

Choose from these fiber-related classes:

A) Loom Weaving: Forgotten Weaves with Marjie Thompson (3 Day class)

Fustian, flushing, spot, dumb flowers, gebrochene, gesteinte und gebrochene, hin und wieder, dimity... Strange terms but all are the names of weave structures found in old books and manuscripts. Learn how to recognize both fabrics and drafts in these structures, how to design your own, how to adapt for less shafts, and especially, how to use these forgotten weaves. Though this class was designed for fabrics requiring looms of eight shafts or more, there are a number of other forgotten weaves that use two, three, and four shafts as well. This way those who have large multi-shaft looms at home but workshop looms with less shafts may still participate. There are extensive hand-outs and note-taking supplies are needed. Looms are required and the format is round robin. The more multi-shaft looms available, the more fun we can have. A materials fee of \$9 (for a notebook of all the drafts, extra drafts, page protectors, etc) is payable to the instructor.

B) Tapestry Weaving : The Value of Value with Sarah Swett (3 Day Class)

How do images come alive on a warp? What is it that gives objects on a flat plane -- rendered in wool no less -- the appearance of volume? How can a collection of static shapes exude energy, movement and mood? What puts the ape in apricot? In this workshop we will explore the tantalizing properties of yarn and light and try to answer these questions and more.

Whether you start at the bottom of your warp and see what happens, or weave from a cartoon developed in class -- or both -- you will get to spend time with pencils, paper and most importantly, wool, and so begin to train mind, eyes and hands to see, understand and weave in three dimensions. A materials fee (for yarn and handouts) of \$40 is payable to the instructor.

C) Felted Hats and Headware with Theresa May-O'Brien, (1 Day Class)

Students will craft personal patterns for both shape and size of their own hat. Patterns will be transferred to resist material to allow for 3-D work. Students will practice wool layout for a fine seamless piece. Addition of tassels, straps, bits of fabric will all lend to the personality of the hat. A materials fee of \$25 is payable to the instructor.

D) Japanese Traditional Packaging as Vessel with Nancy Moore Bess, (1 Day Class)

There are many vessel forms in Japan that inspire, and few are as varied as those from the Japanese tradition of packaging (*tsutsumu*) with natural materials – bamboo, paper, wood, ceramics, and rice straw. This workshop will incorporate bamboo, rattan, paper, chili peppers, raffia, pencils, waxed linen, walnuts, garlic, and sea grass. Each project is easily adaptable and stimulates us to rethink our concept of what constitutes a vessel. A materials fee is \$20 is payable to the instructor.

E) Fancy Footed: Custom Knit Socks with Hand Spun Yarns with Judith McKenzie McCuin, (1 Day Class)

The only thing more wonderful than a pair of hand knit socks are socks made from your own handspun. The first half of the class will be an intensive look at what makes perfect sock yarn including the type of materials best suited for socks, how to prepare it and how to spin it to make long lasting, comfortable and beautiful socks. It will cover spinning consistently to a given diameter and different plying options. In the second half of this class we will learn how to design a perfectly fitting sock using your handspun. We will draft a pattern for your foot and learn how to incorporate fancy ribs, cables and lace patterns. You will be able to use this pattern to create a wonderful variety of beautiful socks. This class is guaranteed to leave you fancy footed! (Materials fee TBA)

...While the hand spinners need to be able to make a continuous thread and know how to ply, less experienced spinners will learn about the yarns and knit with purchased handspun yarns.

F) Painterly Felt Workshop - Creating a Felted Wall Hanging with Theresa May-O'Brien, (2 Day Class)

Students will bring a painting, sketch or photo of a still life or landscape to be translated into an artistic felt hanging. We will craft wool roving into a sketching tool, allowing the handcrafted material to lend its unique line quality to the design. Students will then practice blending and layering of natural dye wool fiber to act like layers of paint in a watercolor. All the wool painting will be done on a handwoven wool canvas (tepmé) allowing the students to incorporate the fabric lamination into the surface design of the wool painting. After design work is done, students will work on hand rolling techniques first felt and then full the art piece. Various techniques for the felt will be demonstrated. A fee of \$40 (includes all materials) is payable to the instructor.

G) Plaiting and Twining: Layering Two Cultures with Nancy Moore Bess, (2 Day Class)

Students will use these age-old finger-manipulated basketry techniques. Rarely are they incorporated together into vessel forms. Plaiting with slightly rigid materials, in this case dyed cane and some bamboo, allows the participant to create firm, open-weave vessels. Twining with soft materials, such as waxed cotton and linen, allows the participant to create firm, textured forms both symmetrical and classic *and* asymmetrical and organic. Students usually complete one twined and one plaited piece, often experimenting with several plaited forms before selecting favorite ones to focus on. There is a \$35 materials fee, payable to the instructor.

