



# PROGRAMS GUIDE 2024-2025

(August 1, 2024)

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HANDWEAVERS'  
GUILD OF  
CONNECTICUT

Mayan Backstrap Weaving  
from Daisy Nicholas

### WELCOME

Please join us for the coming year, filled with possibilities for growth as makers of unique cloth, review of the history of weaving here and around the world, and wonderful friendships. We will meet five times this year at the Congregational Church in South Glastonbury. The morning Open and Afternoon Programs will be available via Zoom for all State meetings. The details and links will be sent out prior to each State meeting. In addition, there will be two maxi workshops, in November and March. The November workshop will be via ZOOM.

#### Program Chairs

Elaine Dimpelfeld (2023-2024)

Andrea Adair (2024-2025 - Maxi workshops, Morning and Afternoon Programs)

Cathy Wilcox (2024-2025 - Mini workshops)

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### WORKSHOP REGISTRATION

**Open Programs** are held from 10-11:45 am at each state meeting. **Afternoon Programs** are given in the afternoon at state meetings and start around 1:15 pm. These lectures, given by guild members and local New England fiber artists or national fiber artists, are free and open to all members and guests.

Two to three **Mini Workshops** are held from 10-11:45 am at each state meeting. The fee for each workshop is \$15, and space is limited. **Maxi Workshops** are 2 to 3 days intensive courses in specific subjects and are usually held two or three times a year. Fees for these workshops vary.

Members can register for mini and maxi workshops in the Members Only section of the guild website. Payment for website registrations is via credit card. If a member prefers to pay by check, please contact the Registrar to discuss. Many of these workshops fill quickly so members are advised to register early to be guaranteed a spot. Members and nonmembers can register in person for mini workshops on the morning of the guild meeting (if there are still openings), 9:00 - 9:50 am. Payment for in person registration is cash or check only. If you have questions about registration, please email the registrar Steph Slattery at [registrar@handweaversguildofct.org](mailto:registrar@handweaversguildofct.org).

**Refund Policy:** There are no refunds for mini workshops. If 48 hour notice is given and space is available, members may move to a different mini workshop in the same guild year (September to May). Members may receive a refund for maxi workshop registrations (minus 5% processing fee) if the registrar is able to fill their spot from the waiting list; otherwise no refunds are given for maxi workshops.

## Programs Overview 2024-2025

### SEPTEMBER 21, 2024 STATE MEETING

Open: *Bringing Historical Weaving to Life*, Margaret Liljedahl

Mini #1: *Pockets and Buttonholes in Handwoven Fabrics*, Mary Ruth Shields

Mini #2: *Cane-Wrapped Stones*, Lois Matson

Mini #3: *Introduction to the Threading Draft*, Anne Graham

Mini #4: *Ratings*, Dorrie Hunt

Afternoon Program: *Textile Manufacturing in Connecticut - 18th Century to Present*, Mary Ruth Shields

### NOVEMBER 13-15, 2024 — MAXI WORKSHOP VIA ZOOM

WEAVING KROKBAGD, DEBBY GREENLAW

### NOVEMBER 16, 2024 — STATE MEETING

Open: *Margo Selby's Workshop: Five Days of Immersion into Color and Design*, Jill Staubitz

Mini #1: *Handmade Books to Showcase Fiber Arts*, Christine Wilkinson

Mini #2: *iWeavelt, an app to use at your loom*, Louise Gould

Mini #3: *Getting Started with Hand-manipulated lace*, Jennifer Rogers

Afternoon Program: *So, What is Krokbragd?*, Debby Greenlaw (Via ZOOM)

### JANUARY 18, 2025— STATE MEETING

Open: *Rug Weaving: What I've Learned Along the Way*, Stephanie Morton

Mini #1: *Carve, Print, Repeat: An Introduction to Block Printing*, Claudia Mathison

Mini #2: *Make a Mini Basket*, Elisa Kessler Caperole

Afternoon Program: *Harriet Hanson Robinson and the American Industrial Revolution*, Dr. Jamie Eves, Senior Curator, The Mill Museum, Willimantic, CT

