

Programme for Braids 2016

24-30 July 2016

Booking and Payment

Timeline

The cost of the conference is US\$853 (approximately 760 euros, £560, 103,000 yen), which covers the conference fee of US\$350, conference banquet cost of \$28 and room and board costs of US\$475.

1 November 2015	Bookings for the conference start with a deposit of \$100
30 April 2016	Balance of payment of \$750 due although payments may be made prior to that date.

Braids 2016 – Fees per person

1) Conference registration: US\$350. This includes:

- Ability to take as many classes as you want (or able, if teaching)
- Morning and evening presentations
- Lunch Monday through Friday (5 days)
- Bus transportation on Wednesday when we will have special tours
- Entrance to museum exhibits
- Goodie bag
- Copy of the proceedings
- Special event on Sunday evening
- Other special activities not currently published on the schedule

Conference fee does **not** include:

- Materials fees for chosen workshops
- Your purchases during marketplace evenings

2) Room and board: US\$475. This includes:

- 6 nights (Sunday through Friday) in a single bedroom with shared bath in a new dorm
- Breakfast and dinner every day of the conference, except Friday evening banquet (lunch covered in the conference registration)
- It is possible to book room only for one night before the conference (Sat 23 July) and one night afterwards (Sat 30 July) for \$55 per night. On those days, meals must be paid for separately in the cafeteria. This single night rate is only extended for people whose travel arrangements require an early arrival or late departure and is not available during the week.

3) Friday evening banquet: US\$28

Booking

All bookings will be done online. A non-refundable deposit of \$100 must be paid at the time of applying for the conference. Payment must be in US dollars. All payments from countries outside the USA must take account of any extra charges.

There are two ways to pay for Braids 2016: Paypal or Credit card

If you are unable to complete an online application, please contact Debbie Richardson at Spring House, Old Stone Trough Lane, Kelbrook, BB18 6UE, UK or +44 1282 843004 to sort out how the application can be made via the Braid Society.

Bookings will open on 1st November 2015 at 1pm USA Pacific Time for Braid Society members. Non-members will be able to apply from 15th November 2015. Workshops will be allocated by the online system in the order of application. Non-members applying before this date will have their registration cancelled.

Workshops

We cannot guarantee that you will get into the workshops you have selected. Booking early will make it easier. If a workshop is over-subscribed you will be invited to make an alternative selection.

Borrowing and renting equipment

Please don't be deterred from a workshop because of limitations about travelling with equipment. We expect to have a limited pool of equipment to borrow (a modest rental fee may apply) from the tutors and local guild members.

Materials fees are paid directly to the tutor at the beginning of the workshop in US\$.

Room and Board

The cost of accommodation is separate from the conference fee (which includes lunch) so that you can choose where to stay. The University room and board is \$475 for the week

We have reserved rooms in the University of Puget Sound campus in Trimble Hall, a new, modern dorm. The rate includes breakfast and dinner, single bedrooms in five to six person suites with one or two bathrooms. There are facilities for attendees with limited mobility.

The kitchens are equipped with refrigerators, stoves and microwaves. There is no crockery provided.

Coin operated laundry facilities are available.

Alternative accommodation in Tacoma

If you do not wish to stay at the University, there are a number of hotels in Tacoma. A list is given on the University of Puget Sound website, <http://www.pugetsound.edu>. If you choose to stay off campus, you will need to provide your own breakfast, dinner and transportation to the campus.

Internet Access

All bedrooms have wireless internet access as well as wired LAN access.

Meals

All lunches are included in the Conference fee. There is a separate charge for the Conference Banquet since the organizer needs exact numbers of people attending the banquet.

The conference banquet will be held on Friday 29th July at 7.00pm on campus.

If you have room and board, dinner is included. If you are staying off campus then you will need to pay for your own breakfast and dinner.

The cafeteria at the University of Puget Sound provides a wide variety of choices at all meals. They also provide choices to accommodate those with dietary restrictions, including vegetarian/vegan, gluten-free, dairy-free, and more.

Access

All the buildings used for the conference have good disabled access with elevators where required.

On the registration form, please specify any mobility concerns, for example, problems with stairs, or the need for Disabled parking.

Partners (non-Conference attendees)

Partners are very welcome to join in the evening activities at no charge. They may join us for the Wednesday visits and the Conference Banquet on Friday at a cost of \$113 (\$28+\$85). There are a small number of double rooms available in a different dorm. Rooms for partners or a shared double room may also be booked on campus for \$475.

Travel to Tacoma

The University of Puget Sound is located at 1500 North Warner St in Tacoma, Washington, approximately 30 miles south of Seattle and 15 miles north of Olympia.

By Air Look for flights that fly into SeaTac (Seattle International Airport). This is the airport that serves the Seattle-Tacoma area. On arrival at SeaTac airport there are shuttle services that will take you from the airport to the campus. Depending on the service it will cost between \$30 and \$150 one way for one person (costs reduce significantly if rides are shared).

Shuttle Express

425.981.7000

800.487.7433 (Washington toll free)

www.shuttleexpress.com

Capital Aeroporter

253.927.6179

www.capair.com

custserv@capair.com

By Bus There are three bus lines servicing the Tacoma area.

Pierce Transit buses go closest to the University - Route number 16 stops at the corner of N. 15th and Alder streets, one block from the Wheelock Student Center on the Puget Sound campus. Route number 14 travels from the main stop at Puyallup Avenue to 11th and Union St.

Greyhound buses travel to downtown Tacoma, 510 Puyallup Avenue. Transfer to Pierce Transit.

Sound Transit buses go from SeaTac to downtown Tacoma. Transfer to Pierce Transit.

Pierce Transit

General information: 253.581.8000

Shuttle for persons with certified disabilities: 253.581.8100

www.piercetransit.org

Greyhound Bus Lines

Fare & schedule information: 800.231.2222

Local Terminal: 510 Puyallup Avenue, 253.383.4621

www.greyhound.com

Sound Transit

(providing bus and rail services throughout Puget Sound region),

General information: 800.201.4900

Rider information line: 888.889.6368

www.soundtransit.org

By Car The University is easy to reach by car.

Cars can be rented at SeaTac airport. The address is 1500 N. Warner St. Tacoma, WA 98416

Driving to Campus

From I-5, take exit 133, Interstate 705 north, City Center exit. Exit at Schuster Parkway. Continue for approximately one mile, and stay to the left. Exit to the left (Schuster Parkway), and follow Schuster along the water. Stay to the right and proceed approximately 1.5 miles. Exit right onto North 30th. Continue through the traffic signal in Old Town and up the hill.

Parking

On-campus parking will be free for the duration of the conference.

