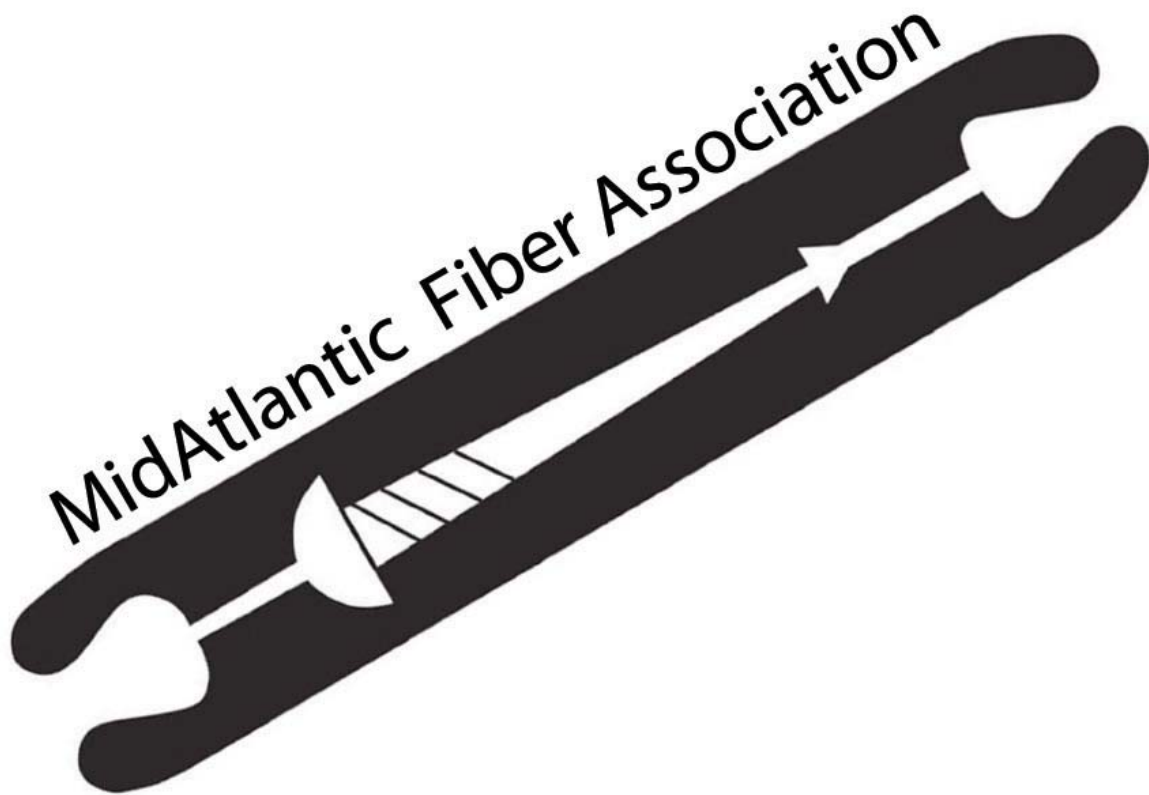


# MAFA 2015 WORKSHOP WEEKEND

July 16-19, 2015



Millersville University  
Millersville, PA  
[www.millersville.edu](http://www.millersville.edu)

Dear MAFA Attendees,

Once again we come together for a weekend of fun, learning, and fellowship.

The volunteers for this MAFA Workshop Weekend have outdone themselves in every way and I think our experiences will benefit from their efforts. We have an exciting variety of workshops from which you can choose.

We have 26 vendors attending. Please welcome them with your words and dollars. It isn't easy to pack up a store and move it for a weekend.

Be sure to visit the Guilds Exhibit in the dormitory. The participating guilds are proud of the items they are displaying and have taken great care to display them attractively. The Guilds Exhibit will be open in the evenings after dinner.

Don't miss the Fashion Show and greeting old and new friends at the Reception to follow on Thursday evening.

A highlight of the Weekend will be Open Studio — on Saturday evening — when we have a chance to see what the various instructors have to offer and how their students interpreted instructions. This is also an opportunity for guilds to talk with instructors about possible guild workshops.

