



---

# **CHT Biennial Conference Registration Booklet**

**Houston Marriott, Sugar Land, TX  
May 31 - June 4, 2023**

---

*This booklet has built-in navigation.  
Click on [active links](#) to navigate.*

## **Table of Contents**

1	<a href="#">Conference Basics</a>
2	<a href="#">Registration Info</a>
3	<a href="#">Hotel Information</a>
4	<a href="#">Keynote Speech</a>
5	<a href="#">Conference Schedule</a>
6	<a href="#">Class Schedule</a>
10	<a href="#">Pre-conference Workshop Descriptions</a>
16	<a href="#">Conference Class Descriptions</a>
32	<a href="#">Instructor Bios</a>
40	<a href="#">Members' Exhibit and Fashion Show</a>
42	<a href="#">Member Sale</a>
44	<a href="#">Members' Challenge</a>
47	<a href="#">Vendor Hall</a>
48	<a href="#">Conference Team</a>
49	<a href="#">2022-2023 CHT Board</a>

*Each sky image included in this booklet is of a Texas blue sky.*





May 31 - June 4, 2023

As weavers throw the shuttle from side to side, they're all weaving the cloth of time – the weavers who came before and the weavers who will come after, connected with each pass of the shuttle. Past, present, future.

Join Contemporary Handweavers of Texas for our biennial conference, *Nothing but Blue Skies*, to celebrate time's traditions, the essence of weaving and its storied history, and to embrace its future.

Featuring  
**Nathalie Miebach**  
Keynote Speaker

Located at  
**Houston Marriott**  
Sugar Land Town Square  
16090 City Walk  
Sugar Land, TX 77479  
281-275-8400

# Registration Info

Conference registration is open to  
current CHT members beginning  
**February 1, 2023, at 10am**

Registration will open to those who  
are not currently members on  
**February 15, 2023, at 10am**

*All non-member registrants must pay the \$40 CHT  
membership fee, and their membership is valid  
through June 30, 2025. Current members will have the  
option to renew their membership during registration.*

**\$325**

## **Registration Fee Includes:**

3 class units (1/2 day = 1 unit)  
Friday evening dinner and Keynote Speech  
Saturday evening dinner and Fashion Show  
Sunday lunch and Closing Speech

*Pre-Conference Workshops, additional Class Units, and additional  
meal tickets may be purchased during online registration.*

*Late registration after April 30 will incur a \$50 fee.*

## **Register Online at:**

**[weavetexas.org/cht-conference-2023/](https://weavetexas.org/cht-conference-2023/)**



[WEBSITE](#)

[MAP](#)

## Hotel Info

### Houston Marriott Sugar Land

16090 City Walk  
Sugar Land, TX 77479  
281-275-8400

[BOOK  
STAY](#)

The Marriott is in the heart of the vibrant Sugar Land Town Square, surrounded by a wide array of dining options and shopping venues, all within walking distance. Just 25 minutes southwest of downtown Houston and right off IH69 (Hwy59), the hotel is modern, light, and airy, with comfortable guest rooms and spacious, well-lit meeting spaces.

### Special room rate

CHT has reserved a block of rooms covering Tuesday, May 30 - Sunday, June 4 for the special rate of **\$139/night** plus taxes. To reserve your room and receive the special rate, use this [conference reservation link](#) or call 1-800-269-2196 and state that you are with the Contemporary Handweavers of Texas Conference.

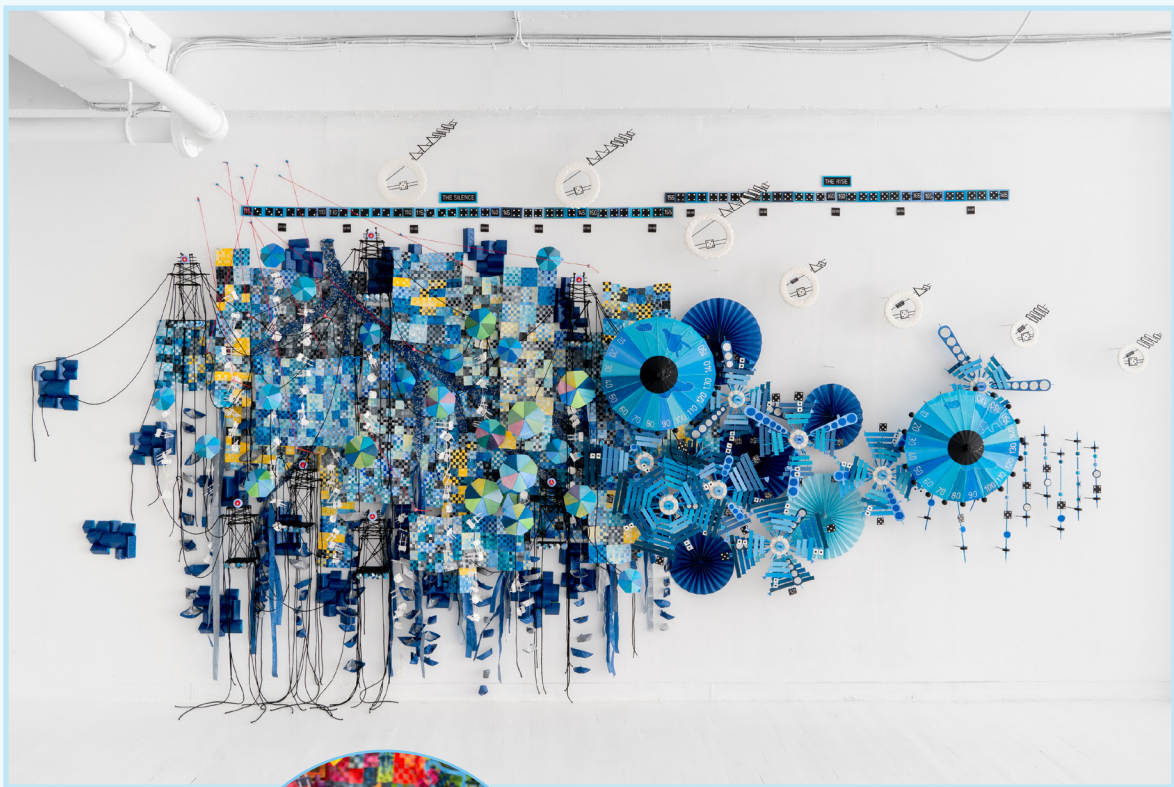
**Reservations must be made by Wednesday, May 10, 2023, to get the special room rate.** Booking early helps us in planning and executing the conference!

*Self-parking is free in the Sugar Land Town Square parking garages.*

# Weaving Extreme Weather

## Keynote Speech

Every extreme weather event has at least two narratives. The first is scientific, made up of temperature, wind and pressure gradients that generate energies to build these storms and propel them forward. The second narrative is made up of human experiences, both during and long after the storms have left, in which communities try to rebuild and come to terms with new realities brought by storms and climate change. In this talk, [Nathalie Miebach](#) shares her work of translating scientific data related to hurricanes and floods into woven sculptures and musical scores to explore the more nuanced responses we have as humans to our changing environment.



**Nathalie Miebach**

Keynote Speaker

# Conference Schedule

## Wednesday, May 31

8:00am - 1:00pm	Registration Open for Pre-Conference
1:00pm - 4:00pm	Pre-Conference Workshops

## Thursday, June 1

8:00am - 9:00am	Registration Open for Pre-Conference
9:00am - 4:00pm	Pre-Conference Workshops
10:00am - 12:00pm	Members Sale Check-In
12:00pm - 4:00pm	Registration Open
4:00pm - 6:00pm	Members' Exhibit Open

## Friday, June 2

8:00am - 4:00pm	Registration Open
9:00am - 12:00pm	Pre-Conference Workshops
1:00pm - 4:00pm	Conference Classes
1:00pm - 5:30pm	Vendor Hall and Members Sale Open
1:00pm - 5:30pm	Members' Exhibit Open
1:00pm - 5:30pm	Fashion Show Exhibit Open
6:00pm - 8:00pm	Dinner & Keynote Speech
8:00pm - 10:00pm	Vendor Hall and Members Sale Open (Twilight Madness)

## Saturday, June 3

8:00am - 12:00pm	Registration Open
9:00am - 12:00pm	Conference Classes
9:00am - 4:00pm	All Day Conference Classes
9:00am - 5:00pm	Vendor Hall and Members Sale Open
9:00am - 5:00pm	Members' Exhibit Open
9:00am - 4:00pm	Fashion Show Exhibit Open
1:00pm - 4:00pm	Afternoon Classes
4:30pm - 5:00pm	Members' Challenge Exchange
5:00pm - 5:45pm	Complex Weavers Meet and Greet
6:00pm - 9:00pm	Dinner, Fashion Show, Awards
9:00pm - 10:00pm	Members' Exhibit Open

## Sunday, June 4

9:00am - 12:00pm	Conference Classes
12:30pm - 2:00pm	Lunch & Business Meeting
2:00pm - 3:00pm	Exhibit and Sale Pick Up



# Class Schedule

*Conference registration includes 3 Class Units. Pre-Conference Workshops and additional Class Units may be purchased for an additional fee.*

Class Unit = 1/2 day  
Extra Class Units = \$30  
Pre-Conference Workshops = \$250

W = Pre-Conference Workshop  
M = Mini Workshop (Full Day) (2 units)  
S = Seminar (Half Day) (1 unit)

## Pre-Conference Workshops

*Pre-Conference Workshops are \$250 in addition to the conference fee.*

### Wednesday, May 31

1:00pm – 4:00pm

- W1 **Kathrin Weber** [Focus on the Warp: Controlling Creative Chaos](#)  
(starts at 9am on Wed.)
- W2 **Nathalie Miebach** [Weaving the Weather](#)
- W3 **Molly Elkind** [Collage to Cartoon: Designing for Tapestry](#)
- W4 **Karen Donde** [Houndstooth to Pinwheel: Exploring Color-and-Weave Effects](#)
- W5 **Barbara Walker** [Advanced Ply-Splitting: Interpreting Weaving Techniques](#)

### Thursday, June 1

9:00am – 4:00pm

- W1 **Weber**, cont'd.
- W2 **Miebach**, cont'd.
- W3 **Elkind**, cont'd.
- W4 **Donde**, cont'd.
- W5 **Walker**, cont'd.