Insurance

Many banks offer travel insurance with your account. Otherwise, your airline may have a plan for travel insurance. Check that it includes a cancellation clause. Please ensure that your personal belongings are insured either under your household insurance or travel insurance. Braids 2016 is not liable for the loss of any personal items.

Wednesday museum tour

On Wednesday there will be a visit to the Seattle-area museums. This will require a bus journey of approximately 1 hour from Tacoma to Seattle. The day will be a good chance to chat with other conference attendees and to see more local cultural and textile history of the Seattle-Tacoma area.

Cancellations

Deposits are non-refundable. If a successful applicant wishes to cancel after paying the balance, this will be refunded up to 15 May, 2016. After this date, refunds cannot be made.

In the event of a course being cancelled for any reason, a refund or alternative workshops will be offered.

Braids 2016 Schedule

Sunday		Monday		Tuesday
	8.30	Talk Carol James – Replicating George Washington’s sash	8.30	Talk Tadashi Uozumi – Kumihimo composite materials
	10.00	W1 Susan Foulkes- Weaving patterned bands using a double slotted heddle	10.00	W1 continued
	10.00	W2 Linda Malan – Rediscovering an Ancient Tablet Weaving technique	10.00	W2 continued
	10.00	W3 Makiko Tada – Karakumi on the Karakumi Dai	10.00	W3 continued
	10.00	W4 Rosalie Neilson – Inside out and loop the loop	10.00	W4 continued
3.00 Registration starts	10.00	W5 Julie Hedges – Ply split in 3D	10.00	W5 continued
7.00 Welcome and opening ceremony	10.00	W6 Rodrick Owen – Peruvian Headband braids	10.00	W6 continued
	10.00	W7 Kim Davis – Bobbin lace in wire	10.00	W7 continued
	10.00	W8 Dominic Taylor – Cylindrical braids	10.00	W8 continued
	10.00	W9 Marilyn Romatka – Weaving on a bow loom	10.00	W10 John Mullarkey – Egyptian Diamonds
	10.00	W11 John Mullarkey – Double card double turn diamonds	10.00	W12 Linda Hendrickson – Ply split letters in TLOI
	10.00	W13 Yuko Yoshida – Infinite possibilities of Maru Dai braiding	10.00	W14 Barbara Walker – From ply-split braided tube to kumihimo braid and back
	10.00	W15 Lynn Caldwell – Color block beaded kumihimo	10.00	W16 Karen DeSousa – Hidden channel braid
	10.00	W17 Michael Hattori – Multi-diamond karakumi on the Maru Dai	10.00	W18 Jacqui Carey – Just one
	10.00	W19 Adrienne Gaskell – Embellished Oimatsu		
	12.00-13.00	Lunch by agreement with tutor	12.00-13.00	Lunch by agreement with tutor
		Afternoon – workshops continue until 5pm		Afternoon – workshops continue until 5pm
	19.00-21.00	– Braiders Bazaar	19.00-22.00	Talk – Anna Sparr Hair braiding in the Swedish tradition

Wednesday		Thursday		Friday
8.30 Leave for Museum visit	8.30	8.30 Talk Rodrick Owen – My never ending story with Peruvian Braids	8.30	8.30 Talk Kim Davis – Early bobbin lace
10.30-16.00 Museum visit	10.00	W20 Anna Sparr – Making hairwork	10.00	W20continued
	10.00	W21 Laverne Waddington – South American Warp and Weft Patterns - Double Weave Pick-up and Weft Inlay.	10.00	W21 continued
	10.00	W22 Kris Leet – Lessons from the past	10.00	W22 continued
	10.00	W23 Carol James – Exploring Sprang	10.00	W23 continued
	10.00	W24 Michael Hattori – Braid Reconstruction basics	10.00	W24 continued
	10.00	W25 Leigh Morris – Variations of zig zag braid for jewelry	10.00	W25 continued
	10.00	W26 Ingrid Crickmore – Playing with patterns in loop braids	10.00	W26 continued
	10.00	W27 Junko Samejima – Torchon lace making with one stroke sketched geometric pattern	10.00	W28 Alison Irwin – Bands with hands
	10.00	W29 Jacqui Carey – Start/stop	10.00	W30 Linda Hendrickson – Sazigyo: sacred images and long lines of finely shaped lettering
	10.00	W31 Alison Irwin – Doubleweave pickup	10.00	W32 Tamaki Takagi – Sanada-himo: traditional Japanese woven band
	10.00	W33 Lyn Christiansen – Put it on the wall – Make a mosaic with your braids	10.00	W34 Carol Wang - Good luck with crown sennits
	10.00	W35 Carol Wang – Modern macrame’ bands	10.00	W36 Adrienne Gaskell – Hira Kara bracelet
	10.00	W37 Makiko Tada – Leno braids	10.00	W38 Barbara Walker – Ply split braiding with supplementary cords
			10.00	W39 Robyn Spady – Couture braids and trims
	12.00-13.00	Lunch by agreement with tutor	12.00-13.00	Lunch by agreement with tutor
16.00 Return to Tacoma		Afternoon – workshops continue until 5pm		Afternoon – workshops continue until 5pm
19.30 Presentation: Braids in the Royal Danish collection by Katia Johansen	19.30-21.00	– Braiders Bazaar	19.00-00.00	– Conference Banquet

Braids 2016 Workshops

Monday & Tuesday Two-day workshops

Davis, Kim

W7 Bobbin lace in wire

This class will cover basic wire lace skills as well as intermediate and advanced skills for any continuing students. B Students will be allowed to progress at their individual pace and will be encouraged to make multiple projects. Work outside of class is not required and up to the discretion of the student. The instructor will contact students prior to class to arrange the first project and necessary supplies.

Level of experience: *Beginner – no bobbin lace knowledge, but weaving and/or braiding experience helpful. Intermediate – a basic knowledge of making bobbin lace. Advanced – have some knowledge of specific techniques such as Torchon*

What to bring: *Bobbin lace pillow (no bolster or roller). Inform instructor ahead of time to borrow a pillow. Blue film for covering your pricking. Bobbins (Wire bobbins and/or pillows are available for loan upon request). No extra tools will be required.*

Materials fee: *to be confirmed*

The teacher will e-mail students upon registration confirmation to discuss appropriate pattern, wire, pins and bead choices as well as arrange bobbin/pillow loans.

Foulkes, Susan

W1 Weaving patterned bands using a double slotted heddle

This two-day workshop will look at pattern design and show how weavers varied patterns to extend their range of motifs. Knot and meander patterns are a useful starting point for the process of pattern analysis and design. You will have photographs of bands and actual samples to examine and to take home.

Worksheets showing examples of design tricks will enable you to think about extending your own pattern ideas. With examples from around the Baltic, students will appreciate the amazing range of patterned bands from this region and have gain an insight into their use and symbolic function.