Lastly, please watch for our online evaluation form at the end of the conference. Your input is valuable in planning for the MAFA 2017 Workshop Weekend.

It is my sincere hope that everyone has a great weekend and goes home inspired to continue being involved with fiber.

Ellen Dorosh  
MAFA President

**All classes are 16 hours**  
**Participants will indicate 1st, 2nd, and 3rd choices**

**CLASS DESIGNATIONS:**

101 - 107 Dyeing  
201 - 204 Felting  
301 - 304 Spinning  
401 - 422 Weaving  
501 - 506 and More

RR indicates Round Robin Format

**LEVELS OF EXPERIENCE:**

**Novice** — Interested, but lacking in basic skills

**Beginner** — Some experience with equipment and able to perform basic techniques

**Intermediate** — Comfortable with equipment; experienced in a variety of techniques; able to plan, draft, and design work

**Advanced** — Very comfortable with equipment, skilled at a wide variety of techniques, willing to experiment.

**Some required equipment may be listed in the class description. Workshop confirmations, information and supply lists provided by the instructors will be sent out by June 1, 2015.**

# DYEING

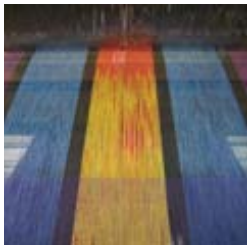
## 101 - Warp Painting

Instructor: Su Butler

Experience level: Novice to Advanced

Materials fee: \$45.00

Equipment required: None



Students are required to bring at least 6 warps prepared to teacher specifications.

An overview of color theory, mostly discussion of the value scale and application to dyeing and color mixing, begins this workshop. Students then learn to mix chemical water and dye stocks from powdered dyes. Different application techniques will be taught, and both steaming and batching of dyed warps will be utilized. Students will receive detailed handouts so they can duplicate their experience at home. At least 6 warps will be painted. Instruction will include resist methods, surface design techniques, discharge, overdyeing and hand manipulated techniques. In addition to protein and cellulose fibers, experimentation will be done with blends. Students will create a notebook of dye recipes to use in the future. This class is suitable for any level dyer who wishes to learn about warp painting.

## 102 - Natural Dyes on Cotton

Instructor: Eileen Hallman

Experience level: Beginner

Materials fee: \$50.00

Equipment required: None



Learn to scour, mordant, and dye cotton with natural dye extracts. Learn special methods for dyeing with extracts derived from wood and explore color shifting. We will use small yarn and/or fabric samples to develop a notebook.

## 103 - Woven Shibori with Natural Dyes

Instructor: Linda Hartshorn

Experience level: Intermediate

Materials fee: \$25.00

Equipment required: None



Weave, tie and dye your own unique patterned fabrics! Woven shibori fabric has extra threads woven in that are pulled up to gather the cloth before dyeing. Learn to layer different natural dyes to create various color effects. Fabrics will be woven at home from drafts supplied by the instructor, and dyed in the workshop. We will explore overdyeing, discharge, resists, and pleating with our fabrics and get fascinating results.

## 104 - Don't Change the Sheets, Change the Cloth

Instructor: Anita Luvera Mayer

Experience level: Novice to Advanced

Materials fee: \$60.00

Equipment required: None



Students will use different dye methods on fabric and paper. Two silk scarves will be completed using various embellishment techniques. Students

will create a reference notebook of a wide range of fabric samples including surface design using resist, rust dyeing, discharge, fabric paint, fabric crayons, shibori along with contemporary embroidery stitches, cording, beading, and mirror work. A polar fleece scarf featuring wrapped rings and beading will be completed in addition to creating silk scarves using rust and shibori and fabric paint.

## 105 - The How-To's of Successful Fabric Marbling

Instructor: Regina St. John

Experience level: Novice to Advanced

Materials fee: \$60.00

Equipment required: None



Students will bring 6-8 blank silk scarves, no larger than 17" x 66." Scarves shall be pre-washed, and may be white or mottled dyed (marbling looks great on such scarves.) Students will also bring 4 yards of PFD cotton, washed, white or dyed, cut into 18" x 22" pieces. Dharma Trading is a good source. [www.dharmatrading.com](http://www.dharmatrading.com)

Students will learn how to prepare fabrics, paints and a carrageenan marbling bath. They will be introduced to the basic marbling techniques using stylus and combs and will progress to learning how to use a variety of combs to produce more intricate patterns. Initially, students will work on marbling tanks that accommodate 18" x 22" size pieces of fabric. When comfortable with the process, the smaller tanks will be transformed into full size scarf tanks. Students will then have the opportunity to work with larger combs as they prepare marbling patterns for larger pieces of fabric or scarves.

