

ANWVG 2009
Spokane WA

Spokane Gallery Tour Thursday May 28 4-9pm

The Tour of Galleries in Spokane will feature outstanding fiber artists from various ANWG membership areas. Bus transportation will be provided from Gonzaga University at 4pm. First stop is The Museum of Arts and Culture and then dividing into two separate routes to six other galleries, until 9pm. \$10 includes a box dinner. A map will be provided for those wishing to tour the galleries on their own or at another time.

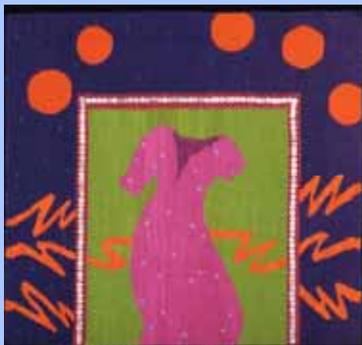


The first stop on the gallery Tour is the **Museum of Arts and Culture at 2316 W. First Ave.** They are only open until 5 P.M., so we have an hour here. Entitled the **“Living Legacy: An American Indian Collection”** the exhibit includes the Manning Collection which honors the indigenous Columbia Plateau Native culture.

The Tinman Gallery at 811 W. Garland will show the works of **Anita Mayer** of Anacortes, WA. Anita’s artistic garments embellished with embroidery, stitchery, beading, and quilting are in permanent collections throughout the United States. ►



Pottery Place Plus at 203 N. Washington will feature **Gay Jensen**, who does woven and dyed wall pieces with surface painting/design. Her work for this exhibit is called “Fringe Elements” and her website is www.gayjensen.com.



Avenue West Gallery at 122 S. Monroe, Suite 103 will feature **Audrey Moore** of Sandy, OR. Audrey is founder and instructor for the Damascus Fiberarts School. The exhibit includes a series of fourteen pieces titled ◀ “The Ladies Series”. www.damascusfiberartsschool.com.

Artisan Wares Gallery is located on the second floor to the right of the escalator of Riverpark Square Shopping Mall. Featured here is **Theshini Naicker**, of Rossland, B.C. Her work combines weaving, knitting, spinning, and felting to form surface designs in large, sculptural pieces. Check out her website: www.theshininaicker.com.

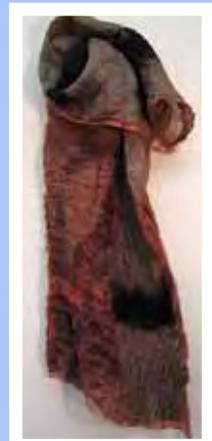
Lorinda Knight Gallery at 523 Sprague will exhibit **Gail Grinnell**, whose drawings and constructions reference processes such as cutting, layering, and sewing. Grinnell “conflates the connection of the body with the craft of clothing that covers it”, said Susan Beal in Fiber Arts magazine, April 2007.

Chase Gallery is located in **Spokane City Hall, 808 W. Spokane Falls Blvd**, on the lower floor. Here the work of six excellent fiber artists is featured:

Sarah Swett of Moscow, ID uses hand-dyed yarns to create tapestries combining light and shadow depicting family, friends, and hills. Her web site is www.sarah-swett.com.

Lia Cook, Professor of Art at the CA School of Arts and Crafts in Oakland shows her tapestries from computer images, where she incorporates concepts of cloth, touch and memory. **Rebecca Laurence**, Spokane, WA uses hand-dyed silk for woven, beaded images. **Barbara Settsu Pickett** weaves small velvet tapestries and her work can be seen at www.Uoregon.edu. **James Koehler** is an outstanding tapestry artist from New Mexico, who dyes all of his yarns. His website is www.geocities.com/jameskoehler.

Mary Burks, a contemporary fiber artist who creates internal and external textural landscapes, exhibits her work at www.maryburks.com. ►



Weaving Waves of Color: May 28-31, 2009 Post-Conference June 1-3, 2009

Please join the Spokane Handweavers' Guild for an entertaining and enlightening educational fibre/fiber experience at Gonzaga University in Spokane, Washington. The Conference will commence with a Gallery Tour and early opening of the Vendors Hall for Conference Registrants. The seminars and workshops offer diverse opportunities to study with talented instructors and artists. Plan to participate! Enter your work in 2009's Juried Show, Open Show, and Fashion Show. On-line registration opens January 1, 2009. Please check www.anwg2009.org for the latest news, corrections ("to err is human" . . .) and additions. The Conference Booklet can also be downloaded from www.northwestweavers.org. The 2009 Conference DVD (replete with photos, supply lists, and maps) will be mailed to all ANWG Guilds along with Conference Booklets.

Alison Addicks

President, ANWG addicks@centurytel.net
Chair, ANWG 2009

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ANWG 2009 Conference Schedule

(Times listed are tentative and subject to change. Check www.anwg2009.org for daily updates before and during Conference.)

TBA = To be announced		Sunday	May 31
Thursday	May 28	9a-5p Vendor Hall Open	
11a-8p Registration	Goller Dorm	8a-10a Complex Weavers Meet for Breakfast	COG WA/CA Room
Classroom		10a ANWG Annual General Meeting	Cataldo Globe Room
9a-3p Guild Booth set-up	Martin Hall, Main Gym	Tours:	
9a-3p Juried Show set-up	Martin Hall, Main Gym	1-4p Wine Tour	Bus Stop: Cataldo
9a-3p Open Show set-up	Martin Hall, Main Gym	5-9p Coeur d'Alene Lake Tour and Dinner	Bus Stop: Cataldo
7a-3p Vendor set-up	Martin Hall Fieldhouse		
3p Guild Booth judging	Martin Hall Main Gym	Post Conference Workshops	
4p Gallery Tour Begins	Bus Stop: Cataldo	Monday	June 1
4p-9p Vendor Hall Opening	Martin Hall Fieldhouse	Workshops 9-12, 1-4	Location TBA
4p Open & Juried Shows	Open	Breakfast	COG
	Martin Hall, Main Gym	Lunch	COG
		Dinner	COG
Friday	May 29	Tuesday	June 2
9a-9p Vendor Hall Open		Workshops 9-12, 1-4	Location TBA
9-12p Morning Seminars	locations TBA	Breakfast	COG
1-4p Afternoon Seminars	locations TBA	Lunch	COG
7p Fashion Show	Cataldo Globe Room	Dinner	COG
Saturday	May 30	Wednesday	June 3
9a-9p Vendor Hall Open		Workshops 9-12, 1-4	Location TBA
9-12p Morning Seminars	locations TBA	Breakfast	COG
1-4p Afternoon Seminars	locations TBA	Lunch	COG
5-6p Silent Auction Closes	Martin Fieldhouse		
7p Banquet	Cataldo Globe Room		
Keynote Speaker: Ruby Leslie			

Registration

Conference registration covers from Thursday, May 28, 2009 through Sunday morning, May 31, 2009. The Conference Fee includes: **three** 1/2 day seminars (or the equivalent of 9 hours of instructional time), and one ticket to each of the following: Fashion Show and Wine Reception, Banquet, admission to all Conference exhibits, shows and the Vendor Hall.

The Conference Housing and Food fee includes seven cafeteria meals, from Thursday dinner (or box dinner for Gallery Tour participants) through Sunday breakfast; a double room for Thursday, Friday, and Saturday nights in a Gonzaga residence hall, and a great tote bag filled to the brim with interesting goodies!

Depending on enrollment, a limited number of tickets for the Fashion Show (\$20) and Banquet (\$30) will be available for guests and spouses.

If you would like to register for a fourth seminar on Friday or Saturday, the fee for the additional seminar is \$90.

Please note: all Materials Fees are paid directly to the Instructor at beginning of each seminar or workshop.

Register by Snail Mail

Please send your completed registration form with payment to:
ANWG 2009 Registrar

Janice Berube
Po Box 1338
Kettle Falls WA 99141

Registration Policy

Registration begins January 1, 2009.

Applications received prior to that date will be considered to have arrived on that date. Payment will be processed on receipt of registration.

Post-conference workshop registration will open to non-conference attendees on April 1, 2009. **Late registration fees apply after April 15, 2009.**

Registration for post-conference workshops must be received no later than May 1, 2009 to allow for instructor/student preparation.

On site registration fee on May 28 or later will be \$25. Changes to registration after submission are subject to availability and are at the discretion of the Registrar.

Refunds must be requested in writing by April 1, 2009, and posted to the ANWG Treasurer, Vicky Dalton, PO Box 144, Spokane Valley, WA 99016. Requests after April 1, 2009 will be reviewed individually. All refunds are subject to a \$35 administrative fee. Refunds will be processed beginning July 10, 2009. (Please note: Companion tickets purchased for conference events are non-refundable.)

Materials Fees are paid to the instructor at beginning of seminar or workshop. Every Materials Fee is noted in this booklet for each seminar or workshop.

Alternative Accommodation in Spokane

If you choose to stay off campus there are a variety of downtown hotels and motels within walking, biking, and driving distance of Gonzaga University, (Gonzaga cafeteria meals may be purchased individually, just pay in cash at the door.)

Accommodation:

Rooms in Gonzaga residence halls are arranged three double rooms to a "pod" and are "dorm" standard: each room is equipped with two each twin beds, desks, closets, and fabulously fast, free Ethernet connection (BRING AN ETHERNET CABLE. CABLES ARE NOT PROVIDED.) Campus Services provides bed and bath linens. The dorms do not have elevators.

If you require ADA special accommodation, please note your special needs on the registration form prior to April 1, 2009. We will make every effort to accommodate your needs.

What to Bring to Gonzaga?

The ESSENTIAL for a free internet connection in the dorms: bring an Ethernet cable 3-6 feet long for connection to the Internet. Every dorm room has two Ethernet ports. (There is NO free wireless on campus: the Gonzaga network is secured and not available to Conference registrants.)

If you are driving to Conference, in addition to your class supplies, bring your own pillow, tea kettle, mug, snacks, reading lamp, and shower gear and anything else you require to be comfortable. Kitchens have stoves with ovens and refrigerator and are available for your use but are not equipped with pots, crockery, dishes, glassware, or a microwave.

Need a loom to use at Conference?

Contact: Sue Kohut suekohut@lakeviewfiber.com

Weaving Waves of Color T-Shirts \$12.50@

Order your T-shirt with your registration! Black cotton t-shirt, short sleeve, available in S/M/L/XL/XXL printed with the Weaving Waves of Color logo shown on the cover of this Booklet. There is limited availability, so please order when you register and pick up your T-shirt/s at the registration desk in Goller Dorm Classroom.

Travel

Spokane's International Airport is easily accessed from Gonzaga University: taxi and shuttle transportation as well as car rental services are located at the Airport. Auto parking is free on the Gonzaga campus during Conference and Post-Conference.

Driving Directions

Driving directions: from I-90 take exit #281 and drive north 1.2 miles on US 2/Hwy 395 and turn right on Sharp Street. Drive one long block, and **look for the ANWG signs** on your right. Turn right and park. The registration desk is located in Goller Classroom on the main floor: please register first and then park in front of Goller or Dillon to unload your car. Free maps of the Gonzaga campus are available for download at www.gonzaga.edu and will be included with your registration packet.

RV Parking

Gonzaga University will allow RV parking in the lot behind Madonna residence hall: the cost is \$10 per night. More information will be provided at registration.

Crossing the Border

Check for current regulations at:
Canadian Customs
US Customs

1-800-O-CANADA
(202) 927-6724

REGISTRATION FORM
 (Please type or print information clearly!)
 Registration Opens January 1, 2009

Last Name	First Name	Name on Badge	
Street Address	City	State/Province	Postal/Zip Code
Telephone (with area code) E-mail address			Guild Affiliation

1 CONFERENCE REGISTRATION: Full Conf. includes Housing/Meals Thurs. eve.-Sunday am.

	Qty	Price	Total
Full Conference ANWG Member	_____	x \$395.00	\$ _____
Full Conference Non-Guild	_____	x \$425.00	\$ _____
Conference Only No Housing/Meals	_____	x \$275.00	\$ _____
Conference Only Non-Guild	_____	x \$300.00	\$ _____
Extra 4 th session Serendipity in a Cup	_____	x \$ 90.00	\$ _____
Companion Housing/Meals	_____	x \$150.00	\$ _____
Late Fee (after 04/15/09)	_____	x \$ 25.00	\$ _____
RV Parking PER NIGHT	_____	x \$10.00	\$ _____
Total Registration Cost:			\$ _____

CONFERENCE SEMINARS/WORKSHOPS: Three half-day seminars/workshops are included in your full conference registration. The class # reflects the start time and day. For the 1, 1 1/2, or 2 day seminars/workshops, use the start time for the first session. The Serendipity in a Cup two-day workshop requires an extra fourth session fee of \$90.

