

Ruby Leslie

WORKSHOP: #114
The 3D's of 3-D: Deflection, Differential Shrinkage, and Doubleweave

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Ruby Leslie is a full-time weaver and studio artist in northern Vermont, designing handwovens as Ruby Charuby Weavings. She has developed design techniques for creating stunning textiles that appear custom-dyed or hand-painted, while using off-the-shelf commercial yarns. Her experience designing swatches on a regular basis for *Handwoven* magazine's 'Color Forecast' series, along with her deep-rooted enthusiasm for sampling and experimenting has 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 US. 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 music video "Getya Loom Go!" for their "Ma, the Weava," which are posted at <http://www.youtube.com/user/WFLLTV>.

Hardwick, Vermont

<http://www.RubyLeslie.com>

Connie Lippert

WORKSHOP: #115
Wedge Weave Fundamentals

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Connie Lippert's work has been exhibited in 28 states and been accepted into over 150 juried exhibitions including Craft National (Penn.), Celebration of American Crafts, Craft USA (Conn.), Fiber Directions (Kan.), Fiber Celebration (Colo.), Annual Contemporary Crafts (Ariz.), Contemporary American Rug Makers at the Ohio Craft Museum, and Materials Hard and Soft (Texas) and others. She has received three artist grants from the South Carolina Arts Commission. Connie's work is represented in museum, corporate, academic and private collections and has been published in Surface Design Journal, Fiberarts Design Book 7, Line in Tapestry by Kathe Todd-Hooker, Fiberarts, Handwoven, and Shuttle, Spindle, and Dyepot magazines. She has taught wedge weave workshops and given seminars in Calif., N.Y., Mich., Colo., N.M., Ga., Fla., N.J., S.C., and Wis.

Seneca, South Carolina

<http://www.connielippert.com>

John Marshall

WORKSHOP: #303
Singing the Blues

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Trained in Japan as a teenager, John Marshall has spent the past 50 years specializing in katazome and natural dyes while researching and collecting traditional Japanese textiles. Exhibitions of his work have been sponsored by the U.S. State Department, as well as by Kodansha, among others. He has taught and lectured extensively throughout North American, Japan, and other regions in Asia and enjoys sharing the information. He continues to be inspired by the creative interpretations of students.

Covelo, California

<http://johnmarshall.to/>

Jan Massie

WORKSHOP: #204
Art Yarn Spinning

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Jan Massie has been spinning fiber for more than 40 years and describes herself as having the attention span of a gnat who loves to laugh and enjoy life. Jan loves color and texture in her works and is great at pushing boundaries and instilling that creativity in others. Not a technical person, she loves what she does, is good at it, and it makes her happy to share her gift with others. Jan has her own shop/studio, where she does all sorts of fiber arts and painting. Spinning is her first love, but she also weaves, felts, and knits. She teaches classes out of her shop and online and most recently has taught in Mulberry Days, Ambia, Iowa; EGLFC in Chautauqua, N.Y.; Sheep in the City, Milwaukee; and Fiber Retreat, Temecula, Calif. She is a certified Teacher and Master Dyer Redding Method and known Internationally for her Art Yarn DVD. She is a member of Fiberygoodness and Redding method groups and does many online spinning classes.

Oak Creek, Wisconsin

<http://www.just4ewe.com>

Jennifer Moore**WORKSHOP: #116**
Double Rainbow**ROOM: TBA, BUILDING: TBA****BIOGRAPHY:**

Jennifer Moore holds an MFA in Fibers and specializes in exploring mathematical patterns and musical structures in doubleweave wall hangings. She has exhibited throughout the world, receiving numerous awards for her work, and has been featured in many weaving publications. 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*, and several doubleweave videos. Jennifer has been teaching classes and workshops since 1988, traveling to teach between 10 and 20 workshops a year. In 2013 she was invited to teach doubleweave to indigenous Quechua weavers in Peru on backstrap looms, and they are once again practicing this art form that had been lost there since the conquest.

Santa Fe, New Mexico<http://www.doubleweaver.com>**Jillian Moreno****WORKSHOP: #205**
Colorplay: Stress-Free Way to Spin with Color**ROOM: TBA, BUILDING: TBA****BIOGRAPHY:**

Jillian Moreno, author of the bestselling spinning book, *Yarnitecture: A Knitter's Guide to Spinning: Building Exactly the Yarn You Want*, can't stop writing and teaching about spinning and using hand-spun to knit, weave and stitch. She explores, questions and plays and wants to take as many people as possible along for the ride. Jillian enthusiastically encourages her students and readers to feel confident and joyous when using their handspun, even if it means singing and dancing in class. In addition to teaching in person, Jillian can be found at [Craftsy.com](https://www.craftsy.com) and in *Knittyspin*, *PLY* and *Spin Off* magazines. *At home in Ann Arbor, Michigan, she can be found wantonly basking in her stash. Keep up with her fiber exploits at jillianmoreno.com*