### MARCH 13-14, 2025 — MAXI WORKSHOP

*Pattern Logic: The Magic of Ms + Os*, Suzi Ballenger

### MARCH 15, 2025 — STATE MEETING

Open: *My Trip to Uzbekistan: a country of craftspeople and culture*, Mary Roche

Mini #1: *Rep Weave: Books, Bags, and Boxes*, Lucienne Coifman

Mini #2: *Ask An Expert*, Lisa Green and Darcy Topper

Mini #3: *Mayan Backstrap Weaving*, Daisy Nicholas

Mini #4: *Spin Yourself a Warp*, Liz Borajkiewicz

Afternoon Program: *Renegade Treadlings*, Suzi Ballenger

### MAY 17, 2025 — STATE MEETING

Open: *upCycle, reCycle and rePurpose: Embracing Sustainable Practices in Your Studio*, Dawn Hettrich

Mini #1: *Bobbin Lace for Weavers and Knitters: Demonstration and Using Leftover Yarns*, Sumiko Tray

Mini #2: *Follow-up to Origami Top Workshop*, Sharon Northby

Mini #3: *Charting Figures in Boundweave on a 4-harness loom*, Rebecca Arkenberg

Mini #4: *Introduction to Tapestry Weaving and Tactile Collage: Make a mini wall hanging*, Jessie Mordine Young

Afternoon Program: *A Woven Year: Making Memory Tangible with materials in mind*, Jessie Mordine Young

NOVEMBER 13-15, 2024 VIA ZOOM

## WEAVING KROKBAGD

DEBBY GREENLAW



Krokbragd is a delightful Scandinavia weaving technique. In this workshop, we will explore the history, structure, and common motifs. Debby will share tips for color and yarn selection, selvage management, and finishing techniques. We will be weaving a krokbragd sampler. Participants should have basic weaving skills, including winding a warp and dressing a loom. Debby Greenlaw is the author of “Krokbragd: How to Design & Weave”, and “Krokbragd Patterns”.

Participants should bring a loom with a minimum of 3 shafts, or the ability to make three different sheds. Participants can use: a floor loom, table loom, or rigid heddle with two pick-up sticks, one pick-up stick and heddle rod, or two heddles. Shuttles, sley hook, scissors.

This workshop will be presented via Zoom, using the instructor’s Zoom account. Zoom links will be sent prior to the workshop. Students will attend from their own home; this workshop will not be at the church. Each day there will be two online sessions via Zoom, one each at 9 am and 1 pm. Each Zoom session will be 2 ½ to 3 hours.

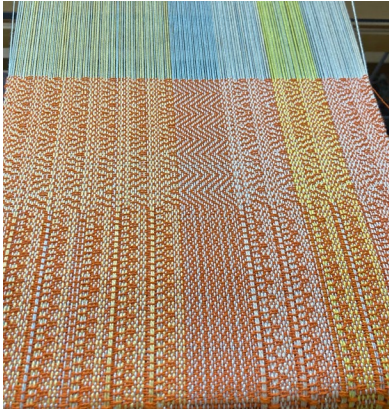
Materials fee: None. Participants will provide their own yarn. One month before the workshop and upon receiving a list of participants, a detailed equipment and materials list will be emailed to each participant.

Fee: \$250. Class size: 20

MARCH 13-14, 2025

*PATTERN LOGIC: THE MAGIC OF MS + OS*

SUZI BALLENG



Ms + Os is a traditional 2-block design on 4 shafts that depends on thread distortion. This gentle, undulating personality can be carefully developed and expanded into exceptional designs. We will study the traditional pattern blocks and explore new ways to use these characteristics to create outstanding responses to our warp and weft. Adding different yarns can also create delightful color and texture effects. With a fresh understanding of this structure, we will investigate a variety of treadlings on your threading to reveal a patterned system of repetition, rhythm, and logic far beyond 2-blocks on 4 shafts.