SEMINAR Start	Class #	Title	SEMINAR Start	Class #	Title
Fri. AM	_____	_____	Sat. AM	_____	_____
Fri. PM	_____	_____	Sat. PM	_____	_____
Fri. AM 2 nd Choice	_____	_____	Sat. AM 2 nd Choice	_____	_____
Fri. PM 2 nd Choice	_____	_____	Sat. PM 2 nd Choice	_____	_____

2 POST-CONFERENCE WORKSHOPS: Post conference workshops will begin on Monday, June 1. Workshop tuition: 3 days \$275, 2 days \$200, and 1 day \$100. Non-conference attendee registration will open April 1, 2009, plus \$25 registration fee.

	Workshop #	Title	# Days	Price
1 st	_____	_____	_____	\$ _____
2 nd	_____	_____	_____	\$ _____
3 rd	_____	_____	_____	\$ _____
NOTE: Non-Conf. registration fee after April 1, 2009, \$25.00.				\$ _____

___ I would like to **VOLUNTEER** to be a **CLASS ANGEL**. Place a * next to the seminar or workshop.

___ I would like to **VOLUNTEER** to be an **EVENT APRON ANGEL** (commitment of 4 or more Hours) Positions available include: security, vendor relief, Fashion Show, facilities assistant, and much more! You will receive an exclusive ANWG 2009 Apron with the Weaving Waves of Color logo. The aprons are not available for sale.

SUBTOTAL FOR THIS PAGE (1+2) \$ _____

REGISTRATION FORM – Page 2

3 SPECIAL EVENT COMPANION COSTS, TOURS, OR T-SHIRTS:

	QTY	PRICE	TOTAL
Fashion Show	_____	X \$ 20.00	\$ _____
Banquet	_____	X \$ 30.00	\$ _____
City Gallery Tour + box dinner	_____	X \$ 10.00	\$ _____
Tour 1- Sunset Dinner Cruise	_____	X \$ 70.00	\$ _____
Tour 2- Spokane Winery Tour	_____	X \$ 45.00	\$ _____
T-Shirts with Logo, Size _____	_____	X \$12.50	\$ _____
			\$ _____

4 HOUSING and MEALS: Full Conference fee includes Thurs, Fri, Sat. night **double** room and 8 meals. Post-Conference housing/meal fee is additional \$150 for Sun, Mon, Tues. nights and 8 meals. **Single** rooms are available for an additional fee of \$36 for conference, and \$36 for post-conference. If you require special ADA accommodations, we must hear from you by **April 1, 2009**. Please check the box below with your request.

Yes, special accommodation: _____
 Arrival date _____ Departure date _____
 Conference # of nights _____ Post-Conference # of nights _____
 Request Roommate _____

Post-Conference fee	\$150.00	\$ _____
Conference Single Room	\$36.00	\$ _____
Post-Conference Single Room	\$36.00	\$ _____

“I have read and understand the terms of my registration and agree to adhere to these terms.”

(Please check box.)

5 ALL WORKSHOPS HAVE REGISTRATION LIMITS. If there is a particular seminar or workshop you wish to attend, it is recommended that you register on-line using your credit card and/or PayPal. The website updates as workshops become full. www.anwg2009.org Mail-in registrations will be processed as they are received on first come basis beginning January 1, 2009.

6 PAYMENT: Total due at time of registration (US funds) PAYMENT METHOD:

Subtotal previous page	\$ _____	_____ Check or Money Order (US\$)
Subtotal this page (3+4)	\$ _____	_____ Visa _____ MasterCard
TOTAL	\$ _____	Credit Card # _____
		Expiration date _____
		3 digit code on back _____
		Name on card _____
		Signature _____

Make check payable to: ANWG 2009.

Mail this form and payment to: ANWG 2009, P.O. Box 1338, Kettle Falls, WA, 99141.

Cancellations are subject to a \$35 fee. NO REFUNDS after 4/15/2009.

Confirmation of class choice will be by e-mail, or include a SASE for mail confirmation.

Photocopy this completed form for your records.

ANWG 2009 Conference Events

Conference Tours

Sunset Dinner Cruise on Coeur d'Alene Sunday, May 31 4-9pm

Depart the Coeur d'Alene Resort for a 2 hour dinner cruise on scenic Coeur d'Alene. A buffet dinner that includes a round of beef and Alaskan King Salmon will be enjoyed while watching the sunset and enjoying live music. Transportation to and from Gonzaga University is included. Bus transportation: the tour will be approx. 4-9pm.

\$70 per person, including transportation from and to the Gonzaga campus.

Minimum registration required for the tour: 35

Spokane Winery Tour Sunday, May 31 1-5pm

Pick a comfortable seat on a charter bus and relax while you explore three local wineries, sampling their award winning wines. The first stop is the Cliff House, once owned by an inventor, now the home of **Arbor Crest Winery**. This is a national historic landmark that is perched 450 feet above the Spokane River and gives a panoramic view of the countryside. The next stop is **Mountain Dome**, Washington's premier sparkling winery. It is located in the foothills of Mt. Spokane and is where you will learn the secret of Methode Champenoise. The last stop is **Latah Creek** where you can tour the winery, taste and shop in their extensive gift shop. Latah Creek is heralded by Wine Spectator Magazine as one of the top producers of Merlot in Washington State. After enjoying all the wonderful wines you will be safely dropped off at Gonzaga University.

Total time for this tour: 4 hours, tour begins at 1:00 PM

Cost: \$45 per person

Minimum number of participants required for tour: 37

ANWG 2009 Guild Booths

The **Guild Booths** will be located in **Martin Hall**, the main gym on the Gonzaga Campus.

The room is large enough to accommodate 28 Booth Spaces, which will line the entire perimeter.

When you walk into the room the visual impact will be spectacular!

All 28 Booth Spaces have been reserved, and there is a waiting list.

Set up time: Thursday, May 28th 9:00am

*All Booths need to be up and ready for judging by 3:00pm

Take down time: After 12:00 noon – Sunday, May 31st

Questions? Contact: Sandi Goede
sandigoede@wildblue.net

Bath Mat Exchange

1. May be handwoven, crochet, knitted or another fiber technique that will hold up well.
2. Size appropriate for a bath mat.
3. Must be washable, sturdy and able to be wet!
4. **MATS MUST BE RECEIVED BEFORE MAY 1, 2009**

If sending from Canada, allow at least 2-3 weeks for the mail.

Send to: Questions? Contact:
Daryl Ries wries@mcn.net
3205 8th Avenue, North 406-727-8054
Great Falls, MT 59401 USA AFTER Dec. 10, 2008

Daryl will co-ordinate the Bath Mat exchange and announce when and where mats may be picked up at conference.

Due to the size of the item, mats will not be sent to the participant after conference so arrangements need to be made to have someone attending pick up the mat for you. This information must be attached to the mat you are sending for the exchange.

Attach your name/address/phone/email address to the mat. List the type of fiber, design source or pattern, and care instructions.

ANWG General Meeting

Sunday, May 31 10-11a Cataldo Globe Room

The Association's annual meeting of Guild members and representatives will commence at 10am and conclude in plenty of time for attendees to participate in Sunday Tours or stroll through exhibits and the Vendor Hall before closing time. Please plan to attend!

ANWG Silent Auction

Vendor Hall, Martin Hall Fieldhouse

Donate to ANWG's Silent Auction to benefit our organization's educational programs. The auction will occur on May 30, 2009 at the Weaving Waves of Color Conference in Spokane. If you have new or used weaving equipment in good condition, handwoven items, new yarn or fibers, or other fiber arts related items, we would love to have them. Items need to be delivered to the conference on May 29 or shipped prior to May 15. Please contact the Silent Auction Chair Linda Davis, tomlin@bendcable.com for further details and information on how to participate.

Project Runway, Look Out! Making Waves with What We Wear!

Join us on Friday, May 29th for an evening not to be missed. Our show, with commentary by Anita Luvera Mayer, will delight all with fashions by YOU! Following the show, enjoy a reception (nibbles & sips), allowing you to congratulate the artists – *BE ONE!* Whether your “waves” are inspired by color, materials, style or structure, please submit an entry (up to three items/ensembles). Edgy or restrained, flamboyant or elegant, your garments are what we want to see. Garments will be displayed Saturday, May 30, in Martin Halls’ Bulldog Room for closer viewing.

The Fine Print: Open to all ANWG members, attending the conference or not, and non-members who are attending the conference. All submissions must be the original work of the artist(s) - collaborations are welcome - not shown at a previous ANWG conference. Entries may incorporate any forms of wearable textile arts such as weaving, felting, knitting with handspun yarns, braiding, surface design and fiber manipulation. The runway show will not be self-modeled. Photographs will be allowed at that time (do not enter works if you do not allow photos). Contact Mimi Anderson: mimi_anderson “at” mac.com (253) 383-9241 or Marise Person: artcatweaver “at” q.com (360)352-2471

Awards Categories

- **Hand Woven Fashions: the Wave of the Future (Most Innovative)**
- **Wave Actions – Rainbow Refractions (Best Use of Color)**
- **Knot To Be Waved Aside (Best Use of Multiple Techniques)**
- **What’s Felt Next to the Skin? (Best Use of Felted Fibers)**
- **Shock Waves for Every Body (Most Surprising)**
- **The Stadium Wave – Cheer for your Favorite! (People’s Choice Award)**

Entries for the fashion show at Weaving Waves of Color may incorporate any forms of wearable textile arts such as weaving, felting, knitting with handspun yarns, braiding, surface design and fiber manipulation. Garments may not have been shown at a previous ANWG conference. The fashion show will be presented on stage on Friday, May 29th, with commentary by Anita Luvera Mayer, and will be displayed on Saturday, May 30th in the Bulldog Room of Martin Hall.

Send form, fees and images to:

Mimi Anderson
 423 North D Street
 Tacoma, WA 98403-3224
 Phone: 253-383-9241
 Email: mimi_anderson@mac.com

Fashion Show Entry Form

Deadline for entries: April 1, 2009.
 Notifications and instructions sent: April 15, 2009.
 Accepted entries must be received by May 15, 2009.

Name		Phone
Address		Fax or Cell
City, State/Prov		E-mail
Zip/Postal Code		
Title		
Technique		
# Shafts		
Fibers used		
Sewing pattern		
Garment size		
Inspiration & Notes (use 2 nd page if need)		

Submit one form per entry (you may photocopy this form).

Each artist may submit up to three entries (ensembles will be considered one entry).

For each entry, submit up to 5 digital images (.jpg) and one personal headshot on CD, or by e-mail.

Please include one close up of fabric or detail.

Fees: Include \$8 (US funds) per entry (non-refundable). Make checks or money orders to: “ANWG 2009”.

Accepted entries must include a copy of the weaving draft, and a sample of the cloth for touching (about 10” x 10”) for the display. Please make a copy of completed form for your records.

JURIED SHOW ENTRY FORM

Category: _____

Title: _____

Technique: _____

Materials: _____

Inspiration: _____

Name _____ Phone _____

Street/Mailing Address _____

City/Province or State _____ Postal or Zip Code _____

Phone (with Area Code) _____ E-mail _____

Items can be mailed or delivered to:

Leann Telecky
ANWG 2009 Juried Show Chair
2604 N. Woodward
Spokane, WA 99206
509-924-6269 evenings and weekends

Shuttle Through Waves of Color

The Juried Show

The juried show is open to all individual members of the ANWG member guilds.

1. Each piece must be original and created by the entrant. If more than one person was involved in the production of the piece, both names must be included.
2. Each piece must have been completed within the last two years.
3. Shipping and insurance is the responsibility of the artist.
4. If the entrant is unable to pick up the items at the end of the conference, an alternate must be named on the back of the entry form.

Categories:

1. **Woven Wearables:** wearables and accessories, yardage designed for clothing
2. **Home Interiors:** fabrics for the home, including yardage designed for upholstery.
3. **Decorative Weaving:** rugs, hangings, tapestry
4. **Innovative Interlacements:**

Entry forms must be completely filled out and postmarked by April 1, 2009. Items must be received no later than May 15, 2009.

There is an \$8 fee for each entry. There is no limit to the number of entries. Please make the checks out to **ANWG 2009**. Send slides or pictures on a disk. Please list the files on the disk. You will be notified if your piece is accepted for the juried show.

Wild Waves of Color The Open Show

You are invited and encouraged to express yourself with up to three entries in the

ANWG 2009 OPEN SHOW

“Wild Waves of Color”

to be exhibited in the main exhibit hall during the conference.

“Judging” will be done by all attendees in by

“Peoples’ Choice”

Deadline for entry is April 15, 2009. Notice of acceptance will be sent by e-mail, post, or phone immediately following the deadline. Acceptance will be based on space available or other exhibit limitations. Entries must be received by May 15.

Fees (USD) are \$5.00 for the first entry and \$3.00 for each additional entry. Checks or money orders are to be made to “ANWG 2009”. Please duplicate the form and send one for each item entered. Only one check for the total is needed. Also, please include photos of your entered work.