Level of experience: *Intermediate: familiar with weaving patterned bands using the 13 slot Sunna heddle*

What to bring: *13 pattern slot heddle, shuttle, backstrap, g clamp or warping post, yarn, notebook, pen, colored pencils I will send a more detailed description of yarn requirements to class members but ideally, a 6/2 or 5/2 cotton will be fine. You will need at least three colours, one for the background and weft and two colours for the pattern threads. There should be a strong contrast between the pattern and background colours.*

Materials fee: *\$25 includes booklet with patterns, worksheets, photographs of sample bands*

Hedges, Julie

W5 Ply-split in 3D

Natural forms such as leaves, flowers and rocks will be studied. Then cords will be made to represent the textures, veining and colors of these items. Different methods of ply splitting will be explored as well as adding/discarding cords.

Level of experience required: *Basic knowledge of ply-split, made some braids*

What to bring: *3 mm and 5 mm gripfid, cotton, linen, paper and other yarns/cords, Cord Winder*

Materials fee: *\$15 includes yarns, cords and book*

Malan, Linda

W2 Rediscovering an Ancient Tablet Weaving technique

Class will focus on the ancient Icelandic/Norwegian technique known as "The Missed Hole". In this technique, a single pattern thread is used, with two background threads placed on either side. The hole diagonally across from the pattern thread is left vacant allowing the weaver to create some very complex patterns.

Level of experience required: *Intermediate, must have woven a few bands of tablet weaving*

What to bring: *48 cards (card preparation will follow), Perle cottons, cotton carpet warp, sash, c-clamps, T pins, tapestry needle, rubber bands, fat yarns, fabric strips, tie-on cord, small beater, graph paper, pen*

Materials fee: None includes handout

Neilson, Rosalie

W4 Inside out and loop the loop

Acrobatic exploration of role reversals and loops. Students will work on both flat and round braids with elements exchanging positions and creating dramatic effects through differing weights, colors and textures. Students will work with both 8 and 16 element braid structures. Both functional and decorative applications will be explored.

Level of experience: *Intermediate – basic knowledge of kumihimo on the Maru Dai*

What to bring: *Maru dai, 16 tama, counterweight, chopstick, tape measure, S hook, 12" ratchet bar clamp with quick release, Bird sewing clamp aka third hand sewing clamp (available from amazon.com), braiding yarns*

Materials fee: None

Owen, Rodrick

W6 Peruvian Headband Braids

Headbands from the Paracas period are unique structures. They fall into two groups that can be called Tassels and Belts. Although a number of individual braids have been researched and structure analysis published, a comprehensive study has yet to be made into the various different structures and how these braids were made

Level of experience: *intermediate (basic knowledge of loop braiding) to advanced*

What to bring: *3 warping posts, clamps, yarns*

Materials fee: None

Tada, Makiko

W3 Karakumi

Karakumi is the technique to make diamond patterns on the Karakumidai.

A Karakumi hanging sword belt was made by the Fukami family for generations as a braid of the Imperial Court. The 13th Jusuke Fukami was a Living National Treasure of Japan and his techniques were passed to the late Yuji Furusawa and the late Kazuko Kinoshita. As the only pupil of the latter, Makiko Tada is still working on Karakumi.

Level of experience: *Intermediate (knowledge of braiding on other types of Japanese equipment) to Advanced*

What to bring: *Karakumidai and flat bobbins (possibility to borrow), scissors, notebook*

Materials fee: \$10 includes 6 page handout and threads

Taylor, Dominic

W8 Cylindrical braids

The first day will comprise firstly an overview of the range of cylindrical braids and their uses (buttons, tool coverings et.c); then learning various turks head knots (over1 under 1), and how to expand them to any size, on the hand.

the second day will be spent learning how to nest one or more knots (learnt on day 1) inside another (pineapple knots), thereby achieving different patterns. more knots can be learnt depending on students..

Level of experience: *Beginner to Intermediate (some familiarity with turks head knots)*

What to bring: *Notebook and pen. While in class, students will be able to borrow permalok needles, fids and scissors.*

Materials fee: \$10 includes 5page handout and cotton cords

Monday One-Day Workshops

Caldwell, Lynn

W15 Color block beaded kumihimo

Take beaded kumihimo to the next level by designing complex color blocks. By charting the pattern, colors can be changed throughout the braid.

Level of experience: *Intermediate; basic kumihimo knowledge*

What to bring: *Maru dai with 8 bobbins, counterweight and chopstick.*

Materials fee: *\$15 includes handouts, beads, cords and findings. Focal beads available for sale.*

Gaskell, Adrienne

W19 Embellished Oimatsu

This braid is a new variation on the 16 warp Oimatsu braid. The Inside Out Oimatsu is made with an additional eight warp cords that are used to add the pearl embellishment on the braid. Students will learn to work with a core stand which makes easy work of alternating the warp cords from the core to the outside of the braid. Supplies will include Japanese kumihimo silk in several color choices and white pearls for making a necklace up to 20 inch (50 cm)

Level of experience: *Intermediate; proficiency in braiding on the Maru Dai using bundles of silk or imposter threads*

What to bring: *Maru Dai, 16 bobbins, 50% counterweight, chopstick and scissors, notebook and paper. Task light (optional) and magnifying glasses if needed*

Materials fee: *\$35 (clasp not included) includes pearls, Japanese silk. Different color choices will be available.*

Instructor will provide core stands and other tools and equipment for student use during the class.

Hattori, Michael

W17 Multi-diamond karakumi

Karakumi is one of the oldest kumihimo braids known, dating back over a thousand years. How it was made then is unknown, but research suggests it may have been done using handheld methods such as kuteuchi (loop manipulation) or twining. The Maru Dai was an invention of the Edo period (1615-1868) and the method for making Karakumi on it differs greatly from that the Karakumidai. The Karakumidai allows one to braid many diamonds across, such the Hirao sash which can be typically 12-15 diamonds wide. Karakumi on the Maru Dai, however, is usually only a single diamond wide because its use as an obijime restricts its width to an inch or less.

Level of experience: *Advanced: Recent successful experience making a single diamond Karakumi with at least 24 tama on the Maru Dai. Please note: Karakumi on the karakumidai does not count - it is completely different!*

What to bring: *Maru Dai with at least a 12" kagami (mirror); working with 3 or more diamonds requires a 14" kagami. You will also need a minimum of 32 tama for 2 diamonds, and 48 tama for 3 diamonds (and up to 60). Weights between 50 and 70 grams are ideal. You will also need a counterweight of approximately 40%.*

Materials fee: *None*

Mullarkey, John

W11 Double card double turn diagonals

Also called "Egyptian" Diagonals, this workshop will focus on weaving diagonal patterns with tablets. Students will use the circular warp setup. and learn how to use two packs to create interesting diagonal designs. Patterns will be provided, but individual exploration will be encouraged.