This is a fun, exploratory workshop that has many Aha! moments. Ms + Os is often shown as a monotonous linen weave. This workshop proves otherwise.

Participants need to bring: Pre-warped 4 shaft loom (instructions will be sent after enrollment), shuttles/bobbins of similar threads, weaving notions (including thread weights), pencil and paper for note taking.

Fee: \$225 + \$15 materials fee for color handouts, sewing and extra weft materials

Class size: 14

OPEN

BRINGING HISTORICAL WEAVING TO LIFE - MARGARET LIJEDAHL



While handweaving itself is undoubtedly a historical trade, the techniques and materials used in the craft have become steadily more modern. All it takes is a lucky run-in with an antique barn loom to remind the modern weaver of what was available to local practitioners a few centuries ago. Over the past several years, Margaret has descended down the rabbit hole of historical weaving techniques and has the privilege of working with several historical sites and museums across Connecticut and New York to get their barn looms singing again. In this talk, she will share a brief overview of her story, some insights into what makes barn looms so magical, and what the future can hold for the tradition of c.18th and 19th century weaving.

MINI #1:

*POCKETS AND BUTTONHOLES IN HANDWOVEN FABRICS*

MARY RUTH SHIELDS



Handcrafted buttonholes and pockets are possible in your handwovens, even with thick or slippery yarns. Learn how to place and sew two styles of buttonholes and three styles of pockets that will look professional every time. This is a demo style class with handouts provided.

Materials fee: none Class size: 14

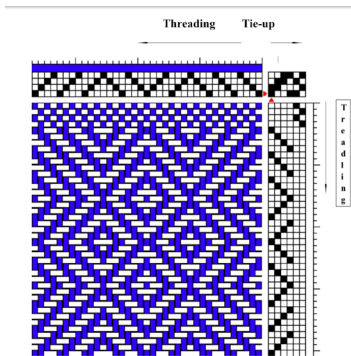
MINI #2:  
*CANE-WRAPPED STONES*  
LOIS MATSON



Learn the simple craft of wrapping smooth stones with cane or leather using a Japanese basket-like technique to create gifts for healing, mediation, or just adorn your space with a natural element from nature. Stones and supplies will be provided. However you are welcome to bring a special stone or embellishments (button, shells, sticks, etc.) of your own.

Materials fee: \$5 Class size: 8

MINI #3:  
*INTRODUCTION TO THE THREADING DRAFT*  
ANNE GRAHAM



We'll cover the basics of weaving drafts: threading, tie-up, and treadling, and the different forms drafts take. Also how you can do a heddle count, and what to do with those pesky brackets. We'll end by looking at actual drafts from HWN, Marguerite Porter Davison, and other sources, examining how their presentation of the essential components may fool us.

Participants should bring: pencil, calculator (on phone is fine)

Materials fee: \$4 Class size: 12

MINI #4:  
*RATINGS*  
DORRIE HUNT

Ratings is a program offered by the Guild to help members expand their weaving knowledge and skills. We invite everyone interested in finding out more about Ratings to attend this mini workshop. Ratings follow a sequence of requirements. All weavers start with the Apprentice level, and can then move onto Journeyman and finally may decide to challenge themselves with the Master Weaver level. In this mini we will discuss how to get started, explain all the requirements for each level and talk about the support available to help you on your way. Bring your questions.

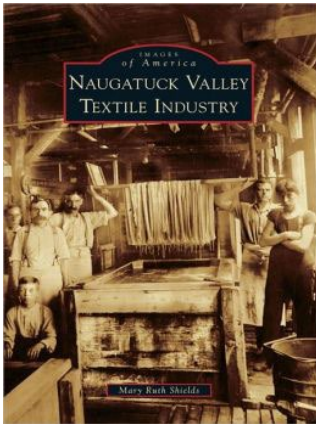
Materials fee: none Class size: 16



AFTERNOON PROGRAM

*TEXTILE MANUFACTURING IN CONNECTICUT - 18TH CENTURY TO PRESENT*

MARY RUTH SHIELDS



Connecticut has a deep and varied history in textile manufacturing throughout the entire state. Many buildings hiding in plain sight once housed textile and apparel related businesses. Important manufacturing milestones occurred in your own community! Our shared textile story is intertwined with historic individuals such as George Washington and events such as the Civil War. Do you know where textiles are still being manufactured in CT? Find out the secret and not so secret history of textile manufacturing in the land of Yankee Ingenuity!