### Friday, June 2

9:00am – 12:00pm

- W1 **Weber**, cont'd.
- W2 **Miebach**, cont'd.
- W3 **Elkind**, cont'd.
- W4 **Donde**, cont'd.
- W5 **Walker**, cont'd.

## Conference Classes: Mini Workshops and Seminars

### Friday, June 2

1:00pm – 4:00pm

- S1 **Mary Berry** [Spinning Skills 201](#)
- S2 **Marti Swanson** [Needle Felt Landscape](#)
- S3 **Lynn Smetko** [Design Deliberations and a Design Journey](#)
- S4 **Deborah Harrison** [Designing and Weaving Rep in Bengaline Fashion](#)
- S5 **Laura Viada** [The Basics of Transparency Weaving](#)
- S6 **Carol Moseley** [Beaded Christmas Ornament](#)

### Saturday, June 3

9:00am – 12:00pm

- M1 **Karen Donde** [Stitching, Twisting, Wrapping: On-Loom Embellishments](#)
- M2 **Lynn Williams** [The Fiber Artist's Notebook](#)
- M3 **Giovanna Imperia** [Wire, Wire and More Wire on the Marudai or Disk](#)
- M4 **Molly Elkind** [Using Photographs to Design for Tapestry](#)
- M5 **Nathalie Miebach** [Play Time](#)
- M6 **Kathrin Weber** [Not Your Grandma's Dyepot!\\*](#)
- S7 **Mary Berry** [A Taste of Art Yarn](#)
- S8 **Marti Swanson** [Needle Felt Cacti](#)
- S9 **Barbara Walker** [Multiple Warp Design](#)

1:00pm – 4:00pm

- M1 **Donde**, cont'd.
- M2 **Williams**, cont'd.
- M3 **Imperia**, cont'd.
- M4 **Elkind**, cont'd.
- M5 **Miebach**, cont'd.
- M6 **Weber**, cont'd.\*
- S10 **Mary Berry** [Spinning Mohair Neat & Artsy](#)
- S11 **Marti Swanson** [Wet Felt Vessel](#)
- S12 **Barbara Walker** [Putting it All Together: Mixed Media and Collaborations](#)

### Sunday, June 4

9:00am – 12:00pm

- S13 **Mary Berry** [Master Your Electric Spinner](#)
- S14 **Karen Donde** [Making the Numbers Work in Weave Design](#)
- S15 **Molly Elkind** [Sampling: Your Tapestry Superpower](#)
- S16 **Laura Viada** [Designing for Transparency Weaving](#)
- S17 **Jessica Wilson** [Social Media Marketing for Fiber Artists](#)

*\*This class is held off-site at the Sugar Land Art Center.*

## Overview

### Conference Classes: Mini Workshops and Seminars

Friday, June 2	Saturday, June 3		Sunday, June 4
1 - 4p	9a - 12p	1 - 4p	9a - 12p
	All Day		

<b>Mary Berry</b>	(S1) Spinning Skills 201	(S7) A Taste of Art Yarn	(S10) Spinning Mohair Neat & Artsy	(S13) Master Your Electric Spinner
<b>Karen Donde</b>		(M1) Stitching, Twisting, Wrapping: On-Loom Embellishments		(S14) Making the Numbers Work in Weave Design
<b>Molly Elkind</b>		(M4) Using Photographs to Design for Tapestry		(S15) Sampling: Your Tapestry Superpower
<b>Deborah Harrison</b>	(S4) Designing and Weaving Rep in Bengaline Fashion			
<b>Giovanna Imperia</b>		(M3) Wire, Wire and More Wire on the Marudai or Disk		
<b>Nathalie Miebach</b>		(M5) Play Time		
<b>Carol Moseley</b>	(S6) Beaded Christmas Ornament			
<b>Lynn Smetko</b>	(S3) Design Deliberations and a Design Journey			
<b>Marti Swanson</b>	(S2) Needle Felt Landscape	(S8) Needle Felt Cacti	(S11) Wet Felt Vessel	
<b>Laura Viada</b>	(S5) The Basics of Transparency Weaving			(S16) Designing for Transparency Weaving
<b>Barbara Walker</b>		(S9) Multiple Warp Design	(S12) Putting it All Together: Mixed Media and Collaborations	
<b>Kathrin Weber</b>		(M6) Not Your Grandma's Dyepot!*		
<b>Lynn Williams</b>		(M2) The Fiber Artist's Notebook		
<b>Jessica Wilson</b>				(S17) Social Media Marketing for Fiber Artists

\*This class is held off-site at the Sugar Land Art Center.



# **Pre-Conference Workshop Descriptions**

pp. 10-14



**(W1) Focus on the Warp – Controlling Creative Chaos**Kathrin Weber**Level: Intermediate to advanced****Note: This Workshops starts at 9:00am Wednesday morning.**

Students will learn non-traditional techniques that will enable them to work effectively and efficiently with multiple warp chains and diverse warp elements. Students will learn several methods of designing at the loom using hand-painted warp chains provided by instructor. They will learn to cleanly split warp chains which will enable them to use threads in their current project while saving extra warp threads for future projects. Students will work with color and weave effect in plain weave configurations, repp, turned taquete, and twills on the same warp. Every student's warp design will be unique so class members learn from their own projects as well as from each other.

In this workshop, we start the designing process by tying on to a dummy warp that students have threaded before class. Tying on can be a time saver, an eye saver, and especially, a method to approach design techniques at the loom as opposed to on a computer or pen and paper. This workshop is not suitable for rigid heddle looms.

**Supply List:**

- 4 harness (or more but not necessary) loom set up with 300 thread dummy warp sleyed 2 threads per dent in a 10 or a 12 dent reed - resulting in a sett at either 20 or 24 epi. (*More on set up of Dummy Warp in teacher's letter to students before class*)
- Weft provided by student to be discussed in teacher/student communication before the conference.
- Personal weaving tools: decent full size scissors, tape measure, sley/threading hooks, two shuttles (boat for fine weft and stick/ski/rag for heavy weft), appropriate sticks or paper for winding 4.5 yard warp
- Calculator
- 2 spring clamps big enough to clip onto your back beam
- Roll of 1" (**no wider** than 1") yellow (preferred) or blue painters masking tape
- Notebooks, pens for notes and handouts

**Materials Fee:**

- \$88 for 3 hand painted, 4.5 yard, 100 thread warp chains of student's choice provided by instructor (300 total threads)



**(W2) Weaving the Weather**Nathalie Miebach*Level: All*

In this workshop, students will have an opportunity to explore 2D and 3D weaving techniques to explore narrative and data driven methods to build woven stories about the weather. Using plaiting and hexagon techniques as the basic weaving structure, students will invent their own patterns and structures, using their own data and experiences to build their own weather story. While paper and reed will be the main materials used in this workshop, students are welcome to bring their own material choices. The focus of this workshop is playing, problem solving, and approaching sculpture from the perspective of a tinkerer.

**Supply List:**

- Self-healing cutting mat (no smaller than 18x24)
- Utility knife with extra blades
- Metal ruler with cork backing, at least 24" long
- Pencil
- Craft clips ([here is what I suggest](#)) (Also, small wooden cloth pins work well. But binder clips do not work.)
- Scissors
- Optional: Any kind of paper you like to work with and want to try weaving and any kind of colored marker, pencils, watercolor sets, paints, markers, etc. (We'll be working mainly with acrylic to keep the costs of the class down.)

**Materials Fee:**

- \$40 for use of instructor's materials





### **(W3) Collage to Cartoon: Designing for Tapestry**

Molly Elkind

#### ***Level: Basic tapestry skills***

This is not a class for absolute beginners. There will no beginning instruction in tapestry techniques.