Level of experience: *any*

What to bring: *Scissors, four balls or cones of 10/2 mercerized or unmercerized cotton or #10 crochet thread. Each ball should be at least 1 oz. Two balls of one color and two more of another highly contrasting color.*

Materials fee: *\$15 includes handout, 20 cards, shuttle*

Romatka, Marilyn

W9 Weaving on a bow loom

Ancient Thai weaving technique for making narrow bands for headdresses. Students will learn to use the bow loom -- a fun portable loom

Level of experience: All levels

What to bring: Scissors, notebook, pen

Materials fee: \$24 includes Constructed bow loom, all warps and wefts, shuttle, beads, beading aid, beading pad, needle, handout, fray-check, findings, glue

Yoshida, Yuko

W13 Infinite possibilities of Maru Dai braiding

This workshop will introduce new structures and patterns of Maru Dai braids, variation of traditional and clues to find new possibilities.

The participants create a work from several selections as well as taking some time to explore something new by themselves.

Level of experience: Intermediate (basic knowledge of kumihimo on the Maru Dai) to Advanced.

What to bring: Maru Dai, 16 bobbins, counterweight, bag, chopstick, S hook, note taking material

Materials fee \$15 includes handout and threads

Tuesday One-Day Workshops

Carey, Jacqui

W18 Just one

Following the principles found in the Book of Braids, students will learn how just one simple sequence of moves can be used to make a myriad of different braids. The workshop will offer an explanation for the shorthand notation, and will continue by using this system to expand an 8-bobbin braid into more complex options. The workshop will also explore the effects created by materials, equipment and maker. The aim is to make a series of samples in order to understand the concepts, rather than the producing a finished product

Level of experience: Intermediate

What to bring:

Maru Dai, 16 bobbins, counterweight, bag, chopstick, S hook, threads and beads (details to follow)

Materials fee: none

DeSousa, Karen

W16 Hidden channel braid

In this class, students will learn a 16 bobbin braid with a secret. A tightly woven U shaped braid that is beautiful on its own yet offers jewelry makers and decorators many options.

Level of experience Intermediate; basic knowledge of braiding on the disk

What to bring kumihimo disk (Hanamaka), 16 plastic bobbins, scissors, measuring tape, desk lamp, braiding weight

Materials fee \$18 includes three 12-yard packages of satin cord and handout.

End caps and cup chain available for sale.

Hendrickson, Linda

W12 Ply-split letters in TLOI

TLOI (two layered oblique interlacing) is used to make traditional camel girths with striking geometric and pictorial designs. In this class students will learn to braid letters in TLOI. Handout will include step by step instructions and photos to creating a braid on key ring with the word KEYS, and blank graphs for working your own design

Level of experience: *Intermediate (some knowledge of Plain Oblique Twining and Single Course Oblique Twining) to Advanced*

What to bring *Gripfid and plied cords made according to specifications that will be provided. Pencil for graphing designs.*

Materials fee *None*

Cords and tools can be purchased in advance through website www.lindahendrickson.com.

Mullarkey, John

W10 Egyptian Diamonds

This diamond pattern dates back 1000 years and it is found in Coptic bands. In this class students will learn how to weave this pattern using tablet weaving and how to create their own patterns.

Level of experience: *All levels*

What to bring: *Scissors, four balls or cones of 10/2 mercerized cotton or #10 crochet thread. Each ball should be at least 1 oz. Three balls of one color and one ball of a different highly contrasting color.*

Materials fee: *\$20 includes handout, 20 cards, shuttle*

Walker, Barbara

W14 From ply-split braided tube to kumihimo braid and back

Two disparate fiber techniques, ply-split braiding and kumihimo, come together in this fascinating workshop. Enjoy the textural differences between a smooth flexible ply-split tube and a stiffer, nubby braid made from cords rather than the usual fine threads. We will begin ply-splitting a tube, then learn how to convert it using a disk into a Kongoh braid, and then revert to a ply-split tube. In addition we will explore other braid to braid conversions.

Level of experience: *Intermediate to advanced; knowledge of ply-splitting with some braiding experience*

What to bring: *4-ply cords and appropriate size gripfid, kumihimo disk, instructions for Kongoh braid, scissors, masking tape, glue, small abacus for keeping track of repeats if desired, note taking materials*

Materials fee: *\$10 includes handout*

Students can purchase cords ahead of time from the teacher (cost will be \$40).

Thursday & Friday Two-Day Workshops

Crickmore, Ingrid

W26 Playing with color patterns in loop braiding

Create unusual color patterns and learn how to switch between different patterns within the same braid. Students will also learn a new braid -- a reduced version of the 17th century letterbraids

Level of experience: *Intermediate = Ease in braiding 7-loop square and flat braids, 8-loop double braid. Free tutorials available at www.loopbraider.com*

What to bring: *C clamp, scissors*

Materials fee: *\$15 includes yarns, plastic holder for in progress loops, handout*

Hattori, Michael

W24 Braid reconstruction basics

Have you ever come across a braid and said, "I want to make that!" but your search for instructions was fruitless? This class will provide you with the basics of how to remedy that: starting with visual analysis we will learn to intuit the basic structure of the braid, then progress to graphic analysis to fine tune and plot out the structure and hand moves using various types of Takadai diagramming. We will all set up and work on the same braid for continuity's sake (and our sanity - Anita Clark will co-teach)

Level of experience required: *Advanced: must have solid working knowledge of takadai braiding, particularly Andagumi (1-1 tabby) and Kôraigumi (2-2 twill), both Ichimai (single layer) and Nimai (double layer). Basic familiarity with Carol Franklin's horizontal diagramming and Noemi Speiser's track planning is highly recommended but not required.*

What to bring: *Taka dai with 18 6-peg koma (no 9-pin koma), 60 tama (70, 85, or 100g, 2 contrasting colors of thread, 40 wt. rayon, perle cotton, crochet cotton, or fingering weight mercerized cotton yarn - enough to make a 2-yard warp up to 60 tama, equivalent to 18 ends of silk per tama; 52 and 60-tama 2-2 twill graph paper. Colored pencils or felt markers, ruler, eraser, notebook*

Materials fee: *None*

James, Carol

W23 Exploring Sprang

Sprang is an ancient technique, frequently appearing in human history as a method to create elastic garments. Using a frame with ready to go warp, participants will receive an introduction to the basic interlinking technique. The initial project complete, participants learn to set up a warp from scratch, and will explore circular warp and some surface designs.

