

1) A1/B1 Fiona Duthie - Surface Design and Garment Construction (5 Days)

Skill Level – Intermediate

Description – Participants should be familiar with basic feltmaking and able to create light-weight, even layout. No garment construction experience is necessary.

Learning Outcomes – Sumi-e ink for use as a dye or paint on textiles. Aesthetic composition. Garment design. Seamless felt making, creating custom resists. Working with resist additions. Tools and techniques to get the best fit in a simple garment. Refined felt making to achieve exacting end results.

Timetable – Day 1: Surface and Shape: Overview of sumi-e ink work on textiles, as dye, wash and line, colour theory discussion, silk painting. Preparation of prefelts plus sample layout for main project.
Day 2: Felt and Form: construction for fit, measuring and resist construction for all garments, resist additions, wool layout.
Day 3: Felt and Form: wool layout, design work, prefelt additions.
Day 4: Reveal and Refine: final design work, final felting, techniques for final fitting and refining the felt surfaces.
Day 5: Big Ink: brush strokes, composition with line, ink work on samples, plus main project, closures, stitching for design emphasis, review of techniques.

Materials

- 8.0 ounces/230 grams extra fine merino roving, 19 micron or less, in main colour for project.
- 5.0 ounces/ 140 grams extra fine merino roving, 19 micron or less, in white.
- 6.5 yards / 6.0 metres silk habotai/paj/ponge silk (4.5 -5 momme) if the fabric is 45" (114cm) wide, in main colour for project. Treetops Colour Harmonies or Outback Fibers are both excellent sources.
- 4.0 yards /4.0 metres silk habotai/paj/ponge silk (4.5 -5 momme) in white. Dharma Trading is an excellent source.
- **In addition to these materials, a kit will be provided by Fiona for each student in this class which includes ramie fibre, sumi-e ink, brushes, embellishment materials, resist materials, tape, soap simple closures. The cost for these kits is \$40.00.**
- Participants must also bring:
 - Bubblewrap: 2 pieces, each 122cm (48 inches) x 240cm (96 inches)
Note: the 2 pieces of bubblewrap, as above, can be replaced by your usual felting and wetting out work surface and covering material, in the above sizes.
- Measuring tape Pen/pencil
- Calculator Scissors, very sharp

- Drawing Book, notepad Old towels
- Small bucket/container for water
- Pool Noodle, Pipe or Dowel
- Ball Brause, or other tool for wetting out

2) A2/B2 Katia Mokeyeva - Mesmerizing Patterns (5 days)

Skill Level – Intermediate and Advanced

Description – Patterns occur in the form of multiple repetitive elements. They grow smaller, larger, change their vertical or horizontal positioning, and they are all connected to each other and are codependent. It's interesting how we come across these patterns everywhere in nature – in seed pods, blossom clusters, reptile skins, fish scales and much more. This class is introducing a unique and innovative approach to the structure felt fabric structure. Participants will construct intricate felted fabric connecting pre-made elements and motifs, explore and understand the use of fibers other than wool, and learn how the inclusion of plant fiber helps to sculpt gorgeous three-dimensional surfaces. Students will learn a creative structural method applicable to any felt projects, including accessories, garments, interior design pieces, or fine art, and then create an elegant garment from multiple modules. On an average size felting space, without reaching, bending and standing all day long, we will assemble the pre-made parts in one of a kind individually designed wearable art piece, using Katia's couture templates. It's a process of construction, deconstruction, and application of innovative structural techniques. You will not only learn several new techniques but create a head-turning wrap, hooded scarf, or a vest. 2-D artwork with a complex composition and application of the newly-learned techniques is also an option.