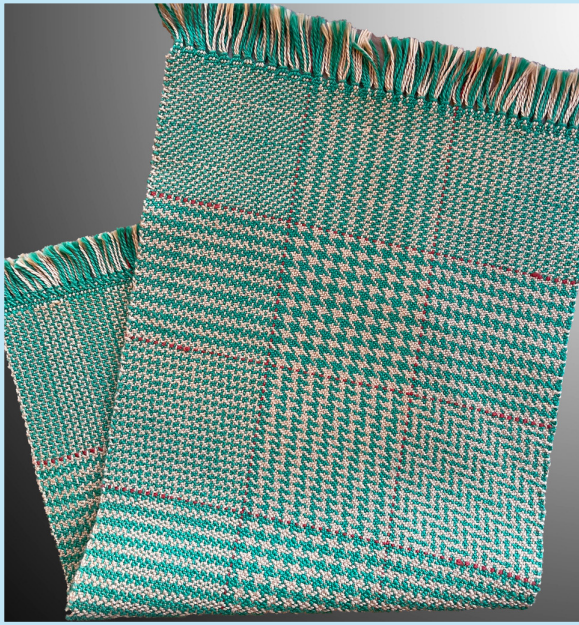
Discover how collage can generate lots of spontaneous designs for tapestry. Investigate what makes a good design and how to translate a collage's colors, textures and lines into a weaveable cartoon for tapestry. Do hands-on collage and design work and leave the class with a cartoon ready to weave.

#### **Supply List:**

- Blank paper or sketchbook (at least 8.5 x 11")
- Colored paper or old magazines in a variety of colors and textures
- Glue stick
- Scissors
- Markers and/or colored pencils
- Vellum or tracing paper

#### **Materials Fee:**

- \$10 for use of Molly's collage papers and supplies



### **(W4) Houndstooth to Pinwheel: Exploring Color-and-Weave Effects**

[Karen Donde](#)

***Level: Beginner / Advanced Beginner***

***Format: Modified Round Robin***

Combining a twill threading and treadling with a specific contrasting color order in warp and weft yields a rich collection of patterns unachievable by color order or interlacement alone. Participants are assigned different color orders to warp three different twill threadings in a small gamp. On day 1, participants will weave the gamp on their own looms, experimenting with different patterns. They will also weave samples on other looms as time (and interest) permits. Day 2 will focus on designing and drafting color-and-weave motifs, with remaining time spent weaving more samples or combining patterns to design and weave a table runner.

#### **Supply List:**

- Pre-warped 4- or 8-shaft loom—at least 12" weaving width
- 2-3 shuttles with several bobbins or pirns
- Pen or pencil, a few colored pencils, few sheets of graph paper
- Optional: Laptop with weaving software, if student is experienced with it
- Bobbin winder (can be shared)
- Usual weaving tools & supplies (hooks, T-pins, scissors, measuring tape, etc.)
- 8/2 or 5/2 cotton yarn: Specifics (vary by draft) will be provided prior to workshop.
- Tags and laundry marker for samples (cut-up used Tyvek envelopes work well)

#### **Materials Fee:**

- None. All handouts provided digitally for printing before workshop.



## (W5) Advanced Ply-Splitting: Interpreting Weaving Techniques

Barbara Walker

*Level: Intermediate to advanced ply-splitting*



Ply-splitting borrows techniques from weaving in this workshop. Learn how to interpret weave structures in ply-splitting by using the drawdown portion of a weaving draft. Any single-layer weave structure is suitable, no matter the number of shafts. Then create ply-split versions of intricate, ornate, and colorful passementerie bands, known as galons, with ply-split darning. These techniques will take your ply-splitting to a new level, and you certainly don't have to be a weaver to enjoy all the possibilities. You do have to be an experienced ply-splitter and be able to provide a prescribed number of cords and a gripfid for the projects.

### Summary:

#### Day One

- I. Interlacement drawdowns, use of the gripfid
- II. Designing a ply-split coaster from a weaving drawdown
- III. Center start and ply-splitting the coaster project

#### Day Two

- I. Analysis of various passementerie bands
- II. Designing and making a galon

### Supply List:

- Email access
- Gripfid
- Prescribed number of 4-ply cords
- Extra thread matching one of the cord colors
- Graph paper
- Colored pencils
- Items to use as gauges such as a drinking straw or coffee stirrer (about 4-5 cm in length)
- Pad of Post-It notes
- Magnifying glass
- Scissors
- Note-taking materials

### Materials Fee:

- \$10 for handouts



# Conference Class Descriptions

pp. 16-30





This class is for people who can spin and ply but want to take the next step to create beautiful yarn. We will start by reviewing the parts of the wheel, when you should adjust them, and why. Your wheel should work for YOU, not the other way around! Then, we will focus on fiber preparations and drafting techniques.

Woolen? Worsted? Semis? —when should you draft in what style? Next, we will turn to techniques such as spinning across the top, fractal spinning, and spinning from the fold. We will discuss how these different techniques affect your yarn design. If there is time, we will also try a few different plying techniques. Bring questions and suggestions of things you want to learn!! As we spin, we will discuss when you might want to use these (and other) techniques, and how they will benefit you. You will leave as a spinner who is on your way to taking total control of your wheel!



Painting with wool! Learn the basics of 2D needle felting while creating your own original landscape. We will be making 6x6" mini landscapes using a variety of wool types, silk, nepps, and other embellishments. Bring a couple of photos for inspiration. You will be amazed at the results!

### **(S1) Spinning Skills 201**

Mary Berry

**Level: Advanced Beginner**  
**Must have some spinning experience**

#### **Supply List:**

- Spinning wheel
- Multiple bobbins
- Threading hook
- Other accessories that came with the wheel

#### **Materials Fee:**

- \$10 to cover a variety of spinning fiber prepared in a variety of ways

### **(S2) Needle Felt Landscape**

Marti Swanson

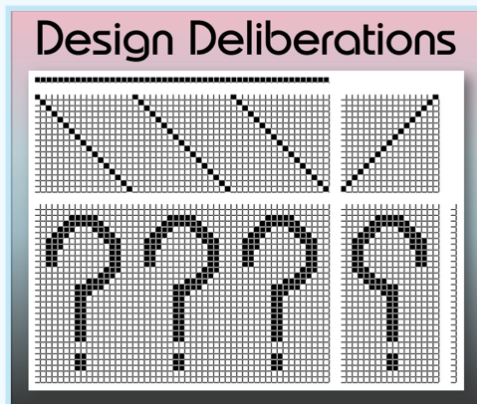
**Level: All**

#### **Supply List:**

None

#### **Materials Fee:**

\$25



### (S3) Design Deliberations and a Design Journey

[Lynn Smetko](#)

*Level: While there is something for everyone here, those with medium to advanced weaving experience will get the most from the presentation.*

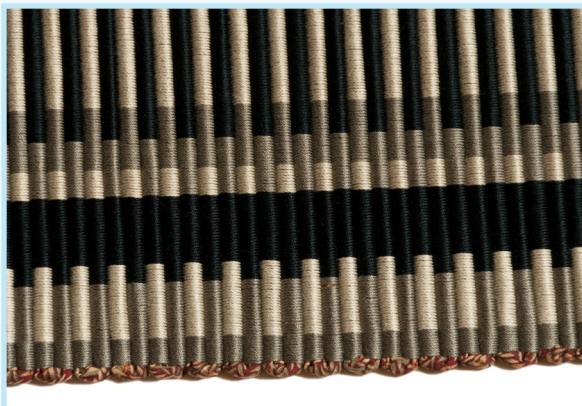
Designing can be hard work! Do you have trouble deciding what or how to design for weaving? Are there too many choices or not enough? Are you stuck in a rut with your designs? Sometimes the best ideas come from considering the work of others. This workshop explores different approaches to weave design and looks at inspiring examples. Then, you will follow one of my design journeys which will take you through the many deliberations inherent in the design process, from inspiration through evaluation.

#### Supply List:

Note-taking materials

#### Materials Fee:

None. Outline will be made available to those taking the class for downloading and printing.



### (S4) Designing and Weaving Rep in Bengaline Fashion

[Deborah Harrison](#)

*Level: All*

Learn to design and weave warp-faced fabrics and rugs that are threaded on a straight draw and woven with only one weft. This method is easier than weaving traditional rep that is threaded in blocks and woven with both thick and thin wefts. The design potential is limitless and allows for spots of pure color. Designing this type of rep is well suited to anyone who enjoys designing or working with stripes and/or color.

#### Supply List:

Note-taking materials

#### Materials Fee:

\$10 for a notebook with handouts

Transparencies are fun to weave and present a wealth of opportunities for expression and design. A close relative of the tapestry, transparency is distinguished by its contrast between opaque areas of pattern inlay and the sheer background cloth. Transparencies can be stand alone art pieces, or they can be functional items such as window coverings, table linens, and wearables. This seminar will cover the basics of choosing yarn, determining sett, weaving techniques and tips, creating shapes, and finishing. The format will be lecture with demos by instructor.



Students will complete a beaded, spherical Christmas ornament, using basic netting structure. No experience is necessary. All materials will be provided. Students will learn the basic technique of netting, a simple peyote stitch, and various options for individualizing their work. Samples will be provided. Using size 6 beads will make it possible to complete the project during the class. This is an easy and fun process.