Level of experience: *All levels*

What to bring: *Scissors, notebook, pen*

Materials fee: *\$30 includes Frame already warped, shed sticks, clips to secure the sticks, tape, crochet hook and needle to assist with finishing, yarn*

Leet, Kris

W22 Lessons from the past

Class will focus on identifying and integrating Iron Age and medieval methods, understandings and aesthetics with better known modern practices in order to provide the weaver with improved control and understanding of the possibilities inherent in weaving with tablets.

Level of experience: *Intermediate (a basic knowledge of tablet weaving; should have made a few bands) to advanced*

What to bring: *Scissors, band shuttle, beater, notebook, pen*

Materials fee: *\$20 includes Kit: 50 tablets, all warp and weft required, handout, stitch holder, rubber bands, dowels, heading cord*

Available for class use: backstrap, belt clamp, table clamp, warping boards, handouts

Morris, Leigh

W25 Variations of zig zag braid for jewelry

Introduction to the zig-zag braid. Changes will be incorporated whilst maintaining the basic movements. These changes will alter the visual and structural appeal of the braid. Ideas will be explored on how these braids can be used for jewelry

Level of expertise: *Beginner, some knowledge of braiding on round or square plate would be helpful*

What to bring: *Maru Dai, 12 bobbins, counterweight, chopstick, yarns of various thickness including materials such as fishing line, wire, knitting yarns, etc. Variety of beads, needles and scissors.*

Materials fee: *\$5 includes handout, square plate*

Findings available for sale

Sparr, Anna

W20 Making hairwork

There will be a brief introduction to the history of hairwork with a discussion of the tools and materials used. Students then will learn to prepare the material, set up and the braiding process. Students will also learn how to fix the braid and finish it. Additional patterns will be available for students to work on.

Level of experience: *Intermediate; Some knowledge of braiding on the Maru Dai*

What to bring: *Maru Dai, 16-24 bobbins, (40-70g being the optimal weight). A few bobbins will be available to borrow from teacher*

Materials fee: *\$12 includes handout, hair and other materials.*

Two traditional braiding tables will be available for students to work on.

Waddington, Laverne

W21 South American Warp and Weft Patterns - Double Weave Pick-up and Weft Inlay.

We will explore two warp-faced structures that are used in the Peruvian and Bolivian highlands to create bands of vastly different character. Double weave produces crisp plain-weave motifs on a background of smooth, solid color by simply substituting colors in two sets of warp threads. The result is a sturdy two-layer band with motifs on both faces in opposite colors.

Weft inlay allows weavers to create delicate patterned bands with the freedom to change color, motif and texture at will. We will use both traditional and contemporary motifs.

Level of expertise: *Must have experience in weaving warp faced bands on any type of loom*

What to bring: *scissors, pencil, notebook and eraser, two C Clamps*

Materials fee: *\$15 includes handout, two prepared warps, thread for warping, a variety of supplemental weft material. Equipment will be available to use in class.*

Thursday One-Day Workshops

Carey, Jacqui

W29 Start/stop

This class will focus on both ends of the process (with a little bit of braiding in the middle). Students will work through a series of short samples using chunky threads in order to explore some of the potential options for starting and finishing a braid, such as blunt, hollow, knotted, looped, split and beaded ends. The aim of the workshop is to understand the concepts through sampling, so that these ideas can be utilized in future projects

Level of experience: *Intermediate; basic knowledge of kumihimo on the Maru Dai*

What to bring: *Maru Dai, 16 bobbins, counterweight, chopstick, threads and beads (details to follow) and scissors*

Materials fee: *none*

Christiansen, Lyn

W33 Put it on the wall – make a mosaic with your braids

Find your voice through your braids by using them in art making. Through a fun and enlivening process, you will open up your creative side. We will talk about the use of color, texture, materials, and focal points the language of braids that you will draw upon for expression. Using braids you bring from home, you will piece together a mosaic or collage with a goal to have a framed piece to take home. Join the exploration!

Level of student experience required: *All levels*

What to bring: *collection of braids, emphasizing variety and not so precious that participants do not want to cut them up. Basic art supplies such as conte crayons, colored ink pens etc, UV fray sealers.*

Materials fee: *\$25 includes Post-its, black drawing paper, conte crayons, other markers, push pins, glue sticks, foam board, etc. Trays for braid mosaics, scissors, glue, pins, velcro, UV light sealers*

Irwin, Alison

W31 Doubleweave pickup on an inkle loom

Weave bold images by doubling the warp to create four sets of threads, not the usual two. Select which color will appear on top of this reversible layered fabric by following a charted design.

Level of experience: *Intermediate; must know how to warp an inkle loom and read threading drafts*

What to bring: *Warped inkle loom (instructions provided later) with 5/2 mercerized cotton or 4/8 cotton, scissors, double pointed knitting needle, small shuttle, pencil*

Materials fee: *None includes handout*

Samejima, Junko

W27 Torchon lace making with one stroke sketched geometric pattern

This class does not take a traditional approach to teaching bobbin lace but this technique achieves complex patterns with a reduced number of bobbins. The basic idea underneath this concept is the one-stroke sketched geometric pattern for torchon lace.

Level of expertise: *Intermediate; basic knowledge of torchon lace*

What to bring: *10-12 pairs of bobbins, pillow, pins, crochet hook (0.4-0.6), cover cloth*

Materials fee: *\$20 includes thread (Bockens linen 60/2), patterns and diagrams,*

Tada, Makiko

W37 Leno braids

Students will be able to experiment with the leno braiding technique on the disk and the plate. In the process, they will be able to create adornments of all types. Please note, this is a brand new topic not included in the currently available books for disk and plate by Makiko Tada

Level of experience: *All levels welcome*

What to bring: *Disk, plate and favorite yarns. Scissors, cutter and note taking items*

Materials fee: *None includes handout.*

Additional items available for purchase: disk/plate (\$10 each), thick yarn for samples (\$4), metallic threads (\$30)

Wang, Carol

W35 Modern macramé bands

Starting with Shamballa and survival bracelets, simple macrame jewelry has exploded with the advent of paracord enthusiasts, dramatically increasing the number of bands that can be made with a score of relatively simple knots. A fun half knot imitation kumihimo cord will also be covered.

Level of experience: *Beginner*

What to bring: *Scissors, notebook and paper*

Materials fee: *\$30 includes Cord packs, handout, beads for Shamballa bracelets, and bracelet buckles.*

Knotting tools such as fids, tweezers, awls, self-threading needles, and bodkins will be discussed and examples will be available for experimentation.

Friday One-Day Workshops

Gaskell, Adrienne

W36 Hira Kara bracelet

Learn to make continuous beaded braids while making this sophisticated bracelet. The Hira Kara braid is a traditional flat, thick braid that works up very quickly once the bead set up is finished. Students will use a bead spinner to facilitate quick bead loading. Students will have a choice of using a magnetic metal clasp or making their own bead closure.