Ann Arbor, Michigan<http://www.jillianmoreno.com/>**Rosalie Nielson****WORKSHOP: #117**
8-shaft Rep Runner: A Study in Block Design using Linked Blocks and Solid Stripes**ROOM: TBA, BUILDING: TBA****BIOGRAPHY:**

Rosalie Nielson loves using color and geometric design in her kumihimo and weaving, where her specialty is rep weave. She teaches throughout the United States, Canada and England and shows her work in solo and group exhibits, including Japan. Author of three kumihimo design books, she recently published *An Exaltation of Blocks*, which is a toolkit for weavers and designers exploring symmetric block design.

Milwaukie, Oregon<https://www.rosalieneilson.com>**Sara Nordling****WORKSHOP: #118**
Design: Taking Your Weaving to the Next Level**ROOM: TBA, BUILDING: TBA****BIOGRAPHY:**

Sara Nordling has been involved with fiber art in many media most of her life. When she found weaving as an adult, what had been a hobby turned into a passion. She returned to school for her BFA and then her MFA in studio art/textiles. Sara's recent work is focused on various forms of double weave where she uses the structure to play with color, texture, rhythms, and emphasis. She enjoys the technical side of weaving, as well as the more spontaneous and esthetic aspects of making art. Her goal is to combine both in her work to create weavings that are simultaneously simple and complex. Sara has been teaching design for weaving and for general art students for years. In 2017, she began a series of blog posts on weaving design that have led to further teaching on the topic and additional blog series.

Fort Wayne, Indiana<http://www.saranordling.com>

Martha Owen

WORKSHOP: #201

Spinning Your Own Yarn—Spindle and Wheel (Beginning)

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Martha Owen is a resident artist at the John C. Campbell Folkschool (folkschool.org) in Brasstown, N.C., in spinning, knitting, crochet, felt making, dyeing and surface design. Her adventure in spinning and natural dyeing began at this very school in 1978. She has been teaching spinning, natural dyeing and knitting design since 1984. (She taught her first class of thirteen with a one month old nursing in a wind up swing as her assistant. That baby is now 34!) Since 1980, her extended family has included sheep (currently Corriedale, Romney, and Shetland) and angora rabbits (French). Also a banjo player and known to tell a story or two, Martha's interest in sheep and wool, music and dance has carried her literally and joyfully around the world. Her children say she is a wool nerd but her sheep say she is out-standing in her field! –Photo courtesy of John C. Campbell Folk School

Murphy, North Carolina

Tamara Poff

WORKSHOP: #119

Beyond the Rectangle with the V Cowl

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Tamara Poff holds a BA in Art Education from Michigan State University, with graduate study at Kendall College of Art and Design in Grand Rapids, Mich. A designer, author, and teacher of rigid heddle weaving for many years, she currently teaches in local yarn shops throughout the United States. Her first book, *Woven Style for the 15" Rigid Heddle Loom*, which was introduced in 2016, will soon be followed by the second in that series. Through the introduction of new designs and online courses for the little loom, she works to share the love of color, texture, fiber, and the creative spirit to a global audience.

Summerfield, Florida

<https://www.poffstudio.com>

Natalie Redding

WORKSHOP: #304

Redding Method of Protein Fiber Dyeing Intensive

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Shepherdess, fiber artist and founder of Redding Method of Dyeing, Natalie Redding is known around the world for her innovative and entertaining teaching style that incorporates her science background with more than a decade teaching fiber arts. Natalie's passion is for sharing her knowledge, philosophies and techniques that will continue to enrich fiber artists lives. In addition to being a fiber arts teacher, shepherdess, and mother, Natalie has been featured in many magazines including *Vogue Knitting*, *Knit 'N Style*, and *sheep!* magazines and articles in the *Los Angeles Times*, *Huffington Post*, and others, and has had her own television show, *Shear Madness* on Nat Geo Wild.

Temecula, <http://www.reddingmethod.com>

<http://www.reddingmethod.com>

Robyn Spady

WORKSHOP: #120

The Beauty of Lace Weaves

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Robyn Spady learned to weave over 45 years ago and completed HGA's COE-W in 2004. She is committed to turning the weaving world on to double-faced fabrics, four-shaft weaves, uncommon weave structures, narrow warp weaves, and the many forms of passementerie. Robyn is a well-known instructor and speaker. She is also the editor of the weaving magazine *Heddlecraft*.