### **(S5) The Basics of Transparency Weaving**

[Laura Viada](#)

**Level: All**

#### **Supply List:**

Note-taking materials

#### **Materials Fee:**

\$5 for handout

### **(S6) Beaded Christmas Ornament**

[Carol Moseley](#)

**Level: All**

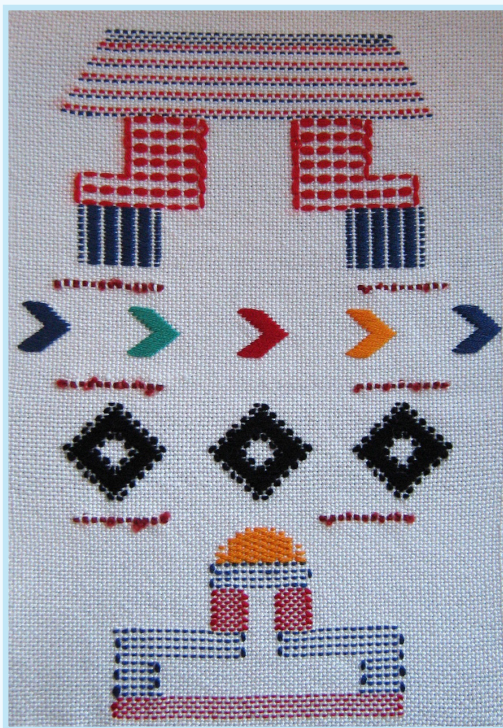
#### **Supply List:**

Note-taking materials

#### **Materials Fee:**

\$20 to cover a blank sphere, all beads, needles and threads, and copies of instructions





On-loom manipulation of warp and weft using tapestry needles, crochet hooks, pick-up sticks, small shuttles and your fingers can produce a wide variety of functional and decorative effects for handwovens. Learn and practice hemstitching variations, inlay, leno, and other warp wrapping and binding techniques. Bring a rigid heddle or shaft loom threaded for a narrow, plain weave warp, and spend the day creating a sampler of finishes and embellishments to inspire future weaving projects. Diagrams and written instructions will be provided.

## (M1) Stitching, Twisting, Wrapping: On-Loom Embellishments

Karen Donde

*Level: All*

### Supply List:

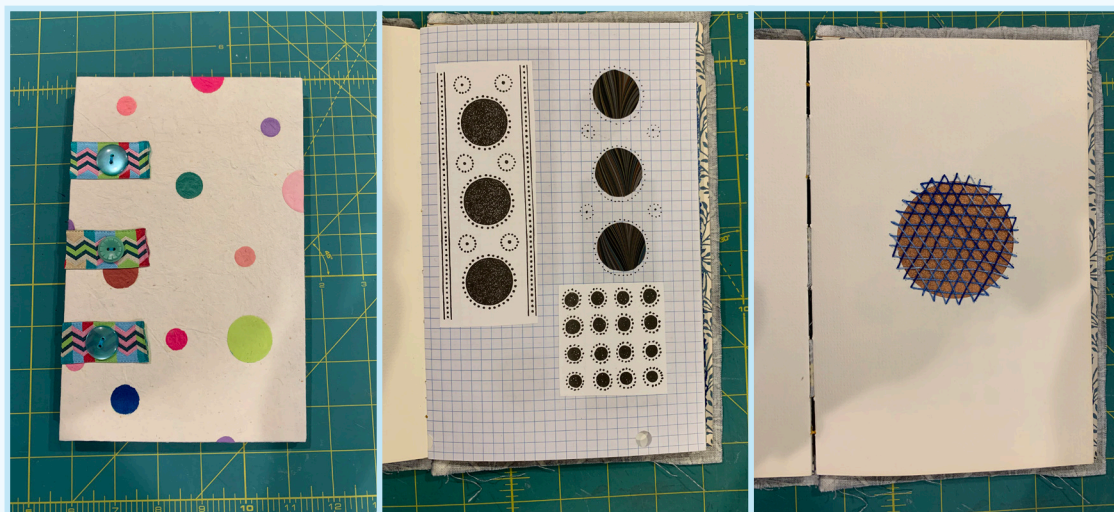
- Pre-warped 2-4 shaft or rigid heddle loom (plain weave), at least 6" wide (Details will be provided prior to workshop.)
- 3/2 cotton, white or neutral light color, about 250 yards max
- Large tapestry needle
- Crochet hook, size 2.5-3.5 mm
- 1 boat or stick shuttle with bobbin
- Bobbin winder (can be shared)
- 2 small sticks, netting or tatting shuttles, or knitting bobbins
- Pick up stick (10"-15" long)
- Small amounts (2 yards or less) of several yarns in a variety of colors and sizes (embroidery floss works well)
- Usual weaving gadgets & tools (scissors, small ruler or measuring tape, threading hooks, T-pins, warp weights, etc.)
- Tags and laundry markers (cut up Tyvek envelopes work well)
- Pen or pencil for note taking

### Materials Fee:

- None. Handouts will be provided digitally for printing prior to workshop.

**(M2) The Fiber Artist's Notebook**Lynn Williams*Level: All*

Do you collect bits of fabric, trims, buttons, and yarn? Do you have folders full of color swatches, patterns, and inspirational pictures? Create a custom book that lets you organize all these bits and pieces of information in a way that works for you. Participants will make a simple, long-stitch blank book that can be customized with ribbon and buttons. The pages will be assembled from assorted papers. These can be arranged according to the maker's preference. The second portion of the class will focus on ideas for using and creating content for the notebook. Class members are encouraged to bring materials from home to help make a truly personal book.

**Supply List:**

Material kits will be provided, but participants are encouraged to bring personal items to customize their books. In addition, participants will need to bring the following items:

- Glue stick
- Awl
- Bone folder (helpful, not mandatory)

- Fray check
- Materials for book contents (pictures, swatches, trims, thread, etc.)
- Ribbon and buttons for cover (I will include in kits, but students may want to bring their own.)

**Materials Fee:**

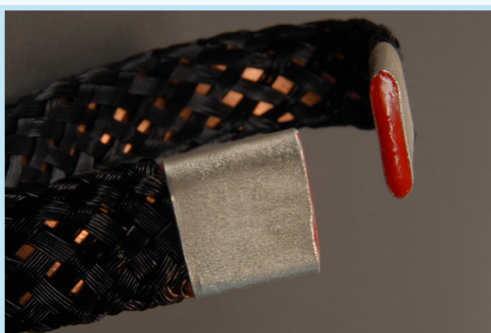
- \$10

**(M3) Wire, Wire, and More Wire on the Marudai or Disk**

[Giovanna Imperia](#)

**Level:** *This is not a class for beginners. Students must be comfortable braiding at least a variety of 8-strands braids on the Marudai or the Disk. Ideally, students have done some 16-strands braids. Knowledge of how to work with wire is not required.*

In this class, students will explore the design opportunities that hollow braids have to offer. We will use a 16-strands Naiki braid as our model. A variety of permanent and temporary cores will be used to create interesting and unusual forms. Wire will be used as the main braid material as it gives the ability to manipulate the braid and create stable shapes. We will cover how to make a wire warp and how to set up the warp on the Marudai or the Disk. We will cover tips and tricks to make the wire do what you are envisioning. During class we will explore the use of temporary cores as well as how to integrate permanent cores.

**Supply List:**

- Warping pegs to measure the wire
  - Inexpensive scissors
  - Some junk yarn to make temporary ties
  - Note-taking material
  - You are encouraged to bring your own interesting core materials.
- 
- Marudai with 16 tama
    - 70 gr or more
    - All the tama must have a leader.
    - Appropriate counterweight
    - Chopstick
    - S-hook
- OR**
- Disk with 16 EZBobs

**Materials Fee:**

- \$75, which includes handout, all the wire necessary for class (gauges 30 and 32), a selection of permanent core materials, and a selection of temporary core materials





## (M4) Using Photographs to Design for Tapestry

[Molly Elkind](#)

*Level: Basic Tapestry Skills*



Most of us carry a smartphone with us everywhere, and we have lots of photos that inspire us. But how can we turn those images into tapestries? In this class you'll discover how to distill the essence of a photo you love and to convey the mood or idea you have in mind. Make choices that ensure your weaving will be fun and successful and leave with at least one design cartoon for a tapestry, ready to weave.

Optional: bring a small loom and yarns for the photo you want to work with and begin weaving a sample.

### **Supply List:**

- 3-5 photos to potentially develop into a tapestry design
- Blank paper or sketchbook (at least 8.5 x 11")
- Pencils
- Sharpie
- Markers and/or color pencils
- Vellum or tracing paper
- Glue stick

- Scissors for paper
- Ruler
- Optional: if you are sure which photo you want to use, bring a small tapestry loom, warp and weft yarns, and your usual tapestry tools to begin a sample

### **Materials Fee:**

- \$3 for use of instructor's supplies



**(M5) Play Time**  
Nathalie Miebach**Level: All**

Play Time is about not overthinking, staying loose, and building something you have to finish in 6 hours. Part game, part challenge, the purpose of this workshop will be to quickly build a 2D woven collage using only materials at hand. Every student will start by building a series of plaited textures that will then be cut up and reconfigured into a new piece. Using materials at hand and those they brought, students will construct a finished, unexpected piece—sometimes alone, sometimes as a team. This workshop is less about teaching weaving skills and more about creating an environment in which weaving can be an attitude of play and adventure where color, shape, and texture can lead to an unexpected result.