Level of experience: *Intermediate; basic knowledge of braiding on the Maru Dai*

What to bring: *Maru Dai, 16 bobbins, counterweight, chopstick and scissors, notebook and paper*

Materials fee: *\$30 includes kit that has beads, cord, cores, and magnetic clasp. Different color choices will be available.*

Bead spinners and needles will be provided for class use.

Hendrickson, Linda

W30 Sazigyo: sacred images and long lines of finely shaped lettering

Sazigyo are yards-long double-faced tablet-woven manuscript binding ribbons which contain Burmese text and images with Buddhist significance. The workshop has two parts: presentation from Ralph Isaacs book Sazigyo: Woven Miniatures of Buddhist Art; then students will practice the double-faced technique and weave text and images using 20/2 cotton.

Level of experience: *Intermediate; know how to to make a warp and understand tablet weaving basics.*

What to bring *Warp with 20/2 cotton (instructions to be provided later), tensioning system for tablet*

weaving, all needed tools

Materials fee *None*

Tablets and tools can be purchased in advance through website www.lindahendrickson.com.

Irwin, Alison

W28 Bands with hands

Put your basic inkle weaving skills to good use in this class that introduces the pick up and drop down designs on a spotted or "pebble weave" threading. Reversible patterns include diamonds, diagonal lines, hearts and hands. It is also possible to add words to your weaving to make each band one of a kind.

Level of experience: *Intermediate; must know how to warp an inkle loom and read threading drafts.*

What to bring: *Warped inkle loom (instructions provided later) with 5/2 mercerized cotton or 4/8 cotton, scissors, double pointed knitting needle, small shuttle, pencil*

Materials fee: *None includes handout*

Spady, Robyn

W39 Couture braids and trims

Couture fashion designers have used braids and trim to embellish the garments for over a century. From Worth to Chanel and Balenciaga to St. Laurent, braid and trim embellishments elevated their fashions and created distinctive designs. In this one-day hands-on class, come and learn how to take inspiration from fashion designers and create braids and trim using simple tools and equipment. Nothing to bring since everything you need will be provided.

Level of experience: *All levels – no experience required*

What to bring: *Scissors, notebook and pencil*

Materials fee: *\$5 includes handout*

Takagi, Tamaki

W32 Sanada-himo: traditional Japanese woven band

Sanada-Himo is a woven narrow band traditionally made with silk or cotton. Traditional patterns are typically stripes. Its origin is not clear, but it is said that the famous general Yukimura Sanada and his family developed these bands in the middle of the 16th century. In Japan, precious potteries such as cups, pots and plates were kept in wooden boxes and strong bands were used to keep the lid closed. Because the Sanada bands do not stretch, very tight knots can be made. At the beginning of the workshop, a brief history and demonstration on how knots are made will be given. Then students will warp and weave their own bands in silk.

Level of experience: *Beginner*

What to bring: *Thread needs to be a smooth, non-stretch fiber; silk is ideal, but perle cotton (#5 or #8), or #10 crochet cotton may be used. Please avoid rayon as it is much too slippery and will not hold the tensioning (I learned this the hard way!). If you have Karakumi silk, that is also excellent and you will use only one or two ends per tama. Rigid heddle and shuttle.*

Materials fee: *\$15 includes silk thread and indigo dyed bag
Students can purchase prepared rigid heddle and shuttle for \$30*

Walker, Barbara

W38 Ply split braiding with supplementary cords

All cords in a ply-split piece need not be split. Some cords can embellish in various ways by floating above or below the surface, akin to weaving with a supplementary warp. In this innovative workshop for experienced ply-splitters, you will learn how to use supplementary cords to decorate ply-split braids, vessels, and tubes. We will begin with embellishing a SCOT braid, and then continue with starting a four-sided vessel that employs supplementary cords from its very beginning. Prior to the workshop, via e-mail, you will learn how to make a cord with a loop at one end. Prepare to be amazed at the wide variety of options supplementary cords bring to your ply splitting repertoire!

Level of experience: *Intermediate - knowledge of ply-splitting*

What to bring: Prescribed number of 4-ply cords and appropriate size gripfid (teacher will contact students with requirements ahead of the conference, 12 generic Q-tips with hollow plastic shafts, scissors, masking tape, white glue, extra light if desired, note taking materials

Materials fee: \$10 includes handout

Students can purchase cords ahead of time from the teacher (cost will be \$40).

Wang, Carol

W34 Good luck with crown sennits

Known as the strawberry end knot, crown knotting can be used to create both simple braids (sennits) and the iconic Good Luck Knot (agemaki). Explore the many variations of both including tools and techniques for beaded ropes. The theory of using a knotting table (maru dai, sort of) will be demonstrated and discussed.

Level of experience: Beginner

What to bring: Scissors, beading needles, seed beads, beading thread, notebook and paper

Materials fee: \$20 includes cord packs, paper knotting templates, handout, foam boards for beaded/thread knotting tool construction.

Bead packs for beaded ropes will be available for purchase.

Talks and Presentations

Monday morning

Carol James: Replicating George Washington's sash

Sprang is a braiding technique, used since ancient times to form all manner of garments. In the 1700s it was commonly seen in military sashes.

General Edward Braddock gave such a sash to his military advisor, George Washington. In 2012 Carol James set out to study this sash. Carol shares information on the subject of sprang in general, as well as particular insights gained from the experience of replicating the Braddock-Washington sash for George Washington's Mount Vernon.

Tuesday morning

Tadashi Uozumi: Kumihimo Composite Materials

Tadashi Uozumi has been researching and developing original braiding machines and Kumihimo Composite Materials. Kumihimo Composite Materials are made of carbon fibers which are black. The soft black braiding is turned into a hard and strong one after heating. It is lighter and stronger than steels. These features are paid attention in automobile industries as to play an important role of reducing fuel consumption and furthermore they are thought to be suitable materials for frames. He gives presentation on Kumihimo Composite Materials and explains the automatic braiding machine which produces them. He introduces the formative arts of black braids being made from Carbon fibers. Some participants can try to make their own arts using black braids which he prepares.

Tuesday evening

Anna Sparr: Hair braiding in the Swedish Tradition

Discussion on the recent research on traditional Swedish braided hairwork dating back to 1832 and the developing typology.

Wednesday evening

Katia Johansen: Braids in the Royal Danish collection

Katia Johansen has been a textile conservator at the Royal Danish Collections for 35 years. Over the years, she has documented special braids on objects in the royal collections, which contain a lovely number of unusual (and unusually well-documented) garments from the kings' wardrobes from 1600 onwards. There are all kinds of braids and bands, mostly in gold, silver and silk - as well as many ways of using them! It was studying a particular braid on a robe from the early 1600s that set Joy Boutrup and Katia to realizing that loop manipulation was also practiced in Denmark around that time. There isn't even any name for it - but the braids still exist!