Tokeland, Washington

<http://www.spadystudios.com>

Bonnie Tarses

WORKSHOP: #121

Three Workshops in One: Color Horoscope, Woven Words, Almost Ikat

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

A graduate of Rhode Island School of Design, Bonnie Tarses has been weaving since 1960. Inspired by ethnic textiles, color symbolism, and the non-verbal language of color woven as joyous prayer, Bonnie specializes in one-of-a-kind art cloth and private commissions. She operated her studio in Seattle from 1980 to 2010 where she perfected her original techniques: Color Horoscope Weaving and Woven Words and developed a new slant to the ancient technique of Ikat. Bonnie began teaching these techniques in the early 90's, and in 2010 she returned to Montana to continue her weaving journey. Bonnie's work appears in homes and on bodies all over the world and in addition to sharing her love of weaving by presenting innovative workshops and lectures throughout the U.S. and Canada. Bonnie's current focus is collaborative weaving projects for the betterment of the greater community. To find out more and see images of her work, visit bonnie@bonnietarses.com.

Missoula, Montana<http://www.bonnietarses.com>**Marjie Thompson**

WORKSHOP: #122

2, 3, 4: A Lot of Interesting Older Weave Structures on Less Shafts

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Marjie Thompson is a weaver, teacher, lecturer, and guild president, among other leadership roles that include president of Complex Weavers, president of the Central Ohio Weavers Guild, dean of the Weavers' Guild of Boston, the chairperson of NEWS, and is currently president of the New Hampshire Weavers Guild and the leader of the Complex Weavers Early Weaving Books and manuscripts study group. She has been weaving for almost 40 years and her primary interest is in historical "stuff," which is based on weaving manuscripts, textiles, diaries, and whatever other historical resources she can find.

*Cumberland, Maine***Dianne Totten**

WORKSHOP: #123

Design Inlay Rag Rugs and More...

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

One-of-a-kind handwoven garments have been Dianne Totten's main focus with emphasis on garments using "crimp cloth," a technique she developed and teaches nationally and internationally. Dianne has been a weaver for over 35 years and a teacher for 20. Her expertise in sewing complements her passion for weaving. She enjoys creating whimsical rag rugs and wall hangings with design inlay in an attempt to use up her fabric stash. Dianne teaches at John C. Campbell Folk School in N.C. as well as for guilds and regional conferences in the U.S. and Canada, and at Convergence. She has been published in *Handwoven*, *Weavers*, *Shuttle*, *Spindle & Dyepot*, *Complex Weavers Journal*, and *Vävmagasinet* and her work has won numerous awards

Marietta, Georgia<http://www.diannetottenhandwovens.com>

Jen Weber**WORKSHOP: #505****Introduction to Japanese Temari****ROOM: TBA, BUILDING: TBA****BIOGRAPHY:**

Jen has been a fiber addict since the early 2000's. Her background in mathematics heavily influences her love of pattern and she strives to translate such "heavy" topics into understandable projects for all of her students. While she teaches weaving and spinning privately, her true passion of Japanese Temari was discovered in 2011. Together with her friend and "Temari Twin," she dove headfirst into the art and soon began traveling around the East Coast teaching this exciting craft to guilds, conferences, and private groups. Jen is an active member of the Japanese Temari Association and is working on her Level 3 certification. She also enjoys being part of an exciting online worldwide network of Temari enthusiasts, where she works with hundreds of stitchers. She has had private showings of her original works, and enjoys pushing the envelope of the current state of the art form. Oh, and she really loves bunnies.

Abingdon, Maryland<http://www.temaritwins.com>**Patsy Zawistoski****WORKSHOP: #206****Spin-It/Weave-It: Your Rigid Heddle Scarf****ROOM: TBA, BUILDING: TBA****BIOGRAPHY:**

Patsy Zawistoski, an innovative international teacher and lecturer throughout the U.S., Canada, New Zealand, and Sydney, Australia, holds a Master Certificate from the Handweavers Guild of America on "Spinning Novelty Yarns for Use as Warp." For more than 30 years, she has created spinning and weaving classes using her teaching background to present at large and small conferences, including Michigan Fiber Festival, Convergence, SOAR, SAFF, and N.C.'s John C. Campbell Folk School. Patsy is the highly acclaimed instructor on three Victorian Video and three Interweave Press DVDs, writes scholarly articles for various national and international magazines, and reviews new books and DVDs. She continues to explore the "What if?" questions; while constantly clarifying and refining her own spinning and teaching techniques. Patsy creates and teaches spinning classes on all natural and manufactured fibers. Her classes concentrate on spinning complex multiple-ply yarns as well as simple, even yarns.

Silver Spring, Maryland<http://spinninguru.com>