Materials

- 12 – 14 OZ of 18 – 19 mic merino wool tops (few of your favorite colors); Please make sure that one of the hues is very dark, and one is very light, about 4 oz each. If you are planning to make a garment, the micron count of you wool should be strictly within the 18-19 range, no less and no more.
- Dyed plant-derived fibers: bamboo, ramie, Tencel, viscose (any one of these, in your favorite colors, 3 yards of a sliver; will be available for sale from the instructor, **\$5 per yard**); Plus, one yard of WHITE plant fiber sliver (any of the above).
- Six-seven yards of Margilan silk gauze fabric (authentic, organic, hand woven, hand dyed; will be available for sale from the instructor, \$10 per yard). The gorgeous fabric is perfect for the innovative techniques of this class and allows to create complex surfaces in a limited workshop time. It's not the same with tissue silk or other silk fabric.
- Dyed plant-derived fibers: bamboo, ramie, or viscose will be available for sale from the instructor, **\$5 per yard of roving**.

3) A3 Roxanne Lasky - Threads of Meaning (3 days)

Skill Level – beginner to advanced with an open mind

Description - Students will nurture the seed of creativity by honing skills of observation. Through guided exercises, readings and intuitive interaction with a variety of materials, participants develop a narrative from personal experience and study their working patterns and creative tendencies to incorporate into their art practice. Over time they can discover their authentic style and develop truly original work. Group discussion.

Day 1: Journal Practice which includes note taking, exploring words, non-judgmental writing, experimentation with alternative tools and materials, intuitive drawing, collage, printing.

Day 2: Meditative Stitching Practice by beginning a series of small, 'linked' stitch compositions. Students will study the objective characteristics of these pieces, consider composition and color tendencies that bring insight to working patterns. Individual pieces can be compiled into a small stitched book.

Day 3: Reflecting upon and Recording conceptual discoveries as well as narrative, historical/cultural associations. the symbolism in archetypes and icons. Incorporate artifacts and embellishments. Employ limits as a means to expanding ideas. Develop Stitch/Technique 'alphabets' in a larger stitched piece.

Materials

- Sketchbook with plenty of blank pages (I use 9 x 12" size, but smaller is okay)
- preferred drawing tools (colored pencils/ inks/ watercolors) writing pen
- Collage papers/glue or acrylic medium
- Scrap fabric ranging from small to a bit larger (cotton, linen, silk - whatever you have on hand)
- 1/2 yard or more of unbleached muslin for dyeing (washed)
- 1/2 yard of white or light-colored flannel for batting (washed)
- embroidery flosses, threads of all weights in a palette you prefer and a couple of colors you don't like
- small embroidery hoop
- embroidery scissors, fabric shears, fabric marker
- embellishments, laces, buttons, beads, found objects (we will go hunting for treasure during workshop as well.)
- pins/cushion
- needles for hand stitching embroidery size 6-9(I use John James) and a size 20 Chenille which can handle 6 strands of embroidery floss
- small plastic container for small-piece dyeing
- a piece of work you have already started or completed
- a favorite poem or quote

OPTIONAL

cutting mat and rotary cutter

Sewing Machine

This is largely a contemplative stitching course relying on handwork. The nature of tools is truly up to the participant, therefore I am not opposed to enlarging the possibilities by utilizing sewing machines.

Small loom:(small recycled 5" by 7" frame or cardboard to construct a loom for impromptu weaving

carving block material, x-acto knife/carving tool for sampling
travel iron

B2 Roxanne Lasky – Textile Topography: three-dimensional stitched cloth effects (2 days)

Skill Level - beginner - advanced with open mind

Description - Using a variety of materials in innovative applications, students will experiment with fabric manipulation to begin a repertoire of techniques that reflect a favorite place or landscape. An 8x12" or larger sampler wall hanging is the goal. Process drawing and collage exercises will be used as a starting point for the work. The practice of capturing thoughts and ideas is encouraged for developing future work.

Day 1: Design a literal or abstract 'landscape' using collage that will translate into a stitched piece. Explore of natural forms as references for texture. Discuss and demonstrate alternative ways of looking at materials and developing uses for them. Fabric manipulation techniques: fold, braid, tear, piece, weave, embellish, etc. Use mistakes and difficulties to ask questions and solve problems intuitively. Consider the purpose of the sketchbook as a 'compost heap' of ideas, story development. Begin the stitching process.