Thursday morning

Rodrick Owen: My never ending story with Peruvian braids

The braids from Peru are made by hand from yarn spun on drop spindles, the sling braids usually by men, the headbands probably by women. They are some of the most complex and at the same time fascinating structures of the braiding world. Why is this such a neglected subject among braiders? Rodrick's interest in Peruvian braids began when he could not find answers to questions he asked. The source and development of Peruvian braids is still a mystery to archeologists and a subject that has fragmented interest. This presentation is about his research into the possible source of these braids based on the answers Rodrick has found and experienced while reconstructing the early structures.

Friday morning

Kim Davis: Early bobbin lace

The presentation will discuss the emergence of bobbin lace from other passementerie techniques.

Tutor Biographies

Jacqui Carey is a maker, teacher, author and researcher of braids, having specialized in the subject since graduating from a degree in woven textiles in 1985. Author of many books about Kumihimo and Chinese Braiding.

www.careycompany.com

Lynn Caldwell has discovered over the years that color and texture are her strengths and that is why her pieces have a rich color palette. For each warp she puts on the loom, the colors are hand selected and shades blended to achieve a complexity of color that is her trademark. Only by mixing various shades of color does the depth of color come out in the weaving, creating a garment that will enhance the wearer. She prefers using high quality natural fibers in her work for their interest and comfort. The same holds true for designing kumihimo braids. She strives for an interesting color play and has developed a unique color block technique to showcase this.

She is currently the executive director of the Fine Line Creative Arts Center in St. Charles, IL

www.lcweave.com

Lyn Christiansen is an artist and retired professor of innovation in Boston, Massachusetts. Her kumihimo-based artwork combines braids using a wide range of materials in wall hangings and 3D compositions. The Fuller Craft Museum has exhibited her work and she most recently curated "The New Kumihimo" for the Wedeman Gallery, Newton, MA

www.dellaluxa.com

Ingrid Crickmore loves doing, teaching, and learning about loop braiding. Her website Loop Braiding is a well-known online resource for loop braiding tutorials, information, and inspiration. She teaches both traditional and original techniques and designs

loopbraider.com

Kim Davis has been studying traditional and contemporary bobbin lace for 18 years with American and European teachers. She specializes in Early Bobbin Lace, a form of passementerie. Kim has done extensive research and published numerous articles on the topic.

Karen DeSousa is the author of four kumihimo books and the creation of "Kumihimo To Go" — a kumihimo grading product line that is now sold throughout the US, Europe and Australia. Karen has attended the International Kumihimo Conferences in Kyoto, Japan and Manchester, UK. In 2013 she returned to Japan to learn more about kumihimo.

www.accentbead.com

Susan Foulkes is a weaver who loves natural yarns. She became fascinated by the lovely patterned woven bands from Scandinavia since 2008. She has travelled around the Baltic researching their colorful history. She has published four books about band weaving.

<http://durhamweaver64.blogspot.co.uk/>

Adrienne Gaskell loves living in the tropical climate of Miami, Florida. After twenty years as a marketing sales executive, she has crafted a second career in jewelry fabrication and instruction. In a field that has become fairly predictable, her unique combination of braiding, beading and metal techniques place her extraordinary pieces in a class of their own.

Growing up with engineers and an interest in process first attracted her to kumihimo braiding, now one of the predominate techniques used in her work.

www.adriennegaskell.com

Michael Hattori was fortunate to start learning kumihimo in 1979 at the Domyo school in Tokyo while on a year's study abroad. In 2000 he stumbled upon Richard Sutherland's workshop featuring three master braiders from Japan, including Makiko Tada with whom he later studied takadai and karakumi braiding. Later that year he attended a kumihimo workshop with Rodrick Owen in Ft Bragg, California where he learned ayagaki pickup braiding. Michael has continued to study regularly with Rodrick and has also studied kakudai braiding with Ethel Kawamura

Currently, he is involved in braid reconstruction, including a series of complex braids dating back as far as the 9th century as well as working with contemporary braids. Michael is actively researching the history of kumihimo and plans to write a book on the subject.

Julie Hedges has been researching and teaching the technique of Ply-Split braiding for over 25 years and developing it to make wearable and sculptural pieces. She has exhibited and taught in the UK and abroad and has written 3 books on the subject. Julie worked in the Textiles Department at the Surrey Institute, Farnham, UK until 2000.

www.juliehedges.co.uk

Linda Hendrickson has been teaching since 1992 and is the author of several instruction books, including How to Make Ply-Slit Braids and Please Weave a Message. She has taught workshops for guilds in the US since 1992, Canada and the UK. She has had a fiber art studio in Portland, Oregon since 1985. She also enjoys practicing Taoist Tai Chi.

www.lindahendrickson.com

Alison Irwin was introduced to weaving at a night school class in the 1970s; the subject was Salish weaving. She continues to explore slower techniques, teaching pick-up on inkle and 4-shaft looms as well as kumihimo and weaving with paper. For more than 20 years, she has taught a variety of weaving classes to individuals, guilds, retreats, community centers and Elder College, ranging from courses for beginners to ones on specific weave structures.

Carol James was born and raised in the United States and has always been interested in fiber arts. She was introduced to fingerweaving by her future husband and together, they wove their very first sash, which he wore on their wedding day. She moved to St. Boniface, Manitoba in 1990 and discovered that fingerwoven sashes, known as the ceinture fléchée, figured prominently in the local French-Canadian heritage. Getting involved with Winnipeg's historic re-enactment community was an opportunity to extend her fingerweaving skills and resulted in the publication of the book, 'Fingerweaving Untangled'.

Carol then became interested in the technique of Sprang. From Peter Collingwood's 'Techniques of Sprang', she found several plates, images of sprang. One particularly stunning example is a sash that belonged to George Washington. She researched this sash and made a replica for George Washington's Mount Vernon which is on public display. She has written a book on the technique of Sprang, 'Sprang Unsprung' and teaches groups on this very old technique.

www.sashweaver.com

Katia Johansen is a trained textile conservator and has worked at the Royal Danish Collections for 35 years where she has documented special braids on objects in the royal collections — which contain a number of unusual and well documented garments from the kings' wardrobes from 1600 onwards. There are all kinds of braids and bands, mostly in gold, silver and silk. There are also many ways of using them. It was while studying a particular braid on a robe from the early 1600's that Katia realized that loop manipulation was also practiced in Denmark around that time.