OPEN

**MARGO SELBY'S WORKSHOP: FIVE DAYS OF IMMERSION INTO COLOR AND DESIGN : JILL STAUBITZ**



Jill was fortunate to take a weaving workshop with Margo Selby in Whitstable, England this past May. Margo's five-day workshop is designed for complete beginners to advanced weavers who want to look at their work with a fresh approach to color and texture, as well as learning new techniques. Jill will have samples to share with you from her experience, as well as photos of what the workshop weavers produced during their five days together in Whitstable. Join Jill for a peek into Margo's studio and the many things that Jill learned and observed during this workshop.

**MINI #1:**

**HANDMADE BOOKS TO SHOWCASE FIBER ARTS  
CHRISTINE WILKINSON**



In this workshop, students will create an accordion book, including covers and pages for mounting their own weaving/knitting/dyeing etc.. Each set of pages will also include space for a description of your original fiber work, including technique, pattern, fiber, date, and other important information. We will also discuss other book structures that can be used by fiber artists.

Participants should bring:

- 4-8 samples of original weaving, knitting, etc., cut to 4 ½ by 5 ½ inches
- Scissors for both paper and fabric
- Ruler, 2H pencil with eraser or pen
- Decorative paper for covers cut to 6 ¾ by 7 ¾ inches

Bone folder (a book arts tool) or expired credit card for scoring and folding paper

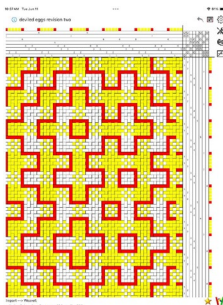
Details about materials will be sent to students after registration

Materials Fee: \$20 (for paper for pages, cover boards, glues, additional materials and handouts)

Class Size: 12

**MINI #2:**

**IWEAVEIT, AN APP TO USE AT YOUR LOOM  
LOUISE GOULD**



This mini-workshop will show you how to make effective use of the app iWeaveIt on your iPad and/or iPhone. We will cover entering a simple draft including entering warp, treadling and tie-up. We will talk about tools for copy and pasting, inverting and reversing threadings or treadlings. We will talk about tools for turning a draft and adding tabby.

However, the most important features of iWeaveIt are the tools for preparing to warp your loom and the actual threading and treadling at the loom. If you have a long repeat of treadlings with multiple color changes (true in the warp too), iWeaveIt will follow your draft with a tap of the screen. Best of all, if you are using other software that can produce wif files such as FiberWorks PCW, you can take advantage of the powerful design tools and then pass the file over to iWeaveIt at the loom.

Participants can bring their own devices with iWeaveIt installed to play along, or watch on the projected screen.

Materials Fee: \$2 for handouts Class Size: 20

Mini #3

*Getting Started with Hand-manipulated Lace*

JEN ROGERS



Some interesting laces are made by hand-manipulating the warp and the weft on the loom. In this mini workshop, the steps involved in making some of the most common types of these laces will be demonstrated, i.e. Leno, Brooks Bouquet, Danish Medallion, Spanish Lace. Participants will try out these laces for themselves. More advanced hand-manipulated laces may be introduced if there is time. The instructor will bring a loom for demonstrating, but students are encouraged to bring their own loom set up to weave plain weave to try the techniques demonstrated. The instructor will share her samples, and students are encouraged to bring examples of hand-manipulated laces they may have.

This class is especially for those who have had very limited or no experience weaving hand-manipulated lace. This type of weaving is a requirement for the Journeyman rating. The instructor would like to start up a study group for further exploration, so this class would be a good jumping off point. Anyone interested in exploring this topic can join the study group, however, and those with lots or experience are encouraged to join to share their insight.