Day 2: Continue working and discovering. Discussion of design elements and principles as compositions develop. Hanging alternatives.

Materials

- Sketchbook with sturdy paper and plenty of blank pages 9 x12 inches
- Collaging materials: papers, fabric strips, trims, scraps, glue, paints, acrylic medium, gesso etc.
- water container
- preferred drawing tools (color pencils/inks/watercolors) writing pen
- Fabric ranging in weight from fine/sheer to coarse. (cotton, linen, silk, knit, wool, - whatever you have on hand)
- 1/2-1 yard of unbleached muslin **or** equivalent repurposed material that can be stitched through by hand (washed to shrink)
- 1/2 yard of flannel (washed to shrink)
- embroidery flosses, threads of all weights, decorative threads, rope, sticks, wire
- embellishments, laces, yarns, roving, beads, found objects
- embroidery hoop
- embroidery scissors, fabric shears
- pins/cushion
- hand needles: size 6-9 embroidery for fine thread, size 20 embroidery for six strand embroidery
- a piece or photo of fiber work that you have already started or completed
- a favorite poem or quote
- photos of landscapes, land masses, maps, terrain

OPTIONAL

Sewing Machine

cutting mat/rotary cutter

small looms for impromptu weaving.

travel iron

4) A4 Angelika Werth - Detailing and Finishing Techniques for Wearables and the Felting of a Yardage (3 days)

Skill Level - All

Description - During the first two days of this workshop, we will explore detailing and finishing techniques, such as closures, buttonholes, cutouts, edges, applique, embroidery and beading. The third day is dedicated to the felting of a wool yardage. Into this yardage we will integrate lace, silk, collected materials and found objects.

Materials

- Participants preferred wool to felt a small yardage. Lace, silk, collected materials or found objects to integrate into the felts.
- One yard of silk, one yard of wool, one yard of cotton for our detailing samples such as buttonholes, edges etc. beads, embroidery thread, scissors, needles, thread, pencils
- sewing machines (if able to bring)

B4 Angelika Werth - Design and Construction of a Shawl, Cuffs and Collars (2 days)

The two day workshop is dedicated to the design, making of a pattern, cutting out, construction and finishing of a felted shawl, cuffs and collars in the shapes of gardens, flowers, trees, birds, fish, bears lions etc. to reflect the participants inspirations, ideas and interests.

Participants bring their own felts we will transform these felts into sculptural shawls.

Emphasis is on creativity, design and finishing of a wearable piece.

Skill Level – All

Materials

- Some silk, cotton or wool fabrics for linings and detailing techniques to finish shawls, cuffs and collars, buttons, zippers, beads, embroidery thread, scissors, needles, pins, pencils,
- Sewing machine (if able to bring)

5) A5 Molly Williams - Figurative Felt Sculpture - Contemplative Pose (3 Days)

Skill Level – Intermediate – Advanced

Description – In this 3-day workshop you will learn to make a figurative sculpture inspired by the sculptural work of Sir Henry Moore. You will use several felting techniques to create a unique sculpture. The process of making a figurative sculpture includes:

- Explore the work of Henry Moore and his interpretation of the human form and develop your own ideas for sculpture
- Make a twisted wire skeleton – about 50cm in height
- Develop the musculature and body shape using wool fibres and felting needles, wet felting with steam and sander
- Final wet felting and fulling to complete the shape and a smooth 'skin'.

Materials

The musculature

- 500g natural wool to create the musculature of the sculpture – *This layer will not be visible when the sculpture is complete.* I recommend either undyed or white merino wool under a light 'skin' of Blue faced Leicester. If you prefer a darker wool for the 'skin' then choose a darker shade for the musculature to blend with the colour you choose – it makes the process easier.

You can use the same wool for both the musculature and the skin.