**Supply List:**

- Self-healing cutting mat (no smaller than 18x24")
- Utility knife or X-Acto knife with extra blades
- Metal ruler at least 24" long
- Pencil
- Scissor
- Foam brush
- 8 oz. Modpodge Matte
- Craft clips (here is what I suggest: <https://www.amazon.com/Multicolor-Crafting-Crochet-Knitting-Quilting/dp/B071Z8Q1LC/>)

**Materials Fee:**

- None



## **(M6) Not Your Grandma's Dyepot!**

Kathrin Weber

*Level: All*

**Note: This class is held off-site at the Sugar Land Art Center,  
104 Industrial Blvd Q, Sugar Land, TX 77478.**

The goal for this dyeing workshop is to learn the basics of dyeing cellulose (plant based yarn): dyeing safely, traditional and non-traditional dye application, and the processes needed to set the dyes for color fastness. Students will learn fundamentals for dye application to produce one-of-a-kind, technically sound, and color-fast hand-dyed cotton yarn and fabric. We will discuss and explore a wide variety of ways to layout warps to be dyed, each layout giving a different result for what will turn into woven fabric. This is not a "recipe" class. Using 7 hues of Fiber Reactive MX dyes, students will begin to develop insight into the essence of color that allows them to blend, shade, and produce a full spectrum of color. Students will learn techniques for space-dyeing skeins and warps, for resist-dyeing yarn, and for setting up a basic dye kitchen. And beyond that, students will learn to dye with personal fearlessness and intention.

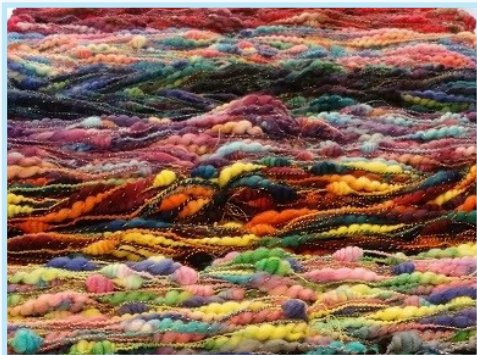
### **Supply List:**

- Students will bring several pre-scoured cellulose items to dye, such as warps, skeins, t-shirts, etc.
- Gloves
- Mask
- Measuring spoons and cups
- Bowls

- Quart size plastic deli or yogurt containers
- 1-2 gallon bucket
- (More details will be sent in a letter to students before class.)

### **Materials Fee:**

- \$35 for dye kit and mordant



## (S7) A Taste of Art Yarn

Mary Berry

*Level: Advanced Beginner*  
*Must be able to spin and ply*

This class will give you a taste of how to spin art yarns based upon a Thick and Thin technique. Remember your first yarn, how it was lumpy bumpy and had big fat parts and tiny thin parts with lots of character and texture? In this class you will learn how to spin that type of yarn deliberately and then we will look at ways to ply a thick and thin yarn to achieve various textures and effects.

### Supply List:

- Spinning wheel
- Multiple bobbins
- Threading hook and other accessories that came with the wheel

### Materials Fee:

- \$10 to cover a variety of spinning fiber prepared in a variety of ways



## (S8) Needle Felt Cacti

Marti Swanson

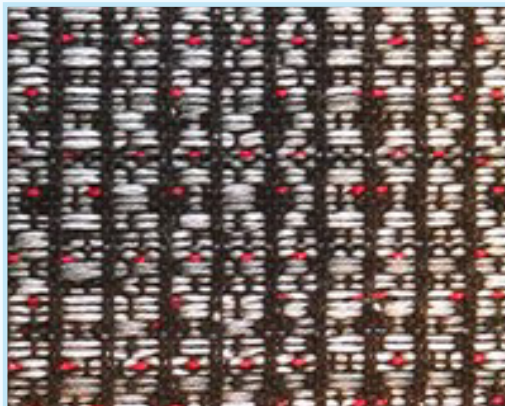
*Level: All*

These cute cacti are fun, easy to make and require no water! This is the ultimate foundation class in beginner needle felting. Learn the basics of sculpting with wool, creating core shapes, detail techniques, blending color, finishing and more. This foundations class is perfect for beginners as we make a cactus pad, barrel cactus, and 7-leaf rosette, each with its own mini terra-cotta pot and pebbles.

**Supply List:** None

**Materials Fee:** \$20



**(S9) Multiple Warp Design**Barbara Walker*Level: Intermediate to Advanced*

Why should you be restricted to only one warp? A second (or even third) warp can be used in many different ways to embellish cloth. From stripes to networked designs, from large scale patterns to tiny dots, this seminar will convince you that the extra time spent in warping is worth the effort. Discussion will include turned drafts, project planning, design considerations, and warping with two warps. Many examples will be available for viewing. Seminar is for intermediate to advanced weavers who have knowledge of many weave structures.

**Supply List:**

- Colored pencils
- Note-taking materials

**Materials Fee:**

- \$10 for handouts

1:00-4:00pm

**(S10) Spinning Mohair Neat & Artsy**Mary Berry

*Level: Advanced Beginner*  
*Must be able to spin and ply*

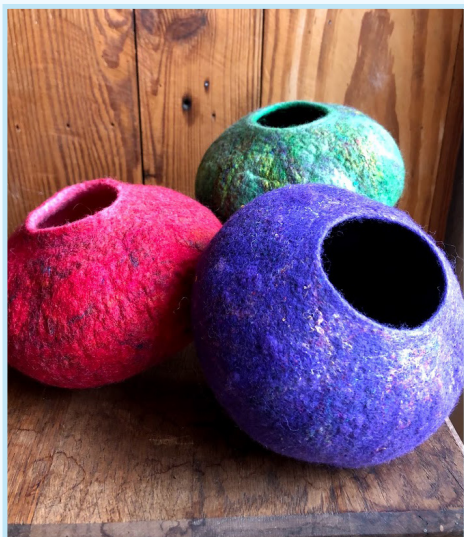
**Supply List:**

- Spinning wheel with all its accessories
- Lazy Kate
- Scissors
- If possible, choose a flyer with sliding hooks (not cuphooks). No WooLee Winders, please.
- Optional: If you have a set of 2-pitch combs, please bring them. Instructor will bring some to share.

**Materials Fee:**

- \$10 for fiber and yarns for plying

Texas is THE place for mohair, and it is fun, fun, fun to spin! Spinners sometimes shy away from mohair because it's just so different! No more! Fall in love with mohair by learning all it can become! We will discuss the properties of mohair, its strengths, and its suitability for various projects. You will learn to recognize the different grades of mohair and become familiar with the purposes for each of them. Then, we will play with everything from curls to commercial top, with combs, with clouds, and with turning mohair roving into glossy fine yarn and highly textured art yarns. This is your chance to discover the beauty of mohair!



## (S11) Wet Felt Vessel

Marti Swanson

*Level: All*

This seminar is an introduction to wet felting with a resist. Student will learn the basics of wet felting, layout of wool, embellishments, and more to create a unique piece of art. Wet felting is a physical process that involves the wetting and agitation of wool fibers to create a piece of fabric. Wet felting on a resist allows for making 3D sculptural pieces. It takes a bit of effort, but the results are always stunning!

### Supply List:

- An old bath towel
- An empty plastic bottle with screw cap

### Materials Fee:

- \$15



## (S12) Putting It All Together: Mixed Media and Collaborations

Barbara Walker

*Level: All*

Many of you enjoy a variety of fiber techniques in addition to weaving. This seminar will encourage you to go beyond your comfort zone by developing ways to combine one or more of the fiber techniques you do into one sensational piece. What can you learn from other techniques and media? How can disparate techniques work together? Then we will discuss ways to approach the rewarding experience of collaborating with other artists, no matter the media and no matter whether artists live close to each other or a great distance apart. How does a collaborative piece evolve? How is the work divided? Exercises include developing ideas for a mixed media piece and brainstorming collaborative pieces with another person. This seminar is for those who do at least one other fiber technique in addition to weaving.

### Supply List:

- Note-taking materials
- Printouts of seminar handouts (emailed ahead of time)
- Colored pencils
- Graph paper

### Materials Fee:

- None

Your electric spinner can produce a wide variety of yarns, from the thinnest of thin to the chunkiest of chunky! All you have to know is HOW! In this class, we will take an in depth look at fiber, fiber preparation, spinning styles, the adjustments available on your eSpinner, and how you can combine all of that information to spin the yarn of your dreams. We will cover tips and tricks while we spin through a wide variety of fiber. What would you like to spin? Come learn how it can be done!

## (S13) Master Your Electric Spinner

Mary Berry

**Level: Advanced Beginner**  
*Must be able to spin and ply*

### Supply List:

- eSpinner and all the cords, bobbins, threader, and other supplies that came with it
- a Lazy Kate just in case we have time to ply

### Materials Fee:

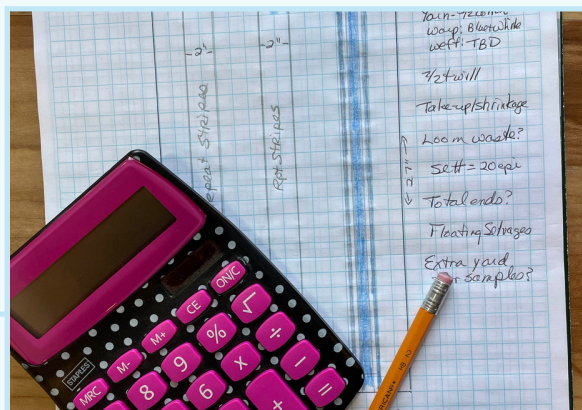
- \$10 to cover a wide variety of spinning fiber

## (S13) Making the Numbers Work In Weave Design

Karen Donde

**Level: Novice to Advanced Beginner**

Many times weaving drafts don't exactly match the dimensions and setts you've selected for project designs. Other times positioning structural patterns in warp and/or weft stripes the way you see them in your head can be a struggle. The road from design to weaving draft to finished product is seldom straight, frequently throwing you unexpected curves and U-turns. This seminar will explain/review the planning, arithmetic, and drafting techniques needed to solve several common weave-drafting puzzles. Bonus exercises demonstrate the power of mathematical proportion theories to create successful designs.