This is intended to be a hands-on class for maximum learning. Participants should bring: A dressed rigid heddle or table loom pre-warped for plain weave with 72 ends of 10/2 linen or 8/4 cotton warp (whites preferable), same yarn wrapped onto a stick shuttle, a pick-up stick, small crochet hook, scissors, and notebook/pencil recommended.

Class participants will receive detailed instructions for dressing their looms for the class in advance, so please sign up early.

Materials Fee: \$15 for hand-outs and some extra weft thread. Class Size: 10

**AFTERNOON PROGRAM - VIA ZOOM**

*SO, WHAT IS KROKBRAGD?*

DEBBY GREENLAW

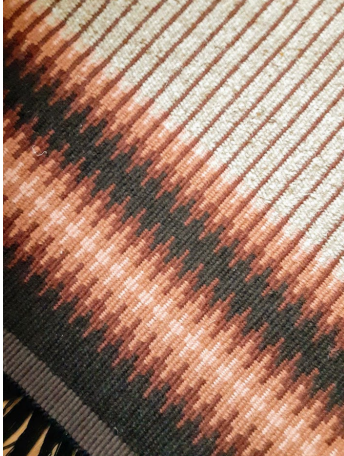


Krokbragd is a delightful Scandinavian weaving technique. In this presentation, Debby gives an overview of the origins, structure, examples, and tips for weaving Krokbragd. Debby Greenlaw is the author of "Krokbragd: How to Design & Weave" and "Krokbragd Patterns".

OPEN

*RUG WEAVING: WHAT I'VE LEARNED ALONG THE WAY*

GUEST SPEAKER: STEPHANIE MORTON

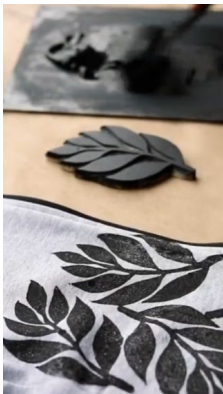


Stephanie will share her rug-weaving journey with us, starting with her college experience weaving knotted pile with Tibetan refugees in India through the various types of rugs she has woven over the past 50 years. These include weaving with wool, alpaca and rag, and employing weft-faced, double-bind and lately, krokbragd weave structures. Along the way she has picked up many useful techniques and tricks relating to warp, weft, sett, headers, materials, heddles, types of looms that are best for rug weaving and finishing ends. If you are interested in trying your hand at rug weaving then bring your notebooks! She will share a lot of relevant information that she teaches in her rug weaving classes that you won't want to miss.

MINI #1

*CARVE, PRINT, REPEAT: AN INTRODUCTION TO BLOCK PRINTING*

CLAUDIA MATHISON



Learn basic block printing techniques. Draft, carve, and print stamps on textiles and paper goods to create unique patterns and designs. Participants do not need to bring supplies.

Materials fee: \$20 Class size: 6

MINI #2

MAKE A MINI BASKET

ELISA KESSLER CAPEROLE



Make a mini basket with multi colored round reed, finished with a braided or looped rim. It can be a hanging basket, or stuff it and make a pin cushion from your handwoven fabric.

Teacher will supply all tools necessary for basket making, dyed and undyed basket reed and stuffing and cotton fabric for the pincushion.

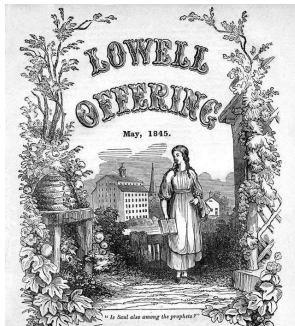
Participants should bring: Scissors, any bulky yarn to add to the basket, or a handwoven square approximately 6" x 6" to personalize a pincushion.