Send fees, forms and items (insured for shipping) to:

Betty Lukins, Open Show Chair

1220 E. Christmas Tree Lane

Spokane, WA 99203

Phone: 509/535-1104

e-mail: lukinsb@earthlink.net

ANWG 2009 Wild Waves of Color Open Show ENTRY FORM

Name	Phone
Address	e-mail
Zip/Postal code	Check/Money order (US funds) enclosed \$
Title	Dimensions
Technique	Special Display Needs
Materials	

Vendor Hall

The Spokane Handweavers' Guild extends their thanks and appreciation for the generous support of the vendors participating in Weaving Waves of Color, ANWG 2009:

Vendor	Web Address or e-mail contact	Location
Beadlady	jgilmartin@msn.com	Tucson, AZ
Beyond Beads North	7452 N. Division	Spokane, WA
Bluster Bay Woodworks	www.blusterbaywoodworks.com	Sandpoint, ID
Farm Fresh Textiles	www.farmfreshtextiles.com	Redmond, WA
Fine Fibers	www.finefibers.net	Clatskanie, OR
Garden Party Fibers	www.gardenpartyfibers.com	Newcomb Lake, WA
Glimakra USA	www.glimakrausa.com	Clancy, MT
Herndon Creek Farm	www.pacificsites.com/~hcfarm/	Lucerne, CA
Hokett Would Work	would.work@yahoo.com	Magdalena, NM
Just Our Yarn	www.justouryarn.com	Falls Church, VA
Kitchen Table Software	www.pixieloom.com	Golden Valley, MN
Me 2 Farm	www.me2farm.com	Colville, WA
Newton Knits	www.newtons.com	Anaheim, CA
Northwest Looms	www.northwestlooms.com	Cheyenne, WY
Paradise Fibers	www.paradisefibers.com	Spokane, WA
Pastiche	ugasho@yahoo.com	Warren, Or
Redfish Dye Works	www.redfishdyeworks.com	Acton, CA
Rovings	www.rovings.com	Dugald MB, Canada
Shaggy Bear Farm	www.shaggybearfarm.com	Scio, OR
Studio Celeste	frfam@shaw.ca	Canada
Teresa Ruch Designs	www.teresaruchdesigns.com	Portland, OR
The Weaving Works	www.weavingworks.com	Seattle, WA
Village Spinning and Weaving	www.villagespinweave.com	Solvang, CA
Williams Wools and Weavings	williamswools@msn.com	Longview, WA
Yarn Barn of Kansas	www.yarnbarn-ks.com	Lawrence, KS

Weaving Waves of Color — Conference Seminars

Instructor	Class #	Friday AM May 29	Class #	Friday PM May 29	Class #	Sat AM May 30	Class #	Sat PM May 30
Abshire, Kris	#AS001			Serendipity in a Cup - 2 DAYS				
Alderman, Sharon	#AS002	Snazzy Yarns: How to Use Them, Not Lose Them!	#PS003	Color and Weave Effect Cloth	#AS004	Loom Controlled Double Weave		
Berent, Mary	#AS005	Tencel: Poor Weaver's Silk	#PS006	Combining Common Cotton	#AS007	8/2 Cotton		
Berlin, Shirley	#AS008	Flip Flop Tassel	#PS009	The Lucet	#AS010	Beaded Braids on Cards or Foam		
Boyd, Michelle	#AS011	Fistful of Colors	#PS012	Just the Flax	#AS013	Plying for Spindlers		
Davis, Linda	#AS014	Not Just For Kids: ABC's of Blocks #AS014						
Field, Anne	#AS015	Contemporary Maori Textile Art	#PS016	Woven and Knitted Devoré	#AS017	Collapse Weave		
Fortin, Sarah	#AS018			Sewing Finishes and Techniques for Handwoven Fabrics				
Gunter, Sharon	#AS020	Twilled Tote Essential	#PS021	(REPEAT) Twilled Tote Essential	#AS022	Antler and Sea Grass Basket		
Inouye, Bonnie	#AS023	Turned Taqueté	#PS024	Echo Weave	#AS025	Overshot Revisited		
Irwin, Bobbie	#AS026	Iridescence	#PS027	Ode to Wood	#AS028	Weaving with Space-Dyed Yarn		
Karvonen, Pirkko	#AS029	Create With Paper Yarn	#PS030	Weaving From Finland	#AS031	Crafts from Kenya	#PS032	Birch Bark Weaving
Klotz, Arlene	#AS033	Amulet Bags (Tubular Tablet Weaving)			#AS034	Free Form Bobbin Lace with Handspun Yarns		
Koehler, James	#AS035		Cartoon Development		#AS036	Color: The Dye Process	#PS037	The Creative Process

Instructor	Class #	Friday AM May 29	Class #	Friday PM May 29	Class #	Sat AM May 30	Class #	Sat PM May 30
Laurence/Staff-Koetter	#AS038	Materials Girl						
Leslie, Ruby	#AS039	"Sampling is Not a Dirty Word!"	#PS040	3D's of 3D	#AS041	Lost in Translation ("50 Ways" w/o weaving)		
Malan, Linda	#AS042	Simple Tools/Complex Cloth: Cardweaving	#PS043	Creating Personal Adornment with Woven Bands				
Mayer, Anita Luvera	#AS044	Creative Clothing from Simple Shapes	#PS045	Travel the World with One Small Suitcase			#PS046	Fashion Show Critique
Moore/Olson			#PS047	Weaver's Tour of the Southwest	#AS048	Make a Navajo Warp: A Four-Selvedge Warp Needs No Finishing		
Moore, Jennifer	#AS049	Exploring Symmetries and Tessellations			#AS050	Exploring the Golden Proportion and the Fibonacci Series	#PS051	Exploring Fractal Design
O' Hara, Sheila	#AS052	Contemporary Hand Jacquard Weaving-One Thread at a Time	#PS053	New World Technology Meets Old World Textiles	#AS054	Tropical Heatwave Hats		
Overbeek, Judie	#AS055	Making Eye Candy Yarns			#AS056	Worsted vs. Woolen		
Paul, Jan			#PS057	Saganishiki Japanese Gold Brocade	#AS058	Double Dyeing	#PS059	Double Dyeing (REPEAT)
Ruch, Teresa	#AS060	Inspiration From Commercial Textiles			#AS061	Dyeing the New "It" Fibers: Bamboo and Tencel		
Spady, Robyn	#AS062	Weaving T'nT - Tips & Techniques for Every Weaver	#PS063	The Fab Four	#AS064	Inkle weaving 21st Century		
Swett, Sarah	#AS065	Yarn over Idaho	#PS066	Kids Weaving - The Book				
Tallarovic, Joanne			#PS067		Finishes, Tying Up Loose Ends			
Taylor, Jannie	#AS068	Warp Painting on the Loom			#AS069	Drafting and Designing Using Weaving Software	#PS070	Overshot to Double Weave
Williams, Patricia	#AS071	Basics of Jacquard Weaving	#PS072	Optical Color Mixing for Jacquard and Dobby Weaving	#AS073	Designing Fabric using Turned Tapestry Weaves		
Winslow, Heather	#AS074	Applying Knitting and Crochet to Handwoven Garments			#AS075	New Millennium Fiber		

Kris Abshire Serendipity in a Cup

(Please Note: this is a 12 hour, two day workshop: there is an additional registration fee of \$90.) Through class discussion, instructor-provided samples, slides and hands-on experimentation, students will learn to use basic color theory in their design considerations as they relate to color interplay in weave structure and preparation for surface design elements before, during and after weaving. Learning about compatible dyes as they apply to silk and protein fibers, mixing color “primaries” to achieve their chosen “palette”, applying and setting the dyes in class, students will ultimately finish their own uniquely “painted” handwoven masterpiece. We will design, dye and finish provided warp and weft for two silk scarves – one in precise imagery, the other in a more painterly, water color effect.

AS001**Skill Level: All****Materials Fee: \$85****Fri and Sat 9-12, 1-4****Registration Fee: +\$90****Sharon Alderman Snazzy Yarns: How to USE them, not Lose them!**

How do you put a fancy yarn into a cloth so it isn't lost? We've all purchased, dyed or spun a lovely yarn only to lose it completely when we weave with it. Learn how to approach designing around these treasures so they shine.

#AS002**Skill Level: All****Fri 9-12****Materials Fee: None****Mary Berent Tencel: Poor Weaver's Silk**

The lecture will include a short history of Tencel and Lyocell and compare this wonderful fiber to other fibers in the cellulose family (cotton, linen and rayon). Most of the lecture will be information on weaving with Tencel, including appropriate setts, information on structures that will show off the qualities of the Tencel fiber. Fringe finishing and wet finishing of Tencel will be covered. Dyeing and spinning will be discussed briefly. Weaving with Tencel is a dream.

#AS005**Skill Level: All****Fri 9-12****Materials Fee: None****Shirley Berlin Flip Flop Tassel**

Tassels can be jazzy, slinky or rustic. Making them in a group is fun because you'll all come up with different results, even following the same page of instructions. You'll also make a plied and twisted cord to build into the head of the tassel. This is a satisfying introduction to a great art.

#AS008**Skill Level: All****Fri 9-12****Materials Fee: \$5****Michelle Boyd Fistful of Colors**

Make an explosion of multi-coloured yarns without any blending or dyeing! Using only a couple of simple spinning and plying techniques, participants will make self-striping, confetti, and heathered yarns. Come and explore the wide world of colour that you can hold in the palm of your hand!

#AS008**Skill Level: All****Fri 9-12****Materials Fee: \$20****Linda Davis Not Just For Kids: The ABC's of Blocks**

Tap your creativity! Learn how to create your own designs with blocks in the drawdown/cloth. In the 3 hour seminar, students will learn about blocks, how to create profile drafts and how to convert these to weave structures. The focus will be on what can be created on 4-8 shaft looms with graph paper. Students will also be exposed to weaving software and how this can aid the design process.

#AS014**Skill Level: All****Fri 9-12****Materials Fee: \$1****Anne Field Contemporary Maori Textile Art**

New Zealand Maori textile art is an exciting field which has developed from traditional skills. This lecture will look at these developments from the viewpoint of a New Zealand weaver and spinner. New Zealand flax is the fibre that is the mainstay of Maori textiles, which range from the practical to the sculptural. Dyeing with plant dyes will also be covered.

#AS015**Skill Level: All****Fri 9-12****Materials Fee: None**

Sarah Fortin Sewing Finishes and Techniques for Handwoven Fabrics

(One and one-half day Workshop) Much of the impact that your finished piece of weaving will make is determined by the sewing and finishing techniques that are used. Just as the frame is to a photograph, so are the finishing techniques to a woven garment. This workshop will provide you with the opportunity to explore various sewing finishes by constructing a variety of samples from your woven scraps. You will have a completed set of samples, from seam finishes to closures, for reference when you tackle your next sewing project. Trims, edge finishes, hems and more will be included.

#AS018

Fri 9-12, 1-4, and Sat 9-12

Skill Level: Adv. Beginner

Materials Fee: \$3

Sharon Gunter Twilled Tote: The Essential Basket

When finished weaving this tote you'll have woven tabby, 2/1 twill plus lashed a rim. Along the way the webbing for the handle is woven in from the bottom up which actually holds the basket making this basket usable for toting all sorts of supplies, your lunch or knitting. Tools are provided for class use. Approximate finished size: 8"x5"x7"

#AS020

Fri 9-12

Skill Level: All

Materials Fee: \$20

Bonnie Inouye Turned Taquete'

Turned taquete' has wonderful drape, short floats, and is easy to weave. Two or more warp colors interlace with a single fine weft to create bold designs. Compare woven examples and learn about appropriate sett, fibers, and drafting methods. This structure is great for scarves, garments, art pieces and durable fabrics that emphasize the warp yarn.

#AS023

Fri 9-12

Skill Level: Intermediate-Advanced

Materials Fee: \$1

Bobbie Irwin Iridescence

It's easy to weave magical fabrics that change color as the light and orientation change, and you don't have to use gossamer silk threads or just plain weave to do it! Many types of yarn and many weave structures are appropriate for this play of colors, and you'll get good results with a wide range of hues. This session will give you the opportunity to examine numerous swatches of commercial and handwoven iridescent fabric. 3-color, 4-color, and even 5-color iridescence are some of the amazing possibilities!

#AS026

Fri 9-12

Skill Level: All

Materials Fee: None

Pirkko Karvonen Create With Paper Yarn

Take a trip to the world of weaving with paper yarn. Pirkko will share her designs and woven pieces using paper yarn. This is a material fairly new to weavers of North America. If you have a chance go to Google and type in Pirkko Karvonen, you will see under "weaving with paper yarn" some work done by one of Pirkko's seminar participants.

#AS029

Fri 9-12

Skill Level: All

Materials Fee: \$3

Arlene Klotz Amulet Bags (Tubular Tablet Weaving)

This 'Weave and Wear' project uses tubular tablet weaving – but don't be scared off if tablet weaving is new to you. The tablets will be set up and ready to begin weaving. Beads will be pre-strung and ready for you to use.