# DYEING & WEAVING

## 106 - Expand Your Design Repertoire with Ikat

Instructor: Polly Barton

Experience level: Beginner

Materials fee: \$25.00

Equipment required: A table or floor loom w/ 8-dent reed.



Ikat is a dyeing technique used around the world to tie design elements into the weaver's warp and/or weft. In this class we will explore how you can use ikat to add complexity, dimension, elegance, historical reference and personal style to your weaving.

Students will tie and dye a warp in ikat, and depending on their weaving experience may tie

this warp on and learn how to work with weft ikat as well. Those students who need more time on their warp ikat will learn from the others, and everyone will have the materials to take home and work with weft ikat in their own studios. We will be working with natural dyes which will allow flexibility with many kinds of fibers. This is a fun and inspirational class. One must be meticulous in learning to tie the "ikat knot", but beyond this the technique allows many possibilities for use in your own way.

## 107 - Paint 2 Beam 1

Instructor: Denise Kovnat

Experience level: Intermediate to Advanced

Materials fee: \$30.00

Equipment required: 4- or 8- shaft loom



Students will need to bring two warps of either 100% silk or 100% wool, ready for dyeing. This workshop teaches students how to hand-paint two warps in different color ways and beam them together to make one beautiful warp on their loom. The result is an ever-changing color palette that serves as the basis for fabric that can be woven in virtually any weave structure. Choosing from four different weave structures, students will plan their project for 4 or 8 shafts, paint two warps in different but compatible colorways

of about 4-5 colors each, and then beam these warps together in stripes or blocks of their own choosing. The focus is on exploring the possibilities of color and learning new skills. Students may use wool or silk for their warps, to be dyed with Wash Fast Acid Dyes.

Instructor will provide choices of drafts and patterns during the first day. After planning their project, students will make their warps in class, soak them for dyeing, and begin painting. The second day, after rinsing and drying their warps, students beam the warps together on the loom and begin threading. The final one-half day students will continue to thread their warps and, if time allows, begin weaving.

# FELTING

## 201 - Felt and Stitch

Instructor: Nan Crawford  
Experience level: Novice to Advanced  
Materials fee: \$25.00  
Equipment required: None



We will use the nuno felting technique, working with pre-felted merino wool and mawata silk hankies. Students may choose to make one solid piece that will be beautiful to embellish with stitching (crazy quilting stitches are wonderful with this medium), or choose to work with their felted piece by cutting out and appliquéing

onto hand-dyed batiks. The final size can vary depending on the students design, but an approximate size would be 24"x24". The workshop will also include an introduction to basic crazy quilt stitches using handspun silk, wool and lace-weight yarns. No previous felting or stitching experience is required.

## 202 - Three Fabulous Felted & Dyed Scarves to Warm Your Heart

Instructor: Chad Alice Hagen  
Experience level: Novice to Advanced  
Materials fee: \$45.00  
Equipment required: None



Three days of intense fun dyeing and felting intensive class and we'll make three very different hand dyed and felted merino wool scarves. We will be working with both fine Australian merino needle punch batts and merino roving. The focus will be on dyeing, both resist and immersion, to shape

and change the hand and surface of the scarf. We'll create the shape resist Mokume/Bark scarf, the Spider-Moon shawl and the all time favorite, the Airey Fairey Scarf.

## 203 - Pins and Needles Book

Instructor: Pamela MacGregor  
Experience level: Novice  
Materials fee: \$20.00  
Equipment required: None



This beginning class will teach you the basics of felting. You will design a very usable felted book with felt pages for your sewing pins and needles. This class covers how to make good quality felt,

correctly lay out wool roving, use needle punch felt (prefelt) and use a resist pattern.