H) Fibers that Make Cloth Sing with Judith McKenzie McCuin, (2 Day Class)

Silk from Tashkent, cashmere from Persia, camel from Mongolia, alpaca from Peru and our own wild bison, we modern spinners have the world at our spinning finger tips! In this class we'll look at how these exotic fibers can be used to create magical cloth both knit and woven. We'll look at how to prepare them, how to spin them and how to use them effectively to bring out their unique characteristics. We'll examine how different types of spinning and finishing change the character of the cloth and how different structures can enhance or suppress these characteristics. (Materials fee TBA)

Taught by Well-Known Artists:

Theresa May-O'Brien has been an artist since her childhood in the beautiful Berkshire Hills of Massachusetts, inspired by the culture, seasons, and fabric of her rural roots. As a landscape watercolorist she studied under the legendary Jack Flynn and became a noted artist in her own right. Her creative inquiry took her into the fiber arts where she applied the eye of a painter to spinning and felting. Now an accomplished feltmaker, Theresa has studied with the Old World master felt makers of Scandinavia, Kyrgyzstan, Hungary and Turkey where she has traveled and lived, learning both the methods and the culture of the felting tradition. Theresa's work has reached new artistic levels through mentorship under felt maker, Mehmet Girgic. She has been a teacher and lecturer throughout the northeast United States on both the craft of felt making as well as the cultural bridges that can be built through art. Theresa currently lives and teaches on her small farmstead in upstate New York. <http://www.woodscapeartistry.com/>

Judith MacKenzie McCuin is a nationally known teacher, master weaver, spinner, and fiber artist now living in Washington state. Judith teaches as only she can--with depth of knowledge honed by years of practice, patience, creative informality, personal and historical perspective, great humor, and hands-on expertise that demystifies any process. Classes with Judith are an experience in learning the story behind every fiber and process. Judith is a regularly featured author in Spin-Off Magazine, has published a book, *Teach Yourself Visually Handspinning* and her second book, *The Intentional Spinner*, will be released this fall by Interweave Press. Taking Judith's classes will allow you to experience the history of each process as it has been performed through the ages and come away with a depth of knowledge of that raises your skill towards excellence.

Nancy Moore Bess writes: "Important dates often mean days that have marked peak moments of our lives – wedding date, birth dates for our children, death of our parents and close friends. For me there are several other dates that I celebrate because they changed my life. One was certainly finding my first basketry class in Spring 1972 – California farm girl learns to weave baskets at the Crafts Student's League on 8th Avenue in New York City! Another would be my purchase of *How to Wrap Five Eggs* and the exposure that book gave me to traditional Japanese Packaging, the inspiration for much of my work for many years. My first trip to Japan in the fall of 1986 changed my life forever, introducing me to the world of Japanese bamboo and basketry with an intimacy I had not anticipated. Inspired by that trip and many that followed the publication of my book, *Bamboo in Japan*, with a Japanese publisher, Kodansha International, in Spring 2001 marked the culmination of years of research in Japan, Hawaii, and New York City. Somehow all of those influences – basketry, Japan, Japanese packaging, bamboo – merged into one career of over thirty years, in which no part stands alone. What an interesting life it is turning out to be." www.nancymoorebess.com

Sarah Swett writes, knits, laughs, and 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*. www.sarah-swett.com

Marjie Thompson enjoys being "stuck" in the pre-20th century weaving world. Her focus is the textiles produced both at home and by the professional weavers. Marjie enjoys adapting these weaves to contemporary colors and uses. She is the coordinator of the Complex Weavers "Early Weaving Books and Manuscripts" study group, president of NEWS, a past Dean of the Weavers' Guild of Boston, past president of Complex Weavers, an active guild member Weavers' Guild of Boston, New Hampshire Weavers' Guild, and a member of many study groups including Cross Country Weavers. Her woven pieces have received the HGA Award, *Handwoven's* Weaving for the Home Award, and Marjie is one of a handful of weavers awarded the "Weaver of Distinction" title from NEWS. She is the co-author of *Forgotten Pennsylvania Textiles of the 18th and 19th Centuries*, *The Huck Pattern Collection*, *Miniature Patterns for Weaving by Josephine Estes*, and the editor of *The Gartner Manuscript*.

COMPLETE PACKAGE: (\$365-\$491) depending on room choice

Registration includes 3 days of classes, lodging on premises for 3 nights (Fri, Sat, Sun night) and 8 meals (breakfast Saturday through lunch Monday). **Room Choices:**

1. Shared room and shared bath \$365
2. Private room and shared bath \$458
3. Private room and private bath \$491

COMMUTER SPECIAL: \$265

Registration includes 3 days of classes and 8 meals (breakfast Saturday through lunch Monday) **NO LODGING**

MATERIALS FEES: *not included* in the registration fees and are to be *paid directly to the instructor* at the class.

ADDITIONS: *Banquet and Fashion Show* extra tickets, \$20 per guest, **Late Registration** fee after July 15, 2009: \$25, **Non-participating Guest** (Lodging and meals only): Contact Registrar for further information (716) 361-6066

REGISTRATION: April 1-July 15, 2009. Please mail completed registration form with check or money order (U.S. Funds only, payable to **Eastern Great Lakes Fiber Conference**) for all fees (Except Materials fees) and a **legal-sized SASE** to:

CATHIE STEFFAN, REGISTRAR FOR EGLFC, 3511 WEST RIVER ROAD, GRAND ISLAND, NY 14072.

Your cancelled check will be confirmation of your registration. To request a refund, contact REGISTRAR. If written cancellation notice is received by July 15, a full refund (less \$25 handling fee) will be made. Cancellations after July 15, 2009 cannot be guaranteed and will be dealt with on a case-by-case basis. Refunds will be mailed after Aug. 15, 2009. Course information will be mailed by July 1, 2009