#AS033

Fri 9-12

Skill Level: All

Materials Fee: \$10

James Koehler Cartoon Development

(One Day Workshop) Participants in this workshop will study the process involved in creating tapestry cartoons. This will be accomplished both by analyzing cartoons of historic tapestries and developing cartoons based on specific design concepts or photographs of interest to each participant. The workshop is open to students will all levels of experience in weaving, including the beginner.

#AS035

Fri 9-12 and 1-4

Skill Level: All

Materials Fee: \$5

**Rebecca Laurence Materials Girl
& Sandra Staff-Koetter**

This seminar is the prequel to the workshop Zen the Holes. It opens with a PowerPoint presentation of the history behind Integrated Surface Embellishment and continues through the current use of unconventional materials with woven fabric. In addition to many examples from the last 10 years of work, the entire Purse Collection will be available. Please bring a clean pair of nitrile gloves if you want to touch! This seminar is highly recommended if you plan to take the post-conference Zen the Holes workshop.

#AS038

Fri 9-12

Skill Level: All

Materials Fee: None

Ruby Leslie "Sampling is Not a Dirty Word!"

You know you should sample, but the excuses abound: not enough time, yarn or energy... plus the computer can do it for you. But virtual weaving doesn't produce real cloth. The aim of sampling is to acquire information, not cause pain! Stop treating sampling as a dreaded disease - sampling IS weaving. We'll cover painless techniques to streamline the process to extract a maximum amount of information out of a surprisingly small investment of time, money and yarn.

#AS039

Fri 9-12

Skill Level: All

Materials Fee: \$5

Linda Malan Simple Tools/Complex Cloth: Cardweaving

Some of the most complex textiles ever woven were done with the simple tools known as cards or tablets. While the tools remain basically the same, we are just beginning to understand how some of the intricate patterns woven well over a thousand years ago were created. Today, with so much focus on increasingly more complex equipment, let's look at a technique that requires little more than a set of cards, some thread and the weaver's hands. The strong, narrow bands that result are ideal for many uses, from jewelry to sashes to garment embellishment.

#AS042

Fri 9-12

Skill Level: All

Materials Fee: None

Anita Luvera Mayer Creative Clothing from Simple Shapes

This seminar presents the specific methods for creating wearable contemporary garments constructed from simple shapes. The style of garment, fit, color, fiber, pattern drafting and embellishment are presented along with ways to individualize to the wearer. The styles that enhance various body shapes and the philosophy involved in designing for different personalities and life styles are integral parts of this workshop. The instructor's woven wardrobe will be available for participants to examine and try-on, and copies of patterns will be provided.

#AS044

Fri 9-12

Skill Level: All

Materials Fee: \$5

Jennifer Moore Exploring Symmetries and Tessellations

(One Day Workshop) By learning about and applying the basic movements of symmetry to visual motifs we can create beautiful and complex designs from simple beginnings. Once we understand this, we can create tessellations, which are interlocking shapes that fill the surface plane. We will learn how to create both geometric and organic Escher-type shapes. You will be amazed at how your design possibilities will expand by learning a few basic and fun skills.

#AS049

Fri 9-12 and 1-4

Skill Level: All

Materials Fee: \$15

Sheila O' Hara Contemporary Hand Jacquard Weaving - One Thread at a Time

Today there are several versions of jacquard looms used by industry (completely automated) as well as individual artists and art schools (partially automated). A wonderful variety of recent work produced by artists from the US, Canada and Europe will be shown in the lecture along with Sheila's work. Sheila's trips to Müller/Zell Mill in Germany in 1991 and to AVL Looms in Chico, CA in 1998 and to Tina Woolley's Studio in Santa Fe, NM in 2003 have given her hands-on experience and understanding of these various looms and software. She is now the proud owner of her own AVL 672 hook jacquard loom after 7 years of renting time!

#AS052

Fri 9-12

Skill Level: All

Materials Fee: None

Judie Overbeek**Making Eye Candy Yarns**

(One Day Workshop) Why pay for fancy Italian yarns when you can make unique and fabulous ones yourself and have fun doing it! This full-day workshop will teach you how to create irresistible novelty yarns from scratch. You will have ample time to learn the techniques and practice the formation of specialty yarns including: slub yarns, spirals, boucles, feathery yarns, clasped yarns, beaded yarns.

#AS055**Fri 9-12, 1-4****Skill Level: Intermediate Spinner****Materials Fee: \$15****Teresa Ruch****Inspiration From Commercial Textiles**

PowerPoint presentation of commercial textiles shown in fashion magazines and how they can be translated into handwoven designs. Included is a discussion of color and design as related to handweaving. Fabric swatches will be available for handling.

#AS060**Fri 9-12****Skill Level: All****Robyn Spady****Weaving T'n'T - Dynamite Tips & Techniques for Every Weaver**

This "prop-riddled" seminar looks and feels like an interactive show-and-tell. Participants will be introduced to at least 36 offbeat tools, techniques, or tricks to assist them in all phases of weaving, from warping a loom to dealing with pesky problems while weaving to twisting fringe. Participants are invited to share their own tools, techniques, and/or tricks during the seminar.

#AS062**Fri 9-12****Skill Level: All****Materials Fee: \$2****Sarah Swett****Yarn Over Idaho: Toes, Teapots and the Pursuit of Tapestry**

An intimate look at one woman's process, this seminar follows a collection of tapestries from fleece to fleeting ideas. There will be a discussion of natural dyes, cartoon design, borders, weaving and everything in-between. Participants are encouraged to bring questions about my work and theirs.

#AS065**Fri 9-12****Skill Level: All****Materials Fee: none****Jannie Taylor****Warp Painting on the Loom**

(One Day Workshop) Using fabric paints and pens, try out several WARP PAINTING techniques - everything from applying a color wash to reproducing drawings from a cartoon. Painting the warp under tension is a fun and easy way to add a new dimension to your weaving.

#AS068**Fri 9-12 and 1-4****Skill Level: All****Materials Fee: \$20****Patricia Williams****Basics of Jacquard Weaving**

This seminar introduces basic concepts of digital jacquard weaving, discusses relationships between jacquard and dobby weaving and demonstrates the steps involved in preparing a loom-ready file. You will see images of both hand- and mill-weaving setups, and of jacquard work by a variety of weavers. Information will be provided about equipment, software and other resources that are currently available, as well as locations for learning more and opportunities for loom access.

#AS071**Fri 9-12****Skill level: All****Materials Fee: \$2****Heather Winslow****Applying Knitting and Crochet to Handwoven Garments**

(One Day Workshop) Knitting and crochet added onto handwoven fabric can create that "one-of-a-kind" distinction. In clothing it can add a "finished" edge as well as flexibility, ease of movement, and comfort. This class is not intended to teach you how to knit and crochet, but rather how to add these techniques to your garment designs. You will be amazed at the myriad of options.

#AS074**Fri 9-12 and 1-4****Skill Level: Intermediate = Know how to knit and crochet at advanced beginner level****Materials Fee: \$5**

Conference Seminars and Workshops

Friday, May 29

Afternoon

Sharon Alderman

Color and Weave Effect Cloth

By combining a color rotation in warp and or weft, a simple structure looks far more complex. Four shaft structures make some of the nicest color and weave effects so having lots of shafts isn't required for handsome color and weave effect cloth. Come learn how to draft these and how to work from an idea you want to weave through to the draft and color rotations that will produce it.

#PS003

Fri 1-4

Skill Level: All

Materials Fee: None

Mary Berent

Combining Common Cotton

This lecture will illustrate the tremendous range of beautiful fabrics that can be woven starting with commonly available cotton yarns. Discussion will include basic information on cotton fibers, combining cotton with other fibers, project planning, sett, shrinkage and weave structure appropriate for various cotton yarns. Many examples will be available for "hands-on" inspection. The emphasis of the lecture is on designing fabric using readily available cotton yarns as a beginning point.

#PS006

Fri 1-4

Skill Level: All

Materials Fee: None

Shirley Berlin

The Lucet

The lucet, a two-pronged lyre-shaped tool, produces a firm, square, knitted cord and (probably) dates back to Viking times. You will learn how to make a cord, using the no-turn method. Once the stitch becomes second nature, and it quickly does, there are many possibilities for embellishment. We will discuss working in two colors and two ways to add beads.

#PS009

Fri 1-4

Skill Level: All

Materials Fee: \$5

Michelle Boyd

Just the Flax

Spin flax into linen with a fairy tale ending! This workshop offers a friendly introduction to flax spinning, including different methods for spinning and finishing your linen yarns. A variety of tools and traditions will be explored, bringing a new appreciation of this ancient fibre to the modern spinner.

#PS012

Fri 1-4

Skill Level: spinners of any ability who are able to spin a continuous thread on a spinning wheel

Materials Fee: \$20

Anne Field

Woven and Knitted Devoré

Devore is a technique with which we are familiar with when it is applied to velvet. With handwoven and machine or hand knitted cloth made of both cellulose and other fibres, the cellulose content is dissolved, leaving some transparent areas. A sample will be made, showing the actual technique, and finished articles will be handled and discussed along with a presentation and handouts.

#PS016

Fri 1-4

Skill Level: All

Materials Fee: \$5

Sharon Gunter

Twilled Tote: The Essential Basket

When finished weaving this tote you'll have woven tabby, 2/1 twill plus lashed a rim. Along the way the webbing for the handle is woven in from the bottom up making this basket usable for toting all sorts of weaving supplies, your lunch or knitting. Tools are provided for class use. Approximate finished size: 8"x5"x7"

#PS021

Fri 1-4

Skill Level: All

Materials Fee: \$20

Bonnie Inouye

Echo Weave

Echo weave is a relatively new technique using two or more layers of warp with a single weft to create fascinating and useful cloth. Consider the impact of various kinds of tie-ups, different intervals between the threading lines, interleaved and parallel threadings, and more. This cloth has a rich surface, good drape, and is excellent for color blends and woven iridescence.

#PS024

Fri 1-4

Skill Level: Intermediate/8 shafts

Materials Fee: \$1

Bobbie Irwin Ode to Woad

Imagine a rainbow of colors from a single dye plant! That's the beauty of Dyer's Woad, the oldest cultivated source of indigo. Learn the fascinating history of this dye plant and how to make the most of its wonderful potential for color--orange, yellow, green, aqua, brown, not to mention fabulous blues! Using different parts of the plant at different seasons extends its color range and makes this one of nature's most versatile dye sources; experiments with dye bath temperature and alkalinity produce even more surprises. This talk is illustrated with a handspun, handwoven color blanket with 42 hues, shades, and tints.

#PS027

Fri 1-4

Skill Level: All

Materials Fee: None

Pirkko Karvonen Weaving From Finland

Even though Finland is a small country, Finnish handweavers have influenced many of us in North America through their books. Come and discover who these weavers were and what their weaves looked like and who influences them today. Instructor will share pictures and show samples of weaving techniques.

#PS030

Fri 1-4

Skill Level: All

Materials Fee: \$3

Ruby Leslie 3 D's of 3D

Head off the beaten track, where it's delightful, it's deliberate, it's deflected. 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 a variety of ways to produce ruffles, ridges, waffles, crinkles, "innies" and "outies". Discussion centers on why these transformations happen, how to manipulate weave structure and fiber to produce dimensionality. Methods of finishing cloth with water and/or heat will be addressed.

#PS040

Fri 1-4

Skill Level: Intermediate/Advanced

Materials Fee: \$10

Linda Malan Creating Personal Adornment with Woven Bands

Personal adornment has long been a means of expressing something about the weaver. A brief look at slides of other cultures will provide inspiration for ways narrow bands can serve this purpose. Participants will then explore ways to incorporate woven pieces with small collectibles such as beads and ethnic trinkets to create neckpieces and garment embellishment. The card woven band, with its strength and intricate patterning, lends itself especially well and there will be many pieces of the instructor's work to use as examples.

#PS043

Fri 1-4

Skill Level: All

Materials Fee: None

Anita Luvera Mayer Travel the World with One Small Suitcase

Travel the world carrying one small suitcase containing clothes that are comfortable, versatile, and stylish. This presentation will demonstrate how a few basic garments can be combined with accessories to create numerous ensembles that are appropriate for varying climates and all occasions. Garment styles, color choices and fabric weights will be discussed along with basic travel tips on how and what to pack.

#PS045

Fri 1-4

Skill Level: All

Materials Fee: \$5

Audrey Moore A Weaver's Tour of the Southwest and Terry Olson

Join Audrey Moore to experience the Southwest's dynamic weaving community where a long and uninterrupted appreciation for the cultural importance of weaving and fiber arts thrives. Navajo and Pueblo textiles define cultural traditions back to prehistoric times and remain vibrant today. Rio Grande weavers trace their artistic influence to the Spanish colonial period, and contemporary artists bring their unique vision to the cultural mix. Take a virtual tour with Audrey through trading posts, galleries, co-ops, environment and visit with the artists.