Materials fee: \$7 Class size: 12

AFTERNOON PROGRAM

HARRIET HANSON ROBINSON AND THE AMERICAN INDUSTRIAL REVOLUTION

DR. JAMIE EVES, INTERIM DIRECTOR / SENIOR CURATOR / CO-WINDHAM TOWN HISTORIAN, THE MILL MUSEUM, WILLIMANTIC, CT



The American Industrial Revolution began in 1793 in Pawtucket, RI, quickly spreading to Connecticut, Massachusetts, and New Hampshire. It focused on the manufacture of textiles using imported British technology powered by falling water. There are a few first-hand accounts about what it was like to work in these early factories as "mill girls." The best and most complete is *Loom and Spindle*, a memoir written by Harriet Hanson Robinson, a doffer, spinner, and "drawing-in girl" at the big textile mills in Lowell, MA, in the 1830s and 1840s. While working as a "mill girl," Robinson joined with other young female operatives to produce the *Lowell Offering*, the first periodical publication in history to be entirely edited and written by women. Although Robinson wrote her memoir decades after she left the mills, it is the most complete and accurate account of life as a "mill girl." This illustrated talk uses examples from Robinson's life to illustrate the birth and reality of the early textile industry.

OPEN

*MY TRIP TO UZBEKISTAN: A COUNTRY OF CRAFTSPEOPLE AND CULTURE*

MARY ROCHE



In October 2023, I traveled with Marilyn Romatik and a group of other fiber people to Uzbekistan. During our 23 days, we visited weavers, embroiderers, woodworkers, and dyers. Many of these craftspeople invited us into their homes to share a meal. My presentation will be an overview of my trip including the impact of the liberation from the USSR.

MINI #1

*REP WEAVE: BOOKS, BAGS, AND BOXES*

LUCIENNE COIFMAN

Rep weave is a very linear weave. Its rib structure lends itself easily to bending and folding into useful shapes. We will first review the fundamentals of rep weave and then explore how to build 3-dimensional pieces. We will take special consideration about the calculations involved to get the woven pieces fitting perfectly and talk about unique materials used in the construction as well as finishing and embellishment. To finish the session, each student will receive a bag containing all the necessary elements to make an etui (a sewing needle case). Please bring any rep pieces that you own, and a camera if you'd like to take pictures.



Participants should bring: A notebook, pen, scissors, thimble, sewing needles, etc..

Materials fee: \$16 for the kit Class size: 12

MINI #2

*ASK AN EXPERT*

LISA GREEN AND DARCY TOPPER



Hi beginning weavers. Do you have questions about your weaving that you would like to ask? We will have two experts available to consult with. You can send in questions in advance, or bring them to the workshop. Your questions could be project specific, or related to general topics such as planning a project, warping your loom, weave structures, or troubleshooting. In addition, there will be some general prepared topics for beginners. (This is a follow-up to the Getting Started in Weaving workshop).

Participants should bring: Notebook and pen, questions

Materials fee: none Class size: 16

### MINI #3

#### MAYAN BACKSTRAP WEAVING

DAISY NICHOLAS



This mini workshop will provide a demonstration of Mayan Backstrap weaving. You will learn the parts of the loom and weaving plain weave on the Backstrap loom. There will be looms for sale at \$50 if you are interested in purchasing your own. But this is not necessary since we'll be sharing a loom to practice on for the workshop.

Materials fee: \$50 if participants are interested in purchasing a loom Class size: 6

### MINI #4

#### SPIN YOURSELF A WARP

LIZ BORAJKIEWICZ



This mini is a demo about spinning and my journey as a self-taught spinner ... you can do it, too. I will introduce you to the equipment I use, an Ashford Castle Style Wheel, Electric Wheel EEW 6.0, and a drop spindle, one of the oldest forms of spinning, but still relevant today. We can talk about "Why Wool", spinning techniques, the yarn created (singles or plyed). You will be able to try your hand at spinning or come just to pet the fiber. I will also talk briefly about the Breed Study that I am organizing. Wool fiber has amazing characteristics and spinning is a great skill to create a beautiful warp.