### Supply List:

- Graph paper & notepad
- Pen, pencil and eraser
- A few colored pencils
- Calculator
- Laptop with weaving software (optional)

### Materials Fee:

- None. Handouts will be provided digitally for printing before class.





## **(S15) Sampling: Your Tapestry Superpower**

### Molly Elkind

*Level: Basic tapestry skills*

We all know we're supposed to sample, but when you're excited to start weaving it can feel like sampling just slows you down. View slides and examine real-life examples to discover how sampling can save you hours of tedious un-weaving and make you a happier, better weaver. Analyze tapestry designs and cartoons to determine what type of sampling to do and at what stage in the process. Who knows? Your sample might even be worth framing! No need for a loom—we will focus on pencil-and-paper studies.

#### **Supply List:**

- 1-3 photos or sketches or collages to potentially develop into a tapestry design
- Blank paper or sketchbook (at least 8.5x11")
- Pencils
- Sharpie
- Markers and/or colored pencils
- Vellum or tracing paper

#### **Materials Fee:**

- \$3 for use of instructor's supplies

## **(S16) Designing for Transparency Weaving**

### Laura Viada

*Level: All*

#### **Supply List:**

Note-taking materials

#### **Materials Fee:**

\$5 for handout

Transparencies are fun to weave, and they present a wealth of opportunities for expression and design. A close relative of the tapestry, transparency is distinguished by its contrast between opaque areas of pattern inlay and the sheer background cloth. Transparencies can be stand alone art pieces, or they can be functional items such as window coverings, room dividers, table linens, and wearables. This seminar will cover how to create a successful transparency design. We will cover materials, design sources and methods, and considerations such as finishing, use, and presentation.

## **(S17) Social Media Marketing for Fiber Artists**

[Jessica Wilson](#)

***Level: Students must be familiar with social media and have Instagram, Facebook, and Pinterest accounts. They don't need to be actively posting to these accounts but the accounts do need to be created before the class starts.***

This is an introductory class to social media marketing for fiber artists who are interested in sharing their work with a larger audience.

This will be especially helpful for weavers who sell and market their work. In the class, we will cover Instagram, Facebook, and (time permitting) Pinterest as marketing tools for fiber artists. Topics covered include best practices, what makes a good photo for social media, how to determine your audience, how to write content that connects with your audience, how to find your niche, and how to grow your following and digital community. Instructor will provide resources for further self-study in social media marketing.

### **Supply List:**

- Pen or pencil
- Instructor recommends a smartphone capable of connecting to social media sites so students can follow along, but that is not necessary if they would prefer to take the class and then practice their new skills at home

### **Materials Fee:**

- \$25 includes bound houndouts with copy of presentation, worksheets, and additional pages for note-taking

# **Instructor Bios**

pp. 32-38





## Instructor Bios



**Mary Berry**

Mary Berry owns Fancy Fibers, both a store and artist studio in north Texas, where she teaches spinning, weaving, dyeing, and rug hooking and sells all the tools, supplies, and equipment that one might want for those arts. She fell in love with weaving in the early 90s when she found herself bored with knitting and decided to try something new. She gained her vast first-hand knowledge about fiber from the sheep, goats, and alpacas she has raised on the Fancy Fibers farm. She has written multiple articles and projects for Ply Magazine and Handwoven, and she teaches at fiber festivals nationwide. Her primary goal is to entangle everyone she meets in the web of fiber arts!

**Conference Classes**    [\(S1\) Spinning Skills 201](#)  
[\(S7\) A Taste of Art Yarn](#)  
[\(S10\) Spinning Mohair Neat & Artsy](#)  
[\(S13\) Master Your Electric Spinner](#)



**Karen Donde**

Fashion Show Juror

Karen Donde weaves garments, fashion accessories and home textiles for sale and teaches beginning-advanced weaving classes and assorted workshops for guilds and conferences. Teaching credits include HGA's Convergence 2012, 2014, 2016, and 2020; Southeast Fiber Forum; the Mid-Atlantic Fiber Association's Workshop Weekend; Midwest Weavers Conference; Intermountain Weavers Guild Conference; and Florida Tropical Weavers Conference. In Asheville, NC, she has taught at Sutherland Handweaving Studio, Friends & Fiberworks, and Local Cloth.

Karen is a juried member of the Southern Highland Craft Guild and graduated in May 2013 from Haywood Community College's Professional Crafts-Fiber program. An experienced and award-winning writer with a bachelor of journalism degree from the University of Missouri, Donde now writes for and about weavers. She is a contributor to Handwoven magazine and other industry publications.

**Pre-Conference Workshop**    [\(W4\) Houndstooth to Pinwheel: Exploring Color-and-Weave Effects](#)

**Conference Classes**    [\(M1\) Stitching, Twisting, Wrapping: On-Loom Embellishments](#)  
[\(S14\) Making the Numbers Work in Weave Design](#)

## Instructor Bios



**Molly Elkind**

Molly Elkind's tapestry work was exhibited in a solo show in 2018 in Atlanta, just before she relocated to New Mexico. She has focused on weaving for 13 years, but Molly is also fluent in papermaking, mixed media collage, and embroidery. Molly earned an M.A. in Studio Art from the Hite Art Institute at the University of Louisville in 2002. Exhibition highlights include a solo show at Mercer University in Atlanta (2009) and numerous juried and invitational shows nationwide. Molly has been published in a number of fiber art-related publications, and her work is in several private collections. Molly recently served a three-year term on the board of the American Tapestry Alliance as the Director of Volunteers. Besides making art, Molly is passionate about teaching it, with a particular focus on design principles and processes. She is based in Santa Fe, New Mexico, and teaches both online and nationwide for guilds and conferences.

**Pre-Conference  
Workshop**

[\(W3\) Collage to Cartoon: Designing for Tapestry](#)

**Conference Class**

[\(M4\) Using Photographs to Design for Tapestry](#)  
[\(S15\) Sampling: Your Tapestry Superpower](#)



**Deborah Harrison**

Deborah Harrison took her first on-loom weaving class at the Southwest School of Art in San Antonio in 1986, and she has since crafted a personal study path with schools and teachers across the country. She has over thirty-five years of experience teaching students of various ages, exhibiting her weaving, and publishing instructions for newer weavers. Her unique rugs demonstrate extensive understanding of warp-faced weaves and color relationships.

**Conference Class**

[\(S4\) Designing and Weaving Rep in Bengaline Fashion](#)

## Instructor Bios



**Giovanna Imperia**

Giovanna is the author of “Kumihimo Wire Jewelry” and has written many articles on braiding and weaving. Her work has been shown in many juried and invitational national and international exhibits. Selected work has also been reproduced in textile and jewelry books and can be found in private and museum collections. Giovanna’s work focuses on the exploration of tactile and organic nature of fiber while pushing the boundaries of the expected definition of body adornment and 3D objects. This is accomplished by actively involving the user through the concept of transformation—the idea of actively engaging the user with shaping and transforming the art piece.

**Conference Class**     [\(M3\) Wire, Wire and More Wire on the Marudai or Disk](#)



**Nathalie Miebach**  
Keynote Speaker

Nathalie Miebach explores the intersection of art and science by translating scientific data related to meteorology, ecology and oceanography into woven sculptures and musical scores/performances. Her main method of data translation is that of basket weaving, which functions as a simple, tactile grid through which to interpret data into 3D space. Central to this work is her desire to explore the role visual and musical aesthetics play in the translation and understanding of complex scientific systems, such as weather.

Miebach is the recipient of numerous awards and residencies, including a Pollock-Krasner Award, Virginia A. Groot Foundation Award, TED Global Fellowship, and two Massachusetts Cultural Council Fellowships. She did her undergraduate studies in Chinese and Political Science at Oberlin College. She received an MFA in Sculpture and an MS in Art Education from Massachusetts College of Art. Her work has been shown in the US, Canada, Europe, and Australia and has been reviewed by publications spanning fine arts, design, and technology. She lives in Boston.

**Pre-Conference Workshop**     [\(W2\) Weaving the Weather](#)

**Conference Class**     [\(M5\) Play Time](#)



## Instructor Bios



**Carol Mosely**

I have been interested in fiber related activities since my girlhood playing dress-up. I hold a BFA in Art Ed. from U.T. Austin, and an MFA in Textile Design from Texas Woman's University. My areas of interest for the last forty years have been knitting, weaving, crochet, needlepoint, and beading, along with a few other interests. I have had work exhibited at Convergence seven times and hope to improve on that score. My beadwork earned Best of Show in Victoria's Fabric of Our Culture. I share my home with several animals who tolerate me nicely.

**Conference Class**     [\(S6\) Beaded Christmas Ornament](#)



**Lynn Smetko**

Lynn Smetko, a weaver of 25 years, enjoys the design phase of weaving the most. She combines a fascination with weaving, technology, and art when designing for her 40-shaft computer-assisted loom. Photo-editing and weaving software are used to create weave plans that not only define fabric, but an entire piece. Lynn is a past president of Complex Weavers, past editor of the *CW Journal*, past president of the Fort Worth Weavers Guild, and she also belongs to Cross Country Weavers, Contemporary Handweavers of Texas, Dallas Handweavers and Spinners Guild, and HGA. Her articles have appeared in the *CW Journal*, *Weavers*, and *Eight Shafts: Beyond the Beginning* (*Personal Approaches to Design*).