## 204 - Crazy Hat

Instructor: Kristen Walsh  
Experience level: Novice  
Materials fee: \$80.00  
Equipment required: None



Students will learn many different felting skills in this workshop all while creating a wonderful, whimsical hat. Flat wet felting, felting around a form and needle felting will be used to make this one-of-a-kind piece of wearable art.



# SPINNING

## 301 - Spinning to Weave on a Rigid Heddle Loom

Instructor: Michelle Boyd

Experience level: Beginner to Advanced

Materials fee: \$45.00

Equipment required: Spinning wheel and rigid heddle loom



Spin a yarn, then warp and weave a scarf on a rigid heddle loom. This class will give participants the basics in both spinning for weaving and the use of a rigid heddle loom. First, we will look at the characteristics of a good warp yarn and how to spin for maximum durability under

the abrasion of a loom, then we will make our warp yarns. Both basic yarns and art yarns will be examined for their suitability in weaving. Students will then have the opportunity to warp and weave a simple scarf on a rigid heddle loom, using the yarns provided by the instructor. This workshop is suitable for spinners of all levels of experience. Participants should be able to spin a continuous thread on a spinning wheel or spindle.

## 302 - Wool Spinning 101

Instructor: Melissa Dunning

Experience level: Novice to Beginner

Materials fee: \$25.00

Equipment required: None



We will start at the sheep with sorting and grading fleece, then move on to washing, picking & carding with hand cards. Wool combing and preparation for worsted spinning and a unique approach to using the drum carder to produce small rolags will also be covered. A variety of fleece breeds will be used in class with a discussion of choosing the right fleece for a particular project. Students will then explore the techniques of spinning and plying on the

grasped spindle, supported spindle and the suspended spindle, as well as basic great wheel spinning. We will discuss the types of spinning heads for great wheels and basic renovation of antique wheels for spinners. Last, but not least, will be an introduction to low wheel spinning and how to make friends with a new wheel. Students should bring any spinning tools they have or can borrow: hand cards, hand spindles and/or a spinning wheel.

## 303 - Intermediate Spinning: Taking the Next Step

Instructor: Andrea Mielke Schroer

Experience level: Beginner

Materials fee: \$50.00

Equipment required: spinning wheel, hand cards, ball winder or nostepinde, niddy-noddy or other skeining tool



Learn how to use all those knobs and adjustments on our wheels; where and when to oil our wheels; how to card, comb and blend fibers; several ways of drafting, such as long draw, short draw, point of twist, and from the fold; spin with fibers

that may be new to us, such as cotton, flax, and silk; various novelty yarn constructions; multiple plying options, including Chain/Navajo; and last, but not least, how to finish and care for our yarns. The goal of this workshop is to give you the skills and knowledge you need to make the specific yarns you desire for your projects.

## 304 - Playing with Plying

Instructor: Amy Tyler

Experience level: Intermediate

Materials fee: \$45.00

Equipment required: Spinning wheel in good working order, 2 bobbins partially filled with Z-spun singles with approximately the same amount of twist and the same thickness, 2 or more additional bobbins, and a lazy kate.



The ply structure of yarn is a significant factor in how a yarn behaves in knitting, crocheting, or weaving. In this workshop, we will spin singles yarns of various thickness and twist, and we will create a variety of plied yarns: both balanced and unbalanced yarns, 2-ply, 3-ply, 4-ply, cabled, crepe, and chain plied. In addition, we

will cover some techniques for creating textured yarns in the plying process, incorporating knots, snarls, wraps, and cages. The process of finishing a yarn will also be covered.

# WEAVING

## 401 - Understanding the Structure

Instructor: Sharon Alderman

Experience level: Advanced Beginner or Intermediate.

Materials fee: \$0

Equipment required: None



If you have always wanted to understand weave structure so that you could design structures yourself instead of having to “shop” in weaving books and magazines for a draft, this is the class for you: a workshop focusing on the structure of woven fabrics. All you

need to know in advance is how to read and use a weaving draft. Participants receive a thorough grounding in drafting that takes them far beyond the basics. We explore many kinds of drafts: structural, pattern-only, profile and industrial drafts. Using this information we work through various weave structures to get to the heart of the issue: how to translate your idea about structure, drape and hand into a draft. Although structure is the topic, there are plenty of references to the way that color may be used in a weave structure, discussion of yarn styles as they apply to the structure being considered and lots of practical tips from a full-time weaver. This workshop is illustrated by the instructor's handwoven fabrics.