Participants should bring: A notebook/pencil. Fiber will be provided.

Materials fee: OPTIONAL \$12 extra for Bare Bones Beginner Drop Spindle if you want one to take home. (Teacher will gather the requests 6 weeks prior to the mini). There will be a couple in class to try.

Class size: 10

### AFTERNOON PROGRAM

#### RENEGADE TREADLINGS

SUZI BALLENGER



Ms and Os, Huck-a-Back, and Swedish Point: These three traditional weave structures offer weavers the opportunity to explore myriad possibilities for towels, clothing, and accessories. Once we learn what distinguishes these threadings from others, we can expand our treadling vocabulary to create our own voice in creating innovative designs for our cloth. Inquisitive weavers will enjoy the labeled samples and drawdowns to inspire their next exploration in original design.

OPEN

*UPCYCLE, RECYCLE AND REPURPOSE: EMBRACING SUSTAINABLE PRACTICES IN YOUR STUDIO*

DAWN HETTRICH

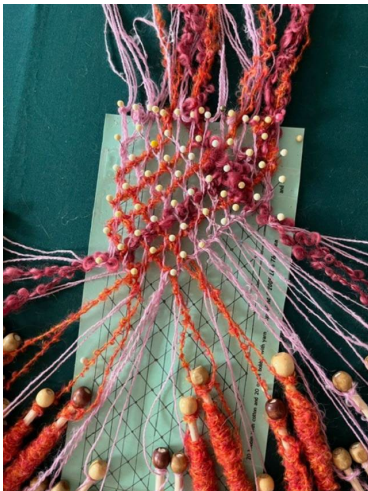


Join a presentation on UP-cycling and GREEN sustainability practices in the use of FIBER, from artists to new science initiatives and practices emerging from the textile industry. There will be a presentation and experimental samples to share at the end of the presentation. **Please bring your own recycled or upcycled pieces** to add to the front table - a showcase to inspire responsible studio practices!

MINI #1

*BOBBIN LACE FOR WEAVERS AND KNITTERS: DEMONSTRATION AND USING LEFTOVER YARN*

SUMIKO TRAY



This workshop is a combination of demonstrations, and students trying some basic skills.

The teacher will show how to use leftover yarns to make a bobbin lace scarf and bobbin lace landscape tapestry. Students will make sample bobbins using dowel and wooden beads. Each student will make 4-6 pairs of bobbins to practice stitches. Students will learn how to make bobbin lace's basic stitches (2 stitches).

The teacher will demonstrate how to make a styrofoam pillow and cover it with cotton fabrics. Styrofoam will be provided for students to try.

Participants should bring: Scissors, notebook, a box of pins with glass or plastic pin heads 3-4 mm, and left over yarns students want to use at least 2m each long. The instructor will bring lots of yarns to share also.

Materials fee: \$15 Class size: 10.

## MINI #2

### FOLLOW-UP TO ORIGAMI CLASS

SHARON NORTHBY



This is a follow-up class for the people who took the origami planning class in March 2024 who are getting ready to cut their woven cloth but want to use commercial fabric to make a sample first. People will cut and baste the sample cloth in this class.

Participants should bring: Commercial cloth already cut in the width and length their woven fabric will be along with pins, needle and sewing thread to baste their fabric together. Scissors are also suggested. Bring your handouts from the 2024 class.

Materials fee: none Class size: 13 (People must have attended the March 2024 HGC “Planning an Origami Top” mini workshop.)

To register in this class, you must contact the registrar at [registrar@handweaversguildofct.org](mailto:registrar@handweaversguildofct.org). Online registration is not offered.