**Conference Class**     [\(S3\) Design Deliberations and a Design Journey](#)

## Instructor Bios



**Marti Swanson**

Marti Swanson is an artisan who has worked in a variety of media. Marti's discovery of felting and fiber arts brings together a melding of passions from sculpting, playing with color, and the tactile art of creating. She has always been curious and finds the path of learning and experimenting to be a continual source of creative inspiration. Marti's approach to teaching is to explore and to discover while having fun. The reward is seeing the excitement in students as they challenge themselves and succeed. For Marti, "Working with something so organic as wool, whether wet felting or needle felting, there is something just magical when it all takes form and little joy bubbles erupt!"

**Conference Classes**   [\(S2\) Needle Felt Landscape](#)  
[\(S8\) Needle Felt Cacti](#)  
[\(S11\) Wet Felt Vessel](#)



**Laura Viada**

Using linen, silk, cotton, and metallic threads as her "paints," Laura Viada creates visually complex works using the simple elements of geometric form and the interaction of color. Laura employs many different weaving techniques, but her "go to" favorites are diversified plain weave and transparency. She has taught both topics widely over the last 15 years, including three Convergences and numerous regional conferences. Laura grew up in Houston, Texas. While taking a pause from a demanding career in law, she learned to weave, fell in love with the world of fiber and never looked back. For the past 25 years, Laura has been an active member of Texas's fiber art community. She is a past president of both Contemporary Handweavers of Houston and Contemporary Handweavers of Texas. Laura spent 9 months in 2008 as an Artist-in-Residence at the Houston Center for Contemporary Craft and served on the Center's Artist-in-Residence Selection Panel from 2013 to 2015. She is currently represented by Archway Gallery in Houston, Texas.

**Conference Classes**   [\(S5\) The Basics of Transparency Weaving](#)  
[\(S16\) Designing for Transparency Weaving](#)

## Instructor Bios



**Barbara Walker**  
Members' Exhibit  
Juror

An avid ply-splitter, weaver, and braider, Barbara J. Walker loves all sorts of interlacements as well as bringing them together in mixed media creations. She is a juried member of Northwest Designer Craftsmen, holds HGA's Master Certificate of Excellence in Handweaving, and her award winning work has been exhibited internationally. Ply-splitters and weavers throughout the USA, UK, Canada, and Japan have enjoyed Barbara's engaging and innovative workshops. She is the author of *Supplementary Warp Patterning: Turned Drafts, Embellishments & Motifs* (2016), *Ply-Splitting from Drawdowns: Interpreting Weave Structures in Ply-Split Braiding* (2012), and numerous articles in major fiber publications.

**Pre-Conference  
Workshop**

[\(W5\) Advanced Ply-Splitting: Interpreting Weaving Techniques](#)

**Conference Classes**

[\(S9\) Multiple Warp Design](#)  
[\(S12\) Putting it All Together: Mixed Media and Collaborations](#)



**Kathrin Weber**

Kathrin Weber has been a full-time studio fiber artist since 1980. Her work revolves around dyeing, weaving and teaching. She has a fearless enjoyment in using hand-dyed color in her teaching, shop sales, and weaving. She enthusiastically encourages students to dive into color. No matter what her classes are officially titled, they are ultimately about color, technique and weaving good fabric. Kathrin is a member of Southern Highland Handcraft Guild. She has a strong belief in encouraging technical proficiency and personal design. She served 6 years on the Standards Committee for Southern Highland Guild and as the chair of Standards for Piedmont Crafts Guild. Kathrin is currently serving as a member of PCI Standards Committee. She teaches at Penland, Arrowmont, John C. Campbell Folk School, Peters Valley, Appalachian Crafts School, Fiber Guilds, and Fiber Conferences across the country.

**Pre-Conference  
Workshop**

[\(W1\) Focus on the Warp: Controlling Creative Chaos](#)

**Conference Class**

[\(M6\) Not Your Grandma's Dyepot!](#)



## Instructor Bios



**Lynn Williams**

Spinning Juror

My love affair with fiber began many years ago when I learned to sew. I have always been interested in working with my hands and creating things. Over time, this interest has led me to explore hand weaving, hand spinning, dyeing, and surface design. In the past, I have focused primarily on wearable, functional items. More recently I have created work using silk fusion. I have used this versatile material to create textile mosaics, embroideries, and prints, which are inspired by my drawings and historical photographs. The other focus of my current work is bookbinding. I enjoy using both folded paper techniques as well as more traditional sewn bindings.

**Conference Class**     [\(M2\) The Fiber Artist's Notebook](#)



**Jessica Wilson**

Jessica Wilson is a Houston fiber artist who is passionate about sharing her love of weaving with others. She loves being part of the weaving community and supporting and encouraging other weavers. She has recently started a line of weaving tees, mugs, and accessories under the brand *Wear & Woven*. You can find more of her weaving on her weaving account @jessica\_weaves and more of her weaving accessories at @wearandwoven.

**Conference Class**     [\(S17\) Social Media Marketing for Fiber Artists](#)

# **Exhibit, Fashion Show, Sale and Challenge Info**

pp. 40-45



*All entry forms will be available online when  
registration begins at 10:00am February 1, 2023.*



# Members' Exhibit and Fashion Show

*The Members' Exhibit and Fashion Show are important elements of the CHT Conference. All CHT members are invited to participate in one or both of the events. Acceptable techniques include weaving, braiding, ply-split techniques, basketry, felting, and spinning.*

## Categories

### **Members' Exhibit**

- Functional
- Art Concept
- Spinning

### **Fashion Show**

- Garments
- Accessories

## Awards

### **Members' Exhibit**

- Functional: 1st, 2nd, 3rd
- Art Concept: 1st, 2nd, 3rd
- Spinning: 1st, 2nd, 3rd
- Best of Members' Exhibit
- Judge's Choice

### **Fashion Show**

- Garments: 1st, 2nd, 3rd
- Accessories: 1st, 2nd, 3rd
- Best of Fashion Show
- Judge's Choice

### **All Entries**

*The following awards will be chosen from ALL of the entries in both the Members' Exhibit and Fashion Show*

- First Time Exhibitor
- Best of Show
- Best Conference Theme
- Member's Choice

## Eligibility

- Any current member of CHT may enter.
- Entrants need not attend the Conference.
- Each item must have been completed since the 2021 CHT Biennial Conference.
- Workshop projects or samples, kits, or pieces executed under supervision will not be accepted.
- Items must be created by the entrant. If an entry is the product of two or more artists, the Entry Form must list all collaborators and their contributions.
- The category of entry must represent the work of the entrant, e.g., hand-spun category items must have been spun by the person making the entry.

## Physical Requirements

- Entries should be of a size and weight that can be safely handled by two women.
- Entries must be prepared for installation: any casings, loops or hooks should be attached and rods for hanging must be included with the entry when it is mailed or delivered. If you have a special hanging device for your entry, please include it with the entry.
- Items that are not properly prepared for hanging will be displayed at the discretion of the Members' Exhibit Chairs.
- Please do not attach personal labels to your work.
- Insurance is your responsibility. Extreme care will be taken during storage, transportation, and handling of entries. CHT is not responsible for any damage or loss. We will take every precaution to handle and display items with love and care.



## How to Enter

### Process

- Entry forms and fees must be submitted electronically via [weavetexas.org](http://weavetexas.org) **no later than April 15, 2023.**
- Please include a creator's statement on the entry form, up to 250 words, which will be included on the exhibit label. This may include technical information, your inspiration, or backstory.

### Entry Fees

- All entries are \$10 per entry.
- Members may enter up to three items in **both** the Members Exhibit and Fashion Show (6 maximum entries).
- Entry fees must be paid online via [weavetexas.org](http://weavetexas.org).

*Per CHT By-Laws, Life Members are not required to pay entry fees.*

### Delivery

- Items may be mailed or delivered after May 1, 2023.
- **Entries must be received by May 22, 2023.**
- **ALL** entries for the Fashion Show and Members Exhibit are to be sent to Tracy Kaestner. Address can be found during the entry process at [weavetexas.org](http://weavetexas.org).
- Please contact Tracy if you have any special needs regarding your entries' delivery @ [tkweaver1@gmail.com](mailto:tkweaver1@gmail.com).

- 
- The entrant's cell phone number will be used for anonymous identification of items during judging and for pick-up after the Conference. If you have someone designated to pick up your item, they must provide your cell phone number for identification.
  - If you wish to exhibit your item but do not want it to be judged, you may indicate this on your entry form. Items not judged will be eligible only for the Members Choice award.
  - The number of awards given in each category will be at the discretion of the judge. Comments from the judge will be given to the entrant.
  - Judging criteria will be up the judges, but in the past have included creativity, overall design, craftsmanship, finishing, and suitability for item's intended purpose.
  - Items will **not** be released before the close of classes on Sunday. Items will **not** be returned by mail.
- 

Christine Miller, Members' Exhibit Chair  
Tracy Kaestner, Fashion Show Chair

[chris.keithmiller@gmail.com](mailto:chris.keithmiller@gmail.com)  
[tkweaver1@gmail.com](mailto:tkweaver1@gmail.com)

# Member Sale

The CHT Member Sale is an opportunity prepared by and for CHT members for the purpose of promoting the fiber crafts that CHT represents. It is intended to be a unique, exclusive venue for those specific crafts. In keeping with this purpose, the CHT Member Sale is open only to CHT members, and only to items which conform to the standards set forth in these rules.