#PS047

Fri 1-4

Skill Level: All

Materials Fee: None

Sheila O'Hara New World Technology Meets Old World Textiles in Egypt and Italy

Enjoy a Power Point lecture on Sheila O'Hara's jacquard adventures in Egypt and Italy. In early 2006 Sheila was invited to Cairo to assist Sevinch & Company with their AVL hand jacquard loom. Sheila will explain the various processes involved in the creation of these wonderfully intricate textiles. In July 2007, Sheila was invited to participate in a Textile Symposium for 20 Jacquard Weaving Teachers at the Lisio Foundation in Florence, Italy. The Foundation was started in 1971 by Fidalma, the daughter of Giuseppe Lisio, founder of the Lisio weaving company in 1906 (no longer operating). The Lisio Foundation kept 14 of the hand jacquard looms to ensure the preservation of antique textile techniques and the manufacture of traditional velvets and brocades no longer produced by modern industries. At the Foundation they broaden textile culture by teaching classes in creating jacquard textiles on old jacquard looms using punch cards as well on one computerized jacquard loom. Sheila will show images of these amazing antique textiles and the incredible weaving processes.

#PS053

Fri 1-4

Skill Level: All

Materials Fee: None (Articles available www.sheilaohara.com)

Jan Paul Saganishiki Japanese Gold Brocade

This weaving technique was developed in 1820 by the wife of a Japanese feudal lord who needed something to fill her empty hours. The weaving combines gold, silver, or lacquered paper with fine silk thread. In this seminar, the history of Saganishiki will be covered, techniques demonstrated on the special loom, and samples shown. Weaving the pre-cut paper warp without a loom will also be demonstrated. Both Tokyo and Saga styles will be explained.

#PS057

Fri 1-4

Skill Level: All

Materials Fee: None

Robyn Spady Fab Four

The Beatles are not the only "Fab Four." Four-shaft looms are fabulous and frequently underestimated for their potential and versatility. Much of this value may be found in uncommon weave structures that are capable of producing distinctive and remarkable results. In this seminar, weave structures explored will include, but are not limited to: Diversified plain weave, double-faced weft twill, swivel, bead leno, corduroy, Bedford cord, deflected supplementary warp, and cannelé.

#PS063

Fri 1-4

Skill Level: All

Materials Fee: \$4

Sarah Swett Kids Weaving—The Book

Using readily available materials and step-by step instructions, **Kids Weaving** teaches weavers of all ages to make everything from a secret hideout to a blanket. Using slides and demonstration, this seminar will explore both the making of the book and its content, including the construction and use of both a pvc pipe and a cardboard loom. Each student will work on one project on a cardboard loom of his or her own.

#PS066

Fri 1-4

Skill Level: All

Materials Fee: \$5

Joanne Tallarovic Finishes, Tying Up Loose Ends

(One and 1/2 Day Workshop) Seed Knots, Twisted Fringes, and 7-Strand Swedish Braid with Concealed Ends
Learn techniques to complete weavings aesthetically and effectively. Students receive a woven sample containing hundreds of colorful ends to tie seed knots and twist fringes with different numbers of ends. Add to make heavier fringes, borrow from adjacent threads to blend colors and twist for a variety of visual effects. Learn a Scandinavian double seven-strand braided finish with concealed ends.

#PS067

Fri 1-4, Sat 9-12 and 1-4

Skill Level: All

Materials Fee: \$30

Patricia Williams Optical Color Mixing for Jacquard and Dobby Weaving

Interlacing four-color warps with a sequence of three wefts in jacquard tapestry weaves, one can achieve a surprisingly large variety of blended colors via color mixing. Turn these weaves 90 degrees, to work even more effectively with them on a doobby loom, and with much more color flexibility. This seminar demonstrates basic principles for drafting and working with such weaves, with emphasis on those that can be used on both jacquard and doobby looms.

#PS072

Fri 1-4

Skill Level: Intermediate-Advanced

Materials Fee: \$3

Conference Seminars and Workshops

Saturday, May 30 Morning

Sharon Alderman Loom Controlled Double Weave

Once you understand how weaving more than one layer of cloth at one time works, the sky's the limit. Several variations are possible on four shafts but with more than four the possibilities go up quickly. Come learn how these structures work and how to devise your own.

#AS004

Sat 9-12

Skill Level: All

Materials Fee: None

Mary Berent 8/2 Cotton

This lecture will demonstrate the variety of fabrics possible using only one specific yarn - 8/2 cotton. Discussion will include a brief history of cotton, including processing of cotton. There will be example pieces to show successful setts and weave structures for this yarn ranging from rep weave suitable for rugs, to transparent lace fabric suitable for a scarf. Shrinkage and project planning will also be covered. This is a truly versatile yarn.

#AS007

Sat 9-12

Skill Level: All

Materials Fee: None

Shirley Berlin Beaded Braids on Cards or Foam

Four simple braids with beads braided in – all to braid on a card or foam discs with no numbers that you can carry in your pocket. Be warned: these techniques may lead to loom lust, but the card remains unbeatable for portability and cost. Directions will be provided for an improvised marudai (braiding stand) to make at home.

#AS010

Sat 9-12

Skill Level: All

Materials Fee: \$15

Michelle Boyd Plying for Spindlers

Explore your options for plying with your drop spindle! Learn to use the Andean plying bracelet, the nostepinde and paper quills to tame your singles and control tension and make your plying smooth and easy.

#AS013

Sat 9-12

Skill Level: This workshop is best suited to spinners who can spin a continuous thread using a drop spindle.

Materials Fee: \$12

Anne Field Collapse Weave

This seminar will cover techniques that, when the fabric is washed, cause puckering, pleating, folding or bending of the fabric in various ways. It will be a summary of what makes collapse fabrics on 4 and 8 shaft looms, with samples to handle and discuss. Various yarns, both active and passive, will be analyzed for the effect they would have in such weaves, and finishing methods that achieve the best results will be covered. The seminar is not planned as an introduction to the workshop, although some students may want to get a preview of what the workshop will cover.

#AS017

Sat 9-12

Skill Level: All

Materials Fee: \$3

Sharon Gunter Antler and Sea Grass Basket

(One Day Workshop) Enjoy creating a basket that has some character shaping because of the handle. Make a small antler handle ribbed basket. Learn tips for shaping, filling uneven areas, and a God's eye. Construction and weaving materials are natural reed and sea grass. There is an option to use a piece of driftwood instead of an antler. Tools are provided for class use. Approximate finished size: 9" x 6" x 5".

#AS022

Sat 9-12, 1-4

Skill Level: All

Materials Fee: \$30

Bonnie Inouye Overshot Revisited

Overshot threading and treadlings can produce great contemporary fabrics when you create your own drafts. Look at advancing overshot sequences and advancing honeycomb. Borrow ideas from network drafting to control floats. Weave swivel, loom-controlled shibori, collapse fabrics, and more on overshot threadings for four, six, eight and more shafts.

#AS025

Sat 9-12

Skill Level: Intermediate/Advanced

Materials Fee: \$1

Bobbie Irwin**Weaving with Space-Dyed Yarn**

Space-dyed and other variegated yarns are tempting, yet they can be frustrating to weave. Learn how to use them predictably and effectively by combining them with solid colors, manipulating the warps and wefts, and choosing effective weave structures. We'll analyze space-dyed yarns to determine color repeats and you'll learn how to create shifting, tapestry-like patterns.

#AS028**Skill Level: All****Sat 9-12****Materials Fee: None****Pirkko Karvonen****Crafts From Kenya**

Come and join Pirkko Karvonen on a weaving safari to Kenya. The intrigue is so great that Pirkko has made three trips to Kenya. First she was excited with the weaverbird that weaves its pouch-like nest from grasses, then she discovered a craft store that was called Weaver Bird. Pirkko will share tapestry weaving, beaded necklaces and other crafts discovered on her travels. You will also see some video footage of how the crafts are used in colorful dances.

#AS031**Skill Level: All****Sat 9-12****Materials Fee: \$3****Arlene Klotz****Free Form Bobbin Lace with Handspun Yarns**

(One Day Workshop) Free-form Bobbin lace! Yes, you can learn the basics of bobbin lace in a few hours! No fine threads or tiny joins here. Using only two stitches you will create a pin or pendant using your own mid-weight handspun yarn and/or commercial novelty yarn.

#AS034**Skill Level: All****Sat 9-12 and 1-4****Materials Fee: \$15****James Koehler****Color, the Dye Process**

This will be a slide lecture dealing with color theory and its relationship to the dye process for wool and silk. Various approaches to the dye process will be discussed. The chemistry and mechanics of the process will be illustrated.

#AS036**Skill Level: All****Sat 9-12****Materials Fee: None****Ruby Leslie****Lost in Translation (50 Ways without the Weaving)**

(One Day Workshop) Weavers seduced by gorgeous colored yarns often fail in their attempt to use them successfully. The usual approach to this perennial problem is to learn color theory - a huge and daunting undertaking. But learning terminology is NOT the equivalent of learning how to design cloth and use color well. You don't need to master color theory to use color masterfully. Using a layman's approach to color theory and the principles of optical blending, we'll focus on how to successfully incorporate color into woven structure. (If you sign up for "50 Ways to Weave Your Color" post-conference workshop there's no need to sign up for this class).

#AS041**Skill Level: All****Sat 9-12 and 1-4****Materials Fee: \$15****Audrey Moore
& Terry Olsen****Make a Navajo Warp:
A Four-Selvedge Warp Needs No Finishing**

(One Day Workshop) Make a 10" x 10" Navajo warp in this hands-on workshop. Back home, weave a tapestry on this four-selvedge warp, take it off the frame and it is done- no finishing required. Students will make a warp from start to finish. Instructors will demonstrate how to mount it for weaving, tension correctly, make heddles, use edge cord, start and finish with 'pair', and the use of traditional tools. Detailed handouts with photos will help you remember the process.

#AS048**Skill Level: All****Sat 9-12 and 1-4****Materials Fee: \$25**

Jennifer Moore**Exploring the Golden Proportion and the Fibonacci Series**

The Golden Proportion is found throughout nature, including in our own bodies, and has been known and used by artists for millennia. Because of this most people tend to find this proportion very pleasing. In this design workshop we will learn how to generate and use the Golden Proportion as well as the closely related Fibonacci Series. Knowing how to work with these tools enables us to create harmonious designs in any medium.

#AS050**Skill Level: All****Sat 9-12****Materials Fee: \$12****Sheila O'Hara****Tropical Heat Wave Hats**

(One Day Workshop) Have fun gaining an understanding of simple plaiting techniques including single layer mats and baskets that can lead to hats and other wonderful shapes. For inspiration students will view various examples from around the world. The ancient art of plaiting is alive and well. Enjoy working with elements one inch wide instead of fine threads! Create something instantly gratifying using simple materials that students bring to class.

#AS054**Skill Level: All****Sat 9-12 and 1-4****Materials Fee: \$5****Judie Overbeek****Worsted vs. Woolen**

Short draw vs. long draw, smooth and even vs. fuzzy and round, It doesn't matter what words you use, but it does matter that you understand the difference between these two fundamental spinning structures. They have evolved as necessary response to fibers that vary from long and lustrous to short and fine. EVERYTHING IS DIFFERENT. Gain control of your spinning projects from critter to sweater. "Bump it up a notch" by studying this essential spinning topic.

#AS056**Skill Level: All****Sat 9-12****Materials Fee: \$8****Jan Paul****Double Dyeing**

Each cloth has two sides and the design possibilities increase when each side is dyed a different color. Using an adaptation of shave cream dyeing, we will explore dyeing each side of the cloth in different color ranges. Each student will take home 2 two-sided wash cloths, samples of two weights of dyed raw silk with different colors on each side and two note cards. Fiber reactive dyes will be used.

#AS058**Skill Level: All****Sat 9-12****Materials Fee: \$7****Teresa Ruch****Dyeing the New "It" Fibers: Bamboo and Tencel**

(One Day Workshop) Bamboo and Tencel are popular cellulose fibers for the hand weaver. Learn safe, easy, and fool-proof dye painting techniques for tencel and bamboo weft skeins and warps. Dyes used will be fiber reactive and are supplied, along with the yarns, by the instructor. Student supply list will be available with registration.

#AS061**Skill Level: All****Sat 9-12 and 1-4****Materials Fee: \$60****Robyn Spady****Inkle Weaving 21st Century**

The inkle loom is one of the simplest looms around; however, its amazing potential is often overlooked and undervalued. This seminar will present the inkle loom in a new light by showing ideas in weaving with fine silk, multiple warps, wire, elaborate trims called "galloons", and the application of different weaving techniques to create exciting trim, embellishments, and jewelry on a loom that may be at home collecting dust. Inkle looms will be available for seminar participants to give them the opportunity to weave on a variety of set-ups.

#AS064**Skill Level: All****Sat 9-12****Materials Fee: \$3****Jannie Taylor****Drafting and Designing Using Weaving Software**

Designing can be astonishingly fast and easy with the help of any of the powerful programs available today. Learn how to take your weaving to the next level with on-screen demonstrations of some of the many time-saving and helpful features available to all weavers. Leave the graph paper and pencils behind and you might find that you actually ENJOY creating and weaving your own drafts.