## MINI #3

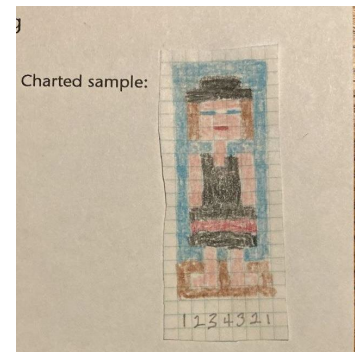
### CHARTING FIGURES IN BOUNDWEAVE ON A 4-HARNESS

### LOOM

REBECCA ARKENBERG

Have you ever wanted to add a pictorial element to your weaving? This workshop will take you through the steps to create a charted figure. We will use graph paper and colored pencils to “sketch” a figure, then the process of how to transfer it to your loom will be demonstrated.

Participants should bring: Colored pencils (The instructor will have some, but since people are using the same colors, it will be helpful to bring your own: blue, pink, black, red, brown). Idea for charted figure (If you have an idea for a charted figure, bring images. Be aware that they need to be symmetrical and capable of being simplified.)



Materials fee: \$5 for a folder with postcards, bookmark, and copy of the article written for Handwoven  
Class size: 14



MINI #4

*INTRODUCTION TO TAPESTRY WEAVING AND TACTILE COLLAGE: MAKE A MINI WALL HANGING*

JESSIE MORDINE YOUNG



Let's Weave! In this workshop, you will learn the basics of frame loom weaving from warping the loom, to drafting a design, and to learning basic tapestry techniques. Your instructor will demonstrate how to build imagery as well, and will help you develop your piece through every step of the textile-making process. A brief presentation of history and inspiration will be given. You will leave this class with a small wall-hanging or "woven drawing".

Weaving is a tactile and sensory experience; students are encouraged to use class time to play and experiment on their looms; to explore material, texture, color and pattern in an effort to develop their own visual language. Alternative materials such as dried botanicals, beads, rope, shells, branches and rocks will be available for students to use. All materials will be provided and you will take home your frame loom so you can continue with your weaving practice.

Participants should bring: Scissors. All other materials will be provided, but students are welcome to bring additional material that feels personal to them that they would like to incorporate into the piece.

Materials fee: \$15 or \$30 (\$15 for students who bring their own frame loom) (\$30 for students who will be given a frame loom by the instructor. They will be able to take their loom home. The instructor needs to know who wants to be provided with a frame loom 3 weeks prior to the workshop). Yarn is provided. Class size: 16

AFTERNOON PROGRAM

*A WOVEN YEAR: MAKING MEMORY TANGIBLE WITH MATERIALS IN MIND*

JESSIE MORDINE YOUNG



Jessie Mordine Young, a Brooklyn-based artist and educator, will share her weaving practice, highlighting the evolution of her daily projects like the “100 Day Series” and “A Woven Year”. She will unpack her unique approach, which she describes as “tactile collage”. Additionally, Jessie will discuss the interplay between her research, writing, and art, particularly the significant influence of the Bauhaus weaving school on her work. Jessie will also share the progression of her natural dye practice, what informs it, and how she incorporates it into her woven artworks. Jessie will also discuss the significance of her textile teaching profession and how she hopes to share weaving on a frame loom with the world.

Artist bio:

Jessie Mordine Young (b. England, 1993) is a Brooklyn-based artist who researches, writes about, curates, makes and teaches textile art. She believes that textiles can be carriers of empathy, memory, and lived experience and that they are evidence of humanity. This sentiment is at the root of her art practice. In one of her more recent bodies of work, she embarked on a project of creating daily artworks, which she calls “woven

drawings” or “thread sketches”. These pieces directly connect to her experiences in nature, where color and textures become tangible references to sites, sounds, and forms she finds when immersed in the landscape. Jessie is also enamored of the alchemy of the dye vat; she often paints her yarn and woven fabrics through a natural dye process and by thoughtfully sourcing plant matter.

She earned her BFA in Fiber and Material Studies and Art History from the School of the Art Institute of Chicago (SAIC) and an MA in Material Culture, Design History and Object Study from the Bard Graduate Center in NYC. She is also a part-time faculty at Parsons School of Design. Through extensively researching various craft histories in her academic and former curatorial practice, she has developed an appreciation for slow, thoughtful acts of making as an act of autonomy.



Rep Weave Box, Lucienne Coifman

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