<http://www.clothestellstories.com/>

Kris Leet has been tablet weaving since the early 1970s. She combines her passion for tablet weaving with an abiding interest in prehistoric textiles, research and experimental archeology. Since 2003 she has focused on Iron Age and early medieval tablet weaving techniques and methods. She is the co-author (with Linda Malan) of The Willful Pursuit of Complexity on the Icelandic missed-hole technique

Linda Malan has long shared her fascination with tablet weaving as a workshop and seminar instructor, a study group leader, and a founding member of the Tablet Weavers International Studies and Techniques newsletter. She has written many articles for a variety of publications on the topic and is the co-author of the book, "The Willful Pursuit of Complexity".

Leigh Morris 20 years of experience with hand spinning and knitting was put on hold when he discovered braiding in 1999. He started with the Maru dai and progressed onto the Taka dai. The fascination for him with both looms was the use of color and pattern development. He was beginning to create braided jewelry when he had the opportunity to attend the first International Braiding Conference in Japan. Leigh extended this trip with two weeks study with Makiko Tada in Tokyo and returned home with a greater determination to create braided jewelry, particularly a new appreciation of the potential of the zig zag braid which is created on the foam plate. He has worked for a few years on the zig zag braid, using a Maru dai rather than the foam plate and is now excited about the uniqueness of the jewelry he is able to create.

John Mullarkey has been tablet weaving and spinning for almost a decade. He has had works displayed in the Missouri History Museum, and won awards from Interweave for garments submitted to Handwoven magazine. He is the primary author of "A Tabletweavers' Pattern Book" and has two new DVDs available on the tablet weaving.

www.malarkycrafts.com

Rosalie Neilson is the author of three books on kumihimo design, the latest being Kongoh Gumi - A Cacophony of Spots, Coils, Zags, Lines. In 1980, she traveled to Japan where she learned braiding on the Maru Dai and Kaku Dai. She has been studying and teaching kumihimo since 1982 in the US, Canada, and England. Her mathematical interests lead her to develop the 1024 four block symmetric motifs in addition to the 1157 unique 2-color patterns for Kongoh Gumi. She is Adjunct Faculty at the Oregon College of Art and Craft.

www.rosalieneilson.com

Rodrick Owen lives in Oxford, England. He grew up in London and Sydney Australia and worked in industry before pursuing a career in textile arts. He has been making braids for 42 years. Rodrick trained as a mature student at the London College of Furniture, completing the Creative Textiles Programme, qualifying with distinction in 1981. In 1984 he was awarded a Winston Churchill Fellowship to study braiding in Japan where he worked with Makiko Tada. In 1987 he was invited to send work for the opening exhibition at the American Crafts Museum, New York, and at the Textile Museum in Washington DC. The exhibition celebrated the 1986 publication of Jack Lenor Larsen's book, Interlacing, in which two pieces appear. Rodrick has taught and exhibited his work in the United Kingdom, the United States, and Japan. He has also taught in Denmark, Holland, France, Belgium, and Australia.

Marilyn Romatka has the best job in the world: she travels to interesting countries, learns folk art techniques, then returns to the USA to share the skills with enthusiastic students!

www.taprootfolkarts.com

Junko Samejima has been teaching lace making for over thirty years. She was taught Bobbin Lace by Sue Thompson from 1977 to 1979 at Manchester. She was later learned to make needle lace from Dorothy Swinson (Preston), Irma Osterman (New York) and Elizabeth Ligty (Denver). She held an exhibition in New York(1996) and Sakura(1999) and has exhibited at several group exhibitions in Tokyo and Sakura. Junko is a member of IOLI (The International organization of Lace, U.S.A.) and the Lace Guild (UK)

Robyn Spady learned to weave over 40 years ago and is the author of *Handwoven Decorative Trim*. In addition to narrow warp weaves, she also explores double-faced fabrics, four-shaft weaves, and uncommon weave structures.
www.spadystudios.com

Anna Sparr is from Sweden, living and working in Denmark. She is a textile conservator at the Museum of National History. Besides her work she is also a hair worker and a student of textile history at Uppsala University. She has been making braided hair work since 1995. She has recently published an essay on patterns for braided hairwork. One purpose of the study was to discover possible differences in the description of patterns depending on writer and target audience. All the patterns described in five pattern books dated from 1832-1990 were sorted to identify and define different types of patterns. The main purpose was then to identify and define a braid-typology.
<http://www.sparr.dk/Hararbete/Start.html>

Makiko Tada has been making Japanese braids, "Kumihimo" for over 40 years. She is a researcher and designer of Kumihimo. She teaches at the Kyoto Institute of Technology and JWU. She has published many books about Kumihimo.
www.texte.co.jp/makiko/works
www.makikokumihimo.posterous.com

Tamaki Takagi Embroider, band weaver and researcher

Dominic Taylor Dominic's fascination with cylindrical braids is the coming together of two disciplines important in his life - working on boats as a young man; and a professional life involving much geometry. He currently lives in Greece
www.dominictaylor.design.com

Tadashi Uozumi has been developing braiding machines and Kumihimo Composite Materials for over 25 years. Kumihimo Composite Materials are made of carbon fibers, glass fibers and plastics. They are used for parts of automobiles, sports goods and etc. He isn't only an engineer but also a researcher. He had been working for developing braiding machines and these materials at Murata Machinery, Ltd. as an engineer since 1992. From 2013, he has been developing and researching them at Gifu University. He was the Chairman of the Kumihimo Society in 2014.

Laverne Waddington has been learning to weave on simple looms with indigenous teachers in South America since 1996. In her home in Santa Cruz, Bolivia, she draws on ethnic design influences from around the world to create pieces on a backstrap loom using the various techniques and structures she has studied in South America. In 2010 she published her first book on one of her favorite warp faced patterning techniques, [Andean Pebble Weave](#) which was followed by [More Adventures in Warp -faced Pick-up Patterns](#) in 2012. She has shared her skills and experiences with many visitors to Bolivia over the years and now reaches a global audience with her weaving tutorials and travel tales on her blog. She provides online advice and support to weavers through forums such as Ravelry and teaches and speaks at guilds and textile conferences around the world.
www.backstrapweaving.wordpress.com

Barbara J Walker is passionate about ply-splitting and developing ways to combine the technique with other media. She is an HGA Master Weaver and member of Northwest Designer Craftsmen. She has taught ply-splitting and weaving in the US, Canada, England, and New Zealand. Her ply-split pieces and scarves have been exhibited internationally, and two of the pieces are the only examples of ply-splitting in Lark Books' 500 Baskets. She has written books and articles on the subject.
www.barbarajwalker.com

Carol Wang is a multimedia consultant/programmer who beads, braids and knits but mostly she knots. She has been studying and writing about decorative knotting for many years. She also has an online shop for Asian craft supplies — but mostly Chinese knotting.

Yuko Yoshida is a braid lover. She has been fascinated with braiding from the beginning. While mainly making obigime for kimono, she has been exploring new techniques and possibilities of braiding.