#AS069**Skill Level: All****Sat 9-12****Materials Fee: none**

Patricia Williams**Designing Fabric using Turned Tapestry Weaves**

(One Day Workshop) Please note - this seminar is designed to follow Optical Color Mixing. Focused on turned tapestry weaves using a 3-color warp and 4-color weft sequence, this workshop builds on the seminar on optical color mixing that introduces this topic. Learn how to draft and test a variety of such weaves, explore ways to maximize possibilities for color mixing and pattern design. Participants should bring a laptop with Photoshop (or Photoshop Elements) and with doobby weaving software (preferably WeaveMaker, their own copy or a current demo version) installed.

#AS073

Sat 9-12 and 1-4

Skill Level: All

Materials Fee: \$5

Heather Winslow**New Millennium Fiber**

What on earth is Lyocell, Modal, Seacell, or Microfiber? Why would anyone combine cotton or merino wool with stainless steel into a yarn? Aren't pineapples and soya protein for eating and bamboo for building? What does a silk and ramie combination feel like? Learn the answers to these questions and more during this fun filled class about new millennium fibres. Just imagine what a unique project you can weave when you get home.

#AS075

Sat 9-12

Skill Level: All

Materials Fee: \$10

Conference Seminars and Workshops

Saturday, May 30 Afternoon

Sarah Fortin**Shadow Weave With More Than 2 Colors**

Shadow weave is a visually graphic and exciting weave structure, but may also be a stable, yet fluid fabric. We will explore the many possibilities for creating beautiful cloth when using more than two colors or textures while weaving the shadow weave structure. Using the Powell method of shadow weave as inspiration, the instructor will show many samples and slides depicting the use of a variety of colors and drafts to weave fabric for clothing and home décor. Students will receive a complete set of drafts used in the samples presented.

#PS019

Sat 1-4

Skill Level: All

Materials Fee: \$3

Pirkko Karvonen**Birch Bark Weaving**

Birch bark has been used in many cultures for making utilitarian containers and for ornaments. Pirkko takes us to Finland to show how this material is collected without killing the tree and how it is used today. We will visit the studio of a birch bark weaver with slides and video. Instructor will bring containers and jewelry hat she has made. Come and be inspired.

#PS032

Sat 1-4

Skill Level: All

Materials Fee: \$5

James Koehler**The Creative Process**

This will be a slide lecture dealing with color theory and its relationship between the creative process and the design process. Various approaches to design will be discussed. Examples from personal experience in exploring and solving design problems will illustrate the concepts presented in the lecture. Participants are invited to bring work for critique.

#PS0327

Sat 1-4

Skill Level: All

Materials Fee: \$5

Anita Luvera Mayer**Fashion Show Critique**

Walk through the Fashion Show display with Anita Luvera Mayer, the Fashion Show commentator and get an up-close and personal perusal of each and every fabulous Fashion Show entry! Anita's experience in design and fabrication will delight, entertain, and educate you every step of the way!

#PS046

Sat 1-4

Skill Level: All

Materials Fee: None

Jennifer Moore**Exploring Fractal Design**

A fractal is a visual design that breaks down into self-similar shapes at varying scales to create seemingly infinite designs. Although this may be somewhat daunting from a mathematical perspective, we can take a visual and intuitive approach to this concept with amazing results. We will learn some basic techniques for generating fractal designs and create a few of our own in both two and three dimensions, including a fractal pop-up.

#PS051

Sat 1-4

Skill Level: All

Materials Fee: \$10

Jan Paul**Double Dyeing**

Each cloth has two sides and the design possibilities increase when each side is dyed a different color. Using an adaptation of shave cream dyeing, we will explore dyeing each side of the cloth in different color ranges. Each student will take home 2 two-sided wash cloths, samples of two weights of dyed raw silk with different colors on each side and two note cards. Fiber reactive dyes will be used.

#PS059

Sat 1-4

Skill Level: All

Materials Fee: \$7

Jannie Taylor**Overshot to Double Weave**

Color & Weave with a Colonial Touch: ~ Learn how to take any 4 shaft over-shot pattern and re-write it as a patterned doubleweave on either 4 or 8 shafts. The transformed design retains the best features of over-shot, designs, i.e., large, interesting motifs; half-tone shading; traditional look; without the drawback of long floats. Bring two colored pencils, one dark and one light; and a favorite over-shot pattern.

#PS070

Sat 1-4

Skill Level: All

Materials Fee: \$2

Post-Conference Workshops

Monday, Tuesday, Wednesday

9-12, 1-4

Kris Abshire**The Esoteric Cloth****Three Day Workshop**

From planning ahead in cloth design considerations to the final application of surface design and embellishments, or exploring possibilities for transforming already woven pieces, we will open windows of opportunity through the magic of dyes, paints, warp, weft and fabric manipulation. Through discussion, instructor images, samples and hands-on experimentation, students will learn how to apply ancient, as well as contemporary techniques, and begin to understand how their experiments can be applied within the realms of wearables or the decorative arts. Experience itajime (shibori), arashi (shibori), block printing, stenciling, screen printing, nature printing, discharge and devore'.

#PCW001

Skill Level: All

Materials Fee: \$85

Sharon Alderman**Color For Handweavers****Three Day Workshop**

This workshop begins at the beginning with definitions, color theory and discussion of the relationships between colors. Participants learn about color by working directly with colored papers, exploring relationships and learning how color perception is affected by such things as environment, value, saturation, proportion and placement. These explorations are related directly to woven cloth and the experience of the handweaver.

#PCW002

Skill Level: All

Materials Fee: None

Mary Berent**Designing Full Circle****Three Day Workshop**

This workshop will concentrate on design as an entire process; each segment of the circle contributes to a well-designed item. The workshop will cover proportion of patterns and fibers, color theory and how working with yarn is different from mixing paint colors, how value and optical illusions can work for you, and how to effectively use interesting fabric structures. This will be a lively workshop with lots of variety and options.

#PCW003

Skill Level: Beginner/Intermediate

Materials Fee: \$10

Post-Conference Workshops

Shirley Berlin Kumihimo To Bead (or Not to Bead) Three Day Workshop

Making braids on a card is a good introduction to kumihimo, but it cannot capture the magic of working with real (or even adapted) equipment. Beginners will start with four basic sets of hand movements which give square, flat, hollow and round braids. These lead on to literally hundreds of patterns and we will look at those that lend themselves especially well to adding beads. We will discuss suitable threads and beads, beginnings, endings, findings and improvised equipment.

#PCW004 Skill Level: All Marudai Rental: \$5 Materials Fee: \$15

Michelle Boyd Vegetarian Spinning Three Day Workshop

You don't have to be a vegetarian to appreciate plant-based fibres! The wide variety of plant and man-made fibres on the market today offer handspinners endless alternatives to wool. This workshop will explore the characteristics of such fibres as cotton, flax, soy silk, Tencel and bamboo. Proper preparation and spinning techniques for a variety of end uses will be discussed, along with tips for dyeing and caring for these unique fibres.

#PCW005 Skill Level: Advanced Beginner Materials Fee: \$35

Linda Davis Not Just For Kids: The ABC's of Blocks Three Day Workshop

Be Original! Learn how to utilize blocks to create and weave your own designs. Blocks and profile drafts and how to convert these to weave structures will be the focus of this workshop. Using pre-warped 4-8 shaft looms, students will design and weave their own projects (not a "round robin"). While emphasizing graph paper as the primary tool, an overview of weaving software and how this can aid the design process will also be provided.

#PCW006 Skill Level: Intermediate Materials Fee: \$1

Anne Field Collapse Weave Two Day Workshop

This workshop will cover techniques that, when the fabric is washed, cause puckering, pleating, folding or bending of the fabric in various ways. This collapse is caused by the interaction between active and passive yarns. Students will work on their own looms for the entire workshop. Weaving will use mainly twill and plain weave structures. The warps (long enough for sampling and one scarf) and instructions will be posted beforehand and the students will come with their looms already threaded.

#PCW007 Skill Level: All Materials Fee: \$50

Sarah Fortin Art To Wear Three Day Workshop

Much of the impact that your finished piece of weaving will make is determined by the sewing and finishing techniques that are used. The type and skill level of the finishing may end up making or breaking the quality of the piece, no matter the excellence of the weaving. This is an opportunity to create an unlined coat, sweater jacket or kimono style jacket with your hand woven fabric. Bring your yardage, use my patterns (discontinued, re-designed commercial patterns) to learn sewing and finishing techniques that will compliment your fabric. You will learn to make appropriate decisions about seam finishes, trims and edge finishes that are suitable for use with these fabrics and styles. Sewing machine required.

#PCW008 Skill Level: Adv. Beginner w/some sewing experience Materials Fee: \$3

Sharon Gunter Antler and Sea Grass Basket Monday Only

(One Day Workshop) Enjoy creating a basket that has some character shaping because of the handle. Make a small antler handle ribbed basket. Learn tips for shaping, filling uneven areas, and a God's eye. Construction and weaving materials are natural reed and sea grass. There is an option to use a piece of driftwood instead of an antler. Tools are provided for class use. Approximate finished size: 9" x 6" x 5".

#PCW009 Skill Level: All Materials Fee: \$30

Bonnie Inouye Loom-Controlled Imagery Three Day Workshop

Weave words, motifs, and landscapes using drafts in liftplan (peg plan) format. Compare different weave structures on table, dobbie or computer-assisted looms to see how the interlacement compliments the image. Consider balanced weaves or use warp emphasis for drape and speed, or weft emphasis for polychrome images. Combine woven imagery with painted warps or wefts. Samples will help you explore summer and winter, polychrome tied weaves, taquete', swivel, and turned structures. Participants should know how to make basic drafts with their weaving software.

#PCW010 Skill Level: Intermediate/Advanced Materials Fee: \$5

Post-Conference Workshops

Bobbie Irwin

Twined Rag Rugs

Three day Workshop

This once-popular technique makes extremely durable and beautiful rugs using fabric for both warp and weft. Twining on a simple frame produces an astonishing variety of patterns not found in most other rag rugs. Help preserve this vanishing folk art while mastering twining techniques that can also be applied to other materials. In the workshop, making hot-pad samplers in class will give you the expertise to design and create full-sized rugs. Day 1 includes basic twining techniques with simple pattern variations. Day 2 introduces warping variations and more complex patterning, including taaniko, tapestry, and/or three-weft twining. Day 3 includes an introduction to circular and elliptical twining without a frame. Participants complete at least 3 samplers.

#PCW011

Skill Level: All

Materials Fee: \$10

Pirkko Karvonen

False Damask

Three day Workshop

You have probably heard about a four-shaft twill which is called false damask, a structure derived from weft faced twill tie-up by changing places with the two middle shafts. Various 4 shaft examples in different materials e.g., wool, linen, cotton etc. will be explored. By combining the weft faced and warp faced four-shaft twill you get eight-shaft false damask. This is a two-block weave, but it is the most versatile weave. The instructor has two suitcases full of samples in wool, linen and cotton used in clothing, table runners, tablecloths, wall hangings etc. Participants will also learn to design their own pieces by using colored paper. This will be a Round Robin workshop where each participant weaves each of the samples.

#PCW012

Skill Level: Intermediate

Materials Fee: \$35

Arlene Klotz

4, 3, 2, 1 Blast Off!

Three day Workshop

We will be weaving a variety of structures and decorative elements based on the 4, 3, 2, 1 threading. Twills, basket weave, several forms of plain weave will be explored along with warp faced and weft faced weave structures. We will also practice graphing the various weaves. Students will work on their own looms at their own pace with some round-robin sampling.

#PCW013

Skill Level: Beginner

Materials Fee: \$15

James Koehler

Tapestry Techniques

Three Day Workshop

Participants in this workshop will weave a sampler to learn various tapestry techniques. Tapestry joins will be studied. Slit, dovetail and interlock joins with several variations will be included in the tapestry sampler. Participants will weave weft-faced angles and curves, and will learn techniques used in color gradation including hachure. Some design principles will be presented along with instruction in the finishing process. The workshop is open to students with all levels of experience in weaving, including the beginner.

#PCW014

Skill Level: All

Materials Fee: \$25

Rebecca Laurence

Zen the Holes

Three Day Workshop

& Sandra Staff-Koetter

Fiber artists and bead artists no longer have to make a choice between threads or glass. With a shared warp, the activities of beading and weaving can happen simultaneously. Weave/bead a brooch or bookmark on your own table loom using the technique of Integrated Surface Embellishment. No previous beading experience is necessary.

#PCW015

Skill Level: Intermediate

Materials Fee: \$25

Ruby Leslie

50 Ways to Weave Your Color

Three Day Workshop

A facilitated, semi-scientific investigation of color design, using one color palette, a layman's approach to color theory, and a myriad of weave structures. Weaving in round-robin format, using warp chains provided by the instructor, participants will explore the effect fibers, yarn grists and structures have upon a single colorway and produce a reference tool for color and design. Discussion topics include how to apply the principles of optical blending and strategies for overcoming color design phobia.