The skin

- 200g of natural wool – blue-faced Leicester makes a smooth, slightly lustrous skin and comes in several natural shades however you may prefer to use another natural felting wool or combination of wools/colours. *Although I recommend undyed wools for this sculpture, I do not wish to restrict anyone's creativity!*
- Felting needles No 36 gauge triangular needles x 10 at least
- 2 Large towels
- 1 Large spray bottle
- Soap bar or liquid soap
- 1 small bowl
- An apron
- Steamer – recommended (if you are unable to bring – there will be one available)
- V-shaped sander –recommended (if you are unable to bring – there will be one available)

B5 Molly Williams - Figurative Felt Sculpture - Contemporary Dancer (2 Days)

Skill Level: Beginner/intermediate – some felting experience

This is a 2-day workshop where you will learn to make a figurative sculpture using several felting techniques to create a unique sculpture. Your inspiration will be modern and contemporary dance that is full of emotion and outrageous movement.

The process of making a figurative sculpture includes:

- Looking at the movement of the body in Modern and Contemporary Dance, sketching ideas

- Making a twisted wire skeleton – about 35cm in height
- Developing the musculature and body shape with wool fibres and felting needles
- Wet felting and fulling to create the final shape and exaggerated movement.
- Adding the top decorative ‘skin’, incorporating colourful merino tops, silk fibres and fabrics, beads and jewelry wire

Materials

- Merino wool – 150g dark or light colour for the musculature that will blend with the skin colours
- A selection of 4-6 coloured merino wools for the ‘skin’
- Fabrics to add to the skin layer – A selection of fine, colourful, fabric scraps – for example silk chiffon, cotton muslin, tulle
- Silk hankies (dyed) – optional
- Beads to embroider onto the skin and to thread with jewellery wire to create the hair or headdress
- Needle and thread for beading.
- Jewellery wire 0.6mm 2-3 metres – to tone with your wool colours
- 1 large towel
- 1 Spray bottle for water
- Soap
- Felting needles No 36 gauge triangular needles x 10 at least
- An apron
- Steamer – if you have one
- V shaped sander – if you have one

6) A6 Rio Wrenn - Alternative Dyeing Processes – Composting (3 days)

Skill Level - All

Description

In this intensive Rio will introduce you to a process she developed in 2008, called Composting. This technique uses harvested plants in combination with rust, immersion dyeing and concentrated extracts to create pattern and colors that speak from the essence of the plant. We will create dye baths with the plants she has collected from harvest and extracts such as cochineal and Osage Orange. Together we will explore the area and collect what we can find as well. These baths will be used to under dye and over dye the work we create together. By using the fresh, or dried dyestuffs to directly incorporate into our work samples you will discover various results. Rio will introduce shibori methods that will be used for creating pattern and we will make several small bundles for samples and eventually larger bundles for a final piece. There will be discussion on harvesting and working with the cycle of the seasons to create work as well as the environmental benefits of working with this process. With a little heat, time and precious plant tissues you will unlock stories of natural color.

Materials

Apron, extra pieces of fabrics to dye after projects are finished, any rusty bits you want to bring, needles, strong thread for stitch shibori method,

B6 Rio Wrenn - Dyeing and Printing with Tannin and Iron (2 days)

Skill Level - All

Description

In this intensive we will explore techniques developed by Rio and inspired by the ancient technique of Kalamakari . We will be using two basic elements to create a multitude of options for pattern and color shades. These elements are iron and tannin. We will create two iron baths from ferrous sulfate salts and one with rusty bits. We will also create several baths with tannins from sources like harvested plants and nuts to powdered extracts.

Soy milk will be introduced as a resist and mordant that we will make from scratch. For pattern, Rio will demonstrate a few shibori methods and rust printing. You will walk away with many samples of silk and linen and a final project from a large panel of silk.

Materials

Apron, extra pieces of fabrics or skeins to dye after projects are finished, Any rusty bits you want to bring, needles, strong thread for stitch shibori method,

Materials provided by instructor: Silk, Linen, Dye that is harvested, extracts plus mordants, nitrile gloves, shibori string, paper handouts (\$25.00 material fee)