## Categories

Only items in the following categories will be accepted—no exceptions:

- **Handwoven**, interlaced items, including basketry, wire weaving, and braiding
- **Handspun**, includes knitted and crocheted items
- **Hand-dyed items**, including yarn & yardage
- **Handmade Felt**, includes needle felted items
- **Fulled Items**, includes knitted and crocheted items
- **Handmade Silk Fusion**
- **Handmade Paper**
- **Bead Weaving**, includes items woven on bead looms or using off-loom bead weaving techniques, such as brick stitch, peyote stitch, right-angle weave, ndebele, herringbone, netting, and the like. Strung beads are not acceptable unless they are sold as part of a set that includes at least one item in an acceptable category. Sets must be priced and sold as one unit.
- **Handmade equipment or tools** for any of the above categories. Notions, such as buttons and zippers are not acceptable.
- **Cards, stationery, books, bookmarks** are acceptable only if they include materials within one of the above categories. Photographic reproductions are not acceptable.



- Each of the above categories includes items made from or incorporating materials within that category. For example, the “Handspun” category includes both handspun yarn and items made using handspun yarn.
- Knitted and crocheted items are not acceptable unless fulled or made with handspun or hand-dyed yarn.



**All work within that category must be the submitting member’s own work.**

For example, if a member designates an item as “Handspun,” then the spinning must have been done by the submitting member. Collaborations are acceptable as long as they satisfy this requirement.

## How to Enter

**Only well-crafted items made of high quality materials will be accepted.**

Participants are representing themselves, CHT, the general membership, and the represented crafts. It is CHT's intention to be welcoming to all members who wish to participate in the CHT Member Sale. However, the Sale Committee reserves the right to reject any items that do not conform to these standards and rules.

### Process

- The Sale Entry Form must be filled out online via [weavetexas.org](http://weavetexas.org).
- **The forms must be received by April 15, 2023.**
- You will be sent instructions for entering your inventory into Consign Pro for processing. **The deadline for data entry is May 1, 2023.**

### Entry Fees

- There is a \$32 entry fee per person.
- Additionally, CHT will receive a 20% commission on your total sales.
- You must be a CHT member for the current year to participate in the sale.
- Entry fees must be paid online via [weavetexas.org](http://weavetexas.org).

### Inventory, Tagging, Check-in, Set-up, Take-down, and Pick-up

- For more information on the sale process, please read [this PDF](#) (#6-11).

### Losses

CHT has organized procedures that are designed to minimize loss; however, CHT is a volunteer organization that relies on volunteer workers, and is not responsible for any lost or missing items. Please read the waiver at the bottom of the Sale Entry Form. Your signature is required on the paper form, if used, otherwise the submission of the online form signifies that you agree to the waiver.

---

Peg Friedrichs, Sale Co-Chair  
Pat Powell, Sale Co-Chair

[peggy\\_friedrichs@sbcglobal.net](mailto:peggy_friedrichs@sbcglobal.net)  
[patricia.powell@att.net](mailto:patricia.powell@att.net)



# Challenge Project: Members' Exchange

## Weather Pattern Napkins

Texas is the largest state in the continental United States—268,597 square miles! Its topography varies, and so does its climate! Texas has eight unique climatic zones, creating many types of weather throughout the state.

Looking at the weather, we see patterns. A weather pattern occurs when the weather stays the same for days or weeks at a time. Some common weather patterns include hot and dry weather, wet and rainy weather, and cold weather.

Weaving embraces patterns through the act of repetition. The smallest unit of a weave is known as pattern (or repeat), and is repeated to create the design in the fabric. The action of weaving is also a pattern: throw shuttle right, beat, throw shuttle left, beat, and so forth. As the fabric is built, the visual pattern appears.

### Design Guidelines

Use the weather as your guide. Design and weave a set of four napkins inspired by a weather event, occurrence, or pattern.

- What: Napkins, Set of 4
- Size: Cocktail to Dinner, Your choice
- Fiber: Your choice
- What will happen with it: You go home with as many sets as you enter
- **Bonus Challenge: Incorporate the color blue!**

The napkins will be displayed in the Vendor Hall  
Friday, June 2, 1:00pm to Saturday, June 3, 4:00pm.

### Where Function Meets Art

Weavers have been creating fabrics for millenia in many functional forms: clothing, linens, curtains, upholstery, and artistic expressions. The napkin was chosen as the format for this exchange for its ability to blend both worlds: function and art. These napkins can be highly functional, an artistic expression, or both. The square has echoed through art history through drawing, painting, design, and pattern: small enough to be framed and hung as art, functional enough to be used for its purpose. Approach this challenge with this crossover in mind. Whether you design your napkins to be fully functional or purely art, they will embody both worlds, **because weaving is art.**

# How to Participate

- Send an email of intent to George Christ; include your name, phone number, and email address.
- Use the guidelines outlined on the previous page to develop your design.
- Weave it!
- You **MUST** complete the online form at <https://weavetexas.org/members-exchange/> by **April 15, 2023**, to participate in the exchange.
- Fill out and attach the Entry Label below.
- Bring your napkins to the conference registration desk when you check in. Your napkins will be collected, stored in a one gallon ziploc bag with your printed form and number ID. You will be given a sticker with your number ID to keep and remember! You don't want to draw your own napkins!
- Deadline for turning in napkins for exchange is **Friday, June 2, 2023, at Noon**.
- The exchange will take place Saturday afternoon, June 3, at 4:30pm in the Vendor Hall. Napkins will be placed in a non-identifiable bag with the number ID, and participants will select a bag when their number is called.

Questions? Contact George at [georgechrist@tx.rr.com](mailto:georgechrist@tx.rr.com)

## Entry Label

### Challenge Project: Weather Pattern Napkins

Title \_\_\_\_\_

Name \_\_\_\_\_

Email \_\_\_\_\_

Phone \_\_\_\_\_

Fiber \_\_\_\_\_

Structure \_\_\_\_\_

Weather Inspiration \_\_\_\_\_

Description/Comment (up to 250 words) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



# **Vendors, Conference Team, and CHT Board**

pp. 47-49







# Vendors

*Click the name of each vendor to visit their websites.*



**[Chaos Fiber Co.](#)**

**[Conserving Threads](#)**

**[Euphoria Knits](#)**

**[Gothfarm Yarns](#)**

**[Handywoman Shop](#)**

**[Linda Ormand](#)**

**[Naps and Nites](#)**

**[Tejas Alpacas](#)**

**[Wanderlust Handwoven](#)**

**[Yarnorama](#)**



# Nothing but Blue Skies

## Conference Team

---

Award Ribbons:	<b>Cate Buchanan</b> (Dallas)
AV:	<b>Caitlyn Young</b> (Austin)
Chair:	<b>Molly Koehn</b> (Houston)
Door Prizes:	<b>Fern Handler</b> (Houston)
Facilities:	<b>Laura Viada</b> (Houston)
Fashion Show:	<b>Tracy Kaestner</b> (Houston)
Goodie Bags:	<b>Kathy Bone</b> (Houston)
Instructors & Workshops:	<b>Laura Viada</b> (Houston)
Instructor's Exhibit:	<b>Christine Miller</b> (Dallas)
Logo and Booklet Design:	<b>Molly Koehn</b> (Houston)
Members Sale:	<b>Peggy Friedrichs</b> (Houston) & <b>Pat Powell</b> (Houston)
Member's Exhibit:	<b>Christine Miller</b> (Dallas)
National Awards:	<b>Christine Miller</b> (Dallas)
Nametags:	<b>Carol Mosely</b> (Houston)
Raffle Baskets:	<b>Helen Dewolf</b> (Brazos)
Registration:	<b>Rebecca Shanks</b> (Dallas)
Social Media:	<b>Molly Koehn</b> (Houston) & <b>Darcy Fabre</b> (Marshall)
Table Decorations:	<b>Rebecca Shanks</b> (Dallas)
Vendor Hall:	<b>Darcy Fabre</b> (Marshall)
Volunteer Coordinator:	<b>Jeanette Wilson</b> (San Antonio)

---

**THANKS, TEAM!!!!**

# Contemporary Handweavers of Texas

## 2022-2023 Board

---

President:	<b>Helen Dewolf</b> (Brazos)
Vice President:	<b>Rebecca Shanks</b> (Dallas)
Treasurer:	<b>Diane Ferguson</b> (Houston)
Secretary:	<b>Liz Arthur</b> (Austin)
Past President:	<b>Christine Miller</b> (Dallas)
2023 Conference Chair:	<b>Molly Koehn</b> (Houston)
Member-at-Large -	
Membership:	<b>Nancy Summers</b> (San Antonio)
Member-at-Large -	
Art Camp:	<b>Rasa Silenas</b> (San Antonio)
Newsletter Editor:	<b>Deborah Harrison</b> (San Antonio)
Webmaster	<b>Laura Herriott</b> (Dallas)

---





**See you soon!**



[weavetexas.org/cht-conference-2023/](https://weavetexas.org/cht-conference-2023/)