#PCW016

Skill Level: All

Materials Fee: \$60

Weaving Waves of Color

ANWG 2009

Post-Conference Workshops

Linda Malan

Simple Tools, Complex Cloth: Three Day Workshop Learn Card Weaving

The joy of card weaving is in the freedom it gives the weaver to create an endless array of complex patterns on the simplest of portable equipment. Gaining an understanding of how the cards work enables you to weave patterns of your own design, including the complex diagonals and pictorial double-face weaves that will be the focus of the first two samplers. From pattern drafting to finishing techniques, many aspects of this wonderful craft will be explored. The strong, narrow bands that result are ideal for many uses, from jewelry to sashes to garment embellishment.

#PCW017

Skill Level: All

Materials Fee: None

Anita Luvera Mayer Passport/Boarding Pass Holder Three Day Workshop

This is a hands-on session creating, designing and completing a passport/boarding pass holder, while learning fabric painting, beading, stitchery, shisha mirrors and lining methods. Participants will learn about sources and materials suitable for beading, fabrics that are appropriate for linings, how to combine fabric colors and textures, and ways to use simple embroidery stitches in creative ways. All of the techniques taught in this class are applicable for use on clothing or accessories. The instructor's collection of these examples will be displayed.

#PCW018

Skill Level: All

Materials Fee: \$40

Jennifer Moore Doubleweave: Beyond the Basics Three Day Workshop

In this round robin workshop participants will explore what can be done with multiple layers of cloth on a multi-shaft loom. We will weave samples and study the theory behind a variety of structures including 4-layer weaves, double-width twill cloth, multi-layer color blending, doubleweave checkerboards and windows, and doubleweave twill and block pick-up.

#PCW019

Skill Level: Intermediate

Materials Fee: \$12

Theshini Naicker Creating Beautiful Cloth: Three Day Workshop Color, Technique and Surface Design in Felting

This workshop is designed to provide an in depth foray into the different aspects of felting. The unique properties of wool make it an ideal medium for creating a variety of fabrics as well as providing the artist with endless opportunity for surface design. The first day and a half will be spent creating a set of samples of different weights, and exploring two and three dimensional surface design possibilities. The remainder of the workshop will be devoted to instructor-approved projects of the participant's choice.

#PCW020

Skill Level: Beginner/Intermediate

Materials Fee: \$30-60

Sheila O'Hara

Turning over a New Leaf Three Day Workshop —or Petal! - Multiple Warp Weaving

Get hands-on weaving experience in the unique multiple warp weave structure that Sheila O'Hara has developed. Students will create an 8 shaft reversible scarf on table looms they will bring pre-warped to class. Eight and sixteen shaft drafts will be covered in this informative and entertaining workshop. See Handwoven Sept/Oct 2002 pp 24-27 for example of a double-faced twill scarf. Sheila will show how to incorporate optional pick-up as an added design element.

#PCW021

Skill Level: Intermediate

Materials Fee: \$5

Judie Overbeek

Color Happens! Monday Only

Begin by building a fiber color wheel using only three primary colors. Learn different ways to blend colors, then create your own color by mixing primaries with white and black. Your blend will be the taking off point for a lot of sampling. A color study card will be completed for your blend. The card can contain up to ten yarn samples using your blend in different ways, as well as a knitted swatch. (Monday only.)

#PCW022

Skill Level: Intermediate/Advanced

Materials Fee: \$15

Weaving Waves of Color

ANWG 2009

Jan Paul Weave Velvet on Almost Any Loom Three Day Workshop

We usually think of velvet as only very fine silk, rayon or polyester velvet, but velvet can also be woven in wool or cotton as rug, panne or plush. This workshop encompasses both rug velvet and finer velvets, usually cotton. We will hop from loom to loom to sample the various types of velvet such as cut and uncut wool, two sided, two block, multiple thread piles, voided velvet and with metallics, twill, ground and 5 shaft satin ground.

#PCW023

Skill Level: Intermediate**Materials Fee: \$25**

Teresa Ruch Exploring Surface Design Techniques: Three Day Workshop
Devoré, Resist

Day 1: Devoré: removal of pile in pattern on rayon velvet with pole wrap shibori and stencil techniques. Day 2: morning: Degumming silk in pattern with clamp resist techniques. Day 2 afternoon: Discharge printing or removing color in pattern on cotton and silk. Day 3: Dyeing and painting fabrics from the first two classes to add color to the texture changes. We will also be using synthetic fabrics with thermoplastic properties to wrap & clamp and heat set to create new shapes.

#PCW024

Skill Level: All**Materials Fee: \$70**

Robyn Spady There's Two Sides to Every Cloth Two Day Workshop

All cloth has two sides, so why not make them as distinct and interesting as possible, even completely different? On as few as three shafts, it's possible to weave versatile fabric that possesses a completely different appearance on each side. In this round-robin style workshop, participants will be presented with numerous ways to achieve cloth with two different sides, including double-faced twills, double-faced overshot, and stitched double cloth. This workshop is a combination of hands-on weaving and lecture and discussion and at the end, participants will leave with a complete sample notebook.

#PCW025

Skill Level: Advanced Beginner-Adv.**Materials Fee: \$15**

Robyn Spady Jewelry Making for Fiber Artists Wednesday Only Workshop

Do you have small bits of yarns and don't want to throw them out, but don't know what to do with them? With a few simple tools and a little imagination, participants will learn basic jewelry-making techniques in this hands-on workshop and see how to transform thrums and "leftovers" into different types of jewelry using traditional and non-traditional jewelry findings. Participants will complete pieces suitable for wearing. Suitable for the beginner . . . plus, good eyesight and manual dexterity.

#PCW026

Skill Level: All**Materials Fee: \$20**

Joanne Tallarovic Oh, Dry Up! Scandinavian Towels Three Day Workshop

Hand, kitchen, and sauna towels are the focus of this round-robin workshop. Ideal for the precise, patient weaver who longs to weave fine towels. Warps of 8/2, 10/2, 16/2 and 20/2 unmercerized cotton thread. Cottolin and fine linen must be wound and beamed carefully and accurately. Warp setts of 20, 24, 30, 40 and 48 epi weave 10 to 12-1/4 inches wide. Looms must be warped, threaded and tied-up before the workshop. A questionnaire must be returned to the instructor for assignment of warp and structure.

#PCW027

Skill Level: Intermediate/Advanced**Materials Fee: \$25**

Jannie Taylor Software, Structure, and Design Three Day Workshop

This class is designed for multi-shaft weavers and weavers with computer interfaced looms who want to enhance their understanding of weave structure and their use of weaving software to create distinctive textile designs. Learn how the powerful design software available today can help go from inspiration to original design quickly and easily.

#PCW028

Skill Level: Intermediate/Advanced**Materials Fee: \$40**

Heather Winslow Handwoven Sweaters Three Day Workshop

You love sweaters but you don't knit? Borrow a garment style that has traditionally been hand knit and design it using handwoven fabric. You will receive information prior to the workshop including a number of sweater styles, sleeve variations, yarns and their recommended setts to choose from. Weave your fabric at home and come to the workshop ready to fit your "muslin" sweater, construct your garment, and add those innovative finishing details that make it a one-of-a-kind treasure.

#PCW029

Skill Level: Adv. Beginner/intermediate**Materials Fee: \$8**

Weaving Waves of Color - Post-Conference Workshops

Instructor	Class #	Monday, June 1	Tuesday, June 2	Wednesday, June 3
Abshire, Kris	#PCW001	The Esoteric Cloth		
Alderman, Sharon	#PCW002	Color For Handweavers		
Berent, Mary	#PCW003	Designing Full Circle		
Berlin, Shirley	#PCW004	Kumihimo to Bead (Or Not to Bead)		
Boyd, Michelle	#PCW005	Vegetarian Spinning		
Davis, Linda	#PCW006	Not Just For Kids: The ABC's of Blocks		
Field, Anne	#PCW007	Collapse Weave		
Fortin, Sarah	#PCW008	Art to Wear		
Gunter, Sharon	#PCW009	Antler and Sea Grass Basket		
Inouye, Bonnie	#PCW010	Loom-Controlled Imagery		
Irwin, Bobbie	#PCW011	Twined Rag Rugs		
Karvonen, Pirkko	#PCW012	False Damask		
Klotz, Arlene	#PCW013	4, 3, 2, 1 Blast Off!		
Koehler, James	#PCW014	Tapestry Techniques		

Instructor	Class #	Monday, June 1	Tuesday, June 2	Wednesday, June 3
Laurence/Staff-Koetter	#PCW015	Zen the Holes		
Leslie, Ruby	#PCW016	50 Ways to Weave Your Color		
Malan, Linda	#PCW017	Simple Tools, Complex Cloth: Learn Tablet Weaving		
Mayer, Anita Luvera	#PCW018	Passport/Boarding Pass Holder		
Moore, Jennifer	#PCW019	Doubleweave: Beyond the Basics		
Naicker, Theshini	#PCW020	Creating Beautiful Cloth: Color, Technique and Surface Design in Felting		
O' Hara, Sheila	#PCW021	Turning over a New Leaf –or Petal! - Multiple Warp Weaving		
Overbeek, Judie	#PCW022	Color Happens!		
Paul, Jan	#PCW023	Weave Velvet on Almost Any Loom		
Ruch, Teresa	#PCW024	Exploring Surface Design Techniques:Devore', Resist		
Spady, Robyn	#PCW025	Two Sides to Every Cloth		
Spady, Robyn	#PCW 026			Jewelry Making for Fiber Artists
Tallarovic, Joanne	#PCW027	Oh, Dry Up! Scandinavian Towels		
Taylor, Jannie	#PCW028	Software, Structure, and Design		
Winslow, Heather	#PCW029	Handwoven Sweaters		

Instructors

Kris Abshire

For the past 25 years, Kris has explored and studied the world of fiber art through weaving, dyeing, surface design, and in recent years, silk fabrics, yarns and fibers in combination with other media, such as handmade papers, beads, artists canvas, wood and metal. Her inspiration comes from living in Alaska's magnificent wilderness. In the spirit of creative expression, her workshops encourage others to find inspiration and means of artistic expression in their own natural world.

Sharon Alderman

Sharon was awarded the Governor's Award in the Arts, and named one of "Utah's 100 Most Honored Artists". She holds the HGA Master Certificate of Excellence with special study in apparel design. Her writing and work have appeared in *Shuttle, Spindle & Dye*, *Interweave*, *Textile Artists' Newsletter*, and *Handwoven* magazines. Her books include **Handwoven**, **Tailormade**, **A Handweaver's Notebook**, and **Mastering Weave Structures** all published by Interweave Press, Inc.

Mary Berent

Mary Berent has been teaching weaving for 25 years. A production weaver, Mary has woven limited edition hand painted Tencel scarves and loves weaving special order traditional coverlets. She has written for *Weavers Magazine*, *Handwoven*, and *Spin-Off*. In 2006 Mary earned the Certificate of Excellence from Handweavers Guild of America. Mary lives in Eagle, Idaho with her husband and various pets and is active in her local guild and Complex Weavers.

Shirley Berlin

Shirley completed City & Guilds in 1987 and recently taught in Japan's International Kumihimo Conference. She participates with Braidmakers Workshop in the annual Knitting and Stitching shows in England and Ireland. Shirley loves to excite the unsuspecting public about the techniques of narrow wares, especially braiding.

Michelle Boyd

Michelle Boyd of Fort McMurray, Alberta, Canada trained as a graphic artist and worked as a custom hand knitter while an at home Mom. As her children grew so did her passion for fibre and textiles, leading her to explore spinning, dyeing, felting and weaving. She now combines these techniques in work displayed in the VAAA Gallery in Edmonton and at the Gibson's Landing Fibre Arts Festival. Michelle achieved her Master Spinners Certification from Olds College, Alberta.

Linda Davis

Linda Davis has taken numerous classes and workshops in fiber design, weaving, and dyeing from renowned artists including Peter Collingwood, Ann Sutton, Mary Zicafoose, James Koehler, and Pearl Sunrise. She has exhibited in a number of juried and open shows and galleries. She served as board member and web master for ANWG and is currently Journal Editor of *Complex Weavers* while also active in her local guild.

Anne Field

Anne Field, Christchurch, New Zealand, has been weaving and spinning since 1962. Anne's writings include **Weaving with the Rigid Heddle Loom** (1980), **The Four Shaft Table Loom** and **The Ashford Book of Spinning** (1986), **The Ashford Book of Weaving** (1991) and **Spinning Wool: Beyond the Basics** (1995). **The Ashford Book of Four Shaft Weaving** was published in 2007. **Collapse Weave** will be published in August 2008 and **Devore' for Weavers and Knitters** in 2009.

Sarah Fortin

Sarah Fortin, professional designer & weaver, produces elegant, handwoven women's clothing she describes as practical, wearable art. Her innovative weaving techniques are complemented by the design of her garments, reflecting the interplay of pattern, texture and color. Sarah's work has been exhibited nationally and at HGA Convergence 2000, 2004, and 2006, as well as in national periodicals such as *Handwoven* and *Shuttle, Spindle, Dye*.

Sharon Gunter

My first handmade basket was made in the fall of 1978, basket making is a passion woven in and out of raising children, teaching art at a local elementary school, and selling locally at the Sandpoint Farmers' Market. I'll never forget the young boy in an after-school class who looked at me with amazement and said, "Out of all these straight things, you can make this!" while holding out his basket in his hands. He couldn't have said it better. I feel the same way.

Bonnie Inouye

Bonnie Inouye has been weaving since 1967. Flowing lines, intriguing textures, and bold images characterize her award-winning work. She enjoys using weaving software to create new drafts for each piece on her 16 and 24-shaft looms. She has taught in eight countries and for *Convergence*; her articles have appeared in *Weaver's*, *Handwoven*, *Shuttle Spindle and Dye-pot*, and *Complex Weavers Journal*. Her book, **Exploring Multi-shaft Design**, helps weavers make new drafts.

Bobbie Irwin

Bobbie Irwin of Montrose, Colorado has been weaving since 1973 and teaching for guilds and conferences since 1985. She is a Contributing Editor for both *Handwoven* and *Spin-Off* magazines and the author of **Twined Rag Rugs** and **The Spinner's Companion** as well as dozens of magazine articles published in three countries. Bobbie enjoys textile research involving extensive sampling on her looms and wheels.

Pirkko Karvonen

Pirkko Karvonen is a most traveled weaver: born in Finland, she lived in Sweden and for many years in Canada. In Asia, South America, Africa, and Arctic Canada she recorded memories as Karvonen Films. She teaches spinning, dyeing, weaving, and felting with special interest in False Damask. Pirkko exhibits and publishes her work regularly and enjoys making household goods of natural materials such as birch bark, paper yarn, and handspun linen and wool.

Instructors

Arlene Klotz

As a weaver for over 30 years, I have taught small classes, guild programs, workshops, and taught weaving at Spokane's Whitworth College and Spokane Falls Community College. I presented a Convergence 2000 seminar on Card Weaving in Cincinnati, Ohio. My strength is in teaching the beginning weaver: my elementary school teaching experience enables me to break the process into easy-to-learn steps.

James Koehler

James Koehler began weaving in 1977 while living as a Benedictine monk in northern New Mexico. During ten years of monastic life, he learned much about weaving and the creative process. Currently, James maintains an active studio in Santa Fe, NM where he creates his tapestries, works with students and apprentices, and teaches workshops. His tapestries are in private, corporate, and museum collections including the Smithsonian American Art Museum in Washington, DC.

Sandra Staff-Koetter

Sandra Staff-Koetter discovered weaving in 1970 as an undergraduate studying Fabric Design and has been throwing a shuttle ever since. She enjoys multi-harness loom controlled weaves. Since she has always been drawn to everything shiny, combining beads with weaving is a dazzling dream come true. Sandra recently completed a 30+ year career as an elementary reading teacher.

Rebecca Laurence

Walking by a classroom full of looms in 1976, Rebecca signed up for the class that would teach her how to use that beautiful tool. A lover of natural materials, she continues to create excuses for making objects from fiber, glass, metal, and wood. While the combination of natural and handcrafted materials may add complexity to her work, she still values the strength and beauty of plain weave done with spirit. She has taught workshops in a variety of subjects since 1979, including Color and Design, fiber arts and Integrated Surface Embellishment.

Ruby Leslie Keynote Speaker

Ruby Leslie, the keynote speaker for Weaving Waves of Color, maintains a full-time weaving and teaching studio, "Ruby Charuby Weavings" in Vermont. Boundless enthusiasm for sampling and experimentation, especially with color and its interaction with structure, has guided Ruby throughout her weaving career. Handwoven's invitation to create swatches for the "Color Forecast" Series streamlined her design process and fueled her desire to share her insights about how to successfully integrate color, structure and yarn in weaving without having to dye yarn or rely on recipes.

Linda Malan

Linda Malan's fascination with card weaving began in the early 1970's, and she has shared her enthusiasm for this craft as a workshop and seminar instructor, a study group leader, and a founding member of the Tablet Weavers International Studies and Techniques newsletter. She has written articles for Threads, Shuttle, Spindle, Dyepot, and is co-author of **The Willful Pursuit of Complexity**. Photos of her work have appeared in Dutch and German textile magazines and her card woven neckpieces have been exhibited internationally.

Anita Luvera Mayer

Anita Mayer was introduced to looms and weaving by her mother-in-law and following six years of learning about the craft through self-study, experimentation and selling, Anita's focus on garments began in 1972. Anita always relates her designs to ethnic garments of other cultures and historic times, and finishes them with hand embellishments. Anita's work has been included in local, national and international shows around the world. She has several published works, including **Handwoven Clothing**.

Audrey Moore

Audrey Moore teaches Tapestry on the Navajo Loom at the Damascus Fiber Arts School in Oregon. She has been making Navajo warps for over 30 years while weaving tapestries and teaching at the school. Audrey's tapestries have been exhibited at several venues, including the Contemporary Crafts Museum and Gallery in Portland. Four of her rugs have been featured in different Fiberarts Design books. Audrey is currently weaving a series of lively dresses entitled, "The Ladies."

Jennifer Moore

Jennifer Moore received her MFA in Fibers from the University of Oregon, where her area of specialization was exploring mathematical patterns and structures of music in doubleweave wall hangings. She has exhibited throughout the country and overseas and received 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.

Theshini Naicker

Born in Durban, South Africa, Theshini obtained a BA (Music) degree at the University of Durban Westville. Although she had received instruction in painting and drawing, she was drawn toward fibre as a medium. She is largely self taught and adept at combining techniques, such as weaving, knitting, felting, and spinning. She hand dyes fibres to create a distinctly vibrant palette. She is presently working on three dimensional functional art.

Sheila O' Hara

Since her graduation from California College of Arts & Crafts in Oakland, CA (now CCA) in 1976 with a BFA in Textiles, Sheila O'Hara has captured imaginary and humorous landscapes. She uses compudobby and hand jacquard looms to create unique weave structures and lush textures. Her work has been exhibited internationally and is in many private, corporate and museum collections. She has taught and lectured in Canada, Germany, Australia and the United States.

Terry Olson

Terry Olson has been a student of Audrey Moore for many years and has attended workshops by Archie Brennan and Susan Maffei. She teaches Tapestry and Navajo weaving with Audrey Moore at the Damascus Fiber Arts School in Oregon. Terry's tapestry subjects range from deep space planetary nebulae to 30,000-year old cave paintings, from fish and coral to geometric forms based on the Fibonacci sequence, and more. She received awards for her tapestries at the 2005 Regional Conference in Tacoma.

Instructors

Judie Overbeek

Judie has taken refuge in spinning, weaving, and dyeing for over 30 years, incorporating the three disciplines into a single project whenever possible. A love of process and a deep desire to share her skills keeps her involved in these inexhaustible crafts both as student and teacher. Judie lives in NW Montana where she is an elementary reading specialist. She teaches spinning, weaving, and dyeing throughout the Northwest.

Jan Paul

Jan Paul has been weaving since 1972 as part of her BFA program, University of Idaho. She has studied three times as the Lisio Foundation in Florence, Italy. She has been weaving and selling Saganishiki (Japanese gold brocade) since 1990 and is an accomplished dyer. A member of Complex Weavers, she has taught at their national seminars and has published several articles in various weaving magazines.

Teresa Ruch

I learned to weave at Oregon State University with Jean Scorgie, and worked for eighteen years at Pendleton Woolen Mills, six years as a sample weaver using a 12 shaft Macomber to create fabrics to be reproduced on the mill's industrial looms. Approximately 300 samples were woven each year. As a fabric stylist in jacquard structures I created computer-aided designs. I am currently developing my own line of woven garments and dyed yarns.

Robyn Spady

Robyn Spady learned to weave over 35 years ago. She completed HGA's Certificate of Excellence (COE) in 2004 with the specialized study "Loom-controlled Stitched Double Cloth." She is a highly sought after and popular teacher at both regional and national conferences. Robyn is inspired by the many ways to weave double-faced fabrics as a way to create versatile fabrics. In addition to double-faced fabrics, she also explores uncommon weave structures and narrow warp weaves.

Sarah Swett

Sarah Swett writes, knits, laughs, weaves tapestries and drinks tea with friends (both real and imaginary) in Moscow, Idaho. Her work travels the world. She stays home and eats cinnamon toast. Sarah is the author of **Kids Weaving**. Her seminars for ANWG 2009 are titled: "Yarn Over Idaho: Toes, Teapots and the

Joanne Tallarovic

Joanne holds a BFA from the Cleveland Institute of Art in Weaving and Textile Design. She devoted the last 26 years to discovering the magic of Swedish ripsmatta (Scandinavian rep weave), pushing its limits and she's not done yet! She exhibits, lectures, and teaches workshops nationally. Joanne works as a full-time studio artist, and wrote **The Weaver's Studio: Rep Weave and Beyond**, published by Interweave in 2004.

Jannie Taylor

Thirty years a handweaver and designer, Jannie Taylor teaches advanced weaving classes at the AVL Weaving School, and Convergence 2008. She enjoys sharing her knowledge and enthusiasm with weavers; designing one-of-a-kind silk garments which display her fascination with the interplay of color, fiber, and structure within a woven work. Jannie earned the HGA award for "Outstanding Creativity and Craftsmanship in Weaving". Her work has appeared in Weaver's magazine.

Patricia Williams

Involved with jacquard weaving since 1997 and with weaving since 1968, Pat Williams has recently completed a Fulbright in Norway, researching turned tapestry weaves using Norwegian wools. Weaving on both hand and mill jacquard as well as on computer-interfaced dobby looms, she remains intrigued with the many possibilities afforded weavers by the phenomenon of optical color mixing. She has developed a Jacquard Certificate program focused around a TC-1 loom owned by Eastern Michigan University.

Heather Winslow

I am a fibre artist specializing in nature-inspired, classical handwoven clothing. I envision my garment designs as three-dimensional sculpture, using subtle simplicity to adorn the body in a positive way and make the wearer feel "special" by the very act of putting it on. I love teaching and do so locally, nationally, and internationally. I am the author of **MORE ON MOORMAN: Theo Moorman Inlay Adapted to Clothing**, and many articles in fibre magazines.

Dates to Remember

1/1	Registration Opens www.anwg2009.org
4/1	Fashion Show and Juried Show Entry Deadlines
4/1	ADA (Special Needs) Notification Deadline
4/1	Post-Conf. Workshop Only Registration Opens
4/15	Deadline for Open Show Entry
4/15	Fashion Show notifications sent
4/15	NO REFUNDS after April 15, 2009
4/15	Late registration fee applies after April 15, 2009
5/1	Bath Mat Exchange items Deadline
5/1	Conference enrollment Deadline
5/15	Open Show items Deadline
5/15	Fashion Show items Deadline
5/15	Juried Show items Deadline
5/28	ANWG 2009 Conference May 28-31, 2009

Weaving Waves Of Color Promotional Disc

Accessing The Files On Your DVD-ROM

The DVD Portion of the disc is a movie with menus to introduce you to the instructors, photos of their work, and seminars and workshops offered at ANWG 2009 in Spokane, WA.

The ROM portion is a set of Files about the seminars and workshops with Material Fees and Student Supply List, etc., that you can access and print out. The ROM is accessed just like any data disc(i.e.; Hard Drives, Floppy Disc or a CD.

To access the files on a **PC Windows** computer...
Insert the Weaving Waves Of Color Promotional Disk into your computer's DVD drive. If the DVD player starts, close the player.

Open the Windows Internet Explorer.

Open **My Computer**, and find the disk labeled ANWG_2009.

Click on the disk icon to show the contents of the DVD-ROM. Open the file folder [ANWG 2009 DVD_ROM Contents].

Browse through the Folders to find the files.

Double click on the file you want to view, and it will open in Adobe Reader or what ever viewer you have set up on your PC computer.

To access the files on a **Macintosh** computer...

Insert the Weaving Waves Of Color Promotional Disc into your Macintosh computers DVD drive. If the DVD player starts, Close the player.

Go to the Finder, in the sidebar under Devices you should see the mounted disk titled ANWG_2009.

Click on the disk icon and the DVD will open, the contents will be shown on the right. Open the Folder [ANWG 2009 DVD-ROM Contents].

Browse through the Folders to find the files. Double click on the file you want to view and it will open in Preview or what ever file viewer you have set up on your Mac.

Don't have a .pdf file viewer? Go to www.adobe.com. It's FREE. Just follow the instructions to download the appropriate Adobe Reader for your computer. Note: You can not access the ROM content from a DVD Player connected to your TV.

Weaving Waves of Color

ANWG 2009

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