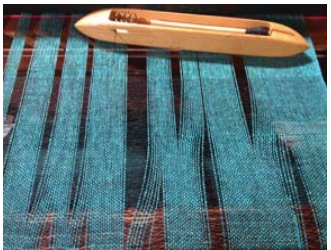
## 402 - The Fluid Grid: Equipment Modification Techniques for Handweavers

Instructor: Suzi Ballenger

Experience level: Beginner+

Materials fee: \$25.00

Equipment required: Table or floor loom with an easily removable reed and batten top



Students should warp their looms with a 3-yard, cotton or linen warp, 8-10 inches wide, threaded in plain weave or other similar basic structure. Understanding the equipment we use, as weavers, is the first step to changing the way we use it. We will explore ways in which reeds and a supplementary

beater can be modified to transform the expected outcome of our cloth. Students will have the opportunity to use these tools and practice newly designed weaving techniques as well as traditional ones. We will complete our explorations by removing our samples, finishing (if necessary) and follow-up discussion. Students will go home with a sample book, reference materials, and ideas ready to start their next series of weaving projects!

## 403 - Weekend Immersion: Intro to Weaving

Instructor: Sara Bixler

Experience level: Novice

Materials fee: \$25.00

Equipment required: Loom in good working order with a minimum of 4 harnesses and weaving bench (*Please contact Sara if you do not have a loom & bench, or are unable to borrow one for the duration of the workshop*) Contact information: [tenaciouswe@gmail.com](mailto:tenaciouswe@gmail.com) or (717) 624-2223 daytime work phone @ the Mannings



Weaving is one of those wonderful crafts that have been introduced to us at many points throughout our lives from early childhood on. If the intrigue has stuck with you, but you've never had an opportunity to give it a try yourself, this is your chance. This weekend immersion will give novice weavers a wonderful foundation to start weaving on their own. We will tackle all of the necessary skills needed to be an independent weaver such as understanding warp calculations, how to wind a warp, dressing the loom and all the terminology regarding the parts of

the loom and the weaving process. Through a simple twill scarf students will gain the knowledge of how to thread a loom and read a weaving draft, how to change treadling for different patterns and the finishing process.

## 404 - RR - Introduction to Weaving with Variegated Yarns

Instructor: Cathie Chung

Experience level: Beginner to Advanced

Materials fee: \$60.00

Equipment required: Loom (in good working order; warped and ready to weave)



Explore how the choice of weave structure combined with handpainted yarns can create extraordinarily magical results. Study the effects of hue, value, structure and thread size. This **round robin** workshop will investigate simple weave structures that can be used to create surprising and unique fabrics.



# WEAVING

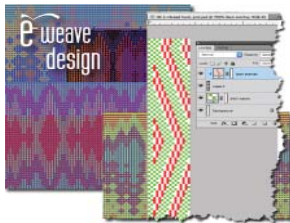
## 405 - Laptops and Looms

Instructor: Marg Coe

Experience level: Intermediate to Advanced (appropriate for 16+ shaft looms)

Materials fee: \$15.00

Equipment required: Laptop computer with Adobe Photoshop or Adobe Photoshop Elements and a weave design program installed



Designing liftplans using graphics design software is one of the latest additions to our arsenal of weaving tools. Come find out what all the excitement is about! Laptops & Looms presents digital weave design in a user friendly manner accompanied by tutorials.

Among the structures covered (time permitting) are: twills, satins, double weave, doublefaced, diversified plain weave, deflected doubleweave, 3-dimensions, tied weaves, polychrome summer & winter, and taqueté.

## 406 - 2/2 Twill Rug Weaving

Instructor: Jason Collingwood

Experience level: Beginner to Advanced

Materials fee: \$4.00

Equipment required: Pre-warped loom with 4 or more shafts



A comprehensive look at twills, an excellent structure for strong and durable rugs. In this class Jason will guide students through every process involved in making a successful rug. Straight,

broken, double faced and twill on opposites will all be covered. Techniques such as clasped wefts, and crossed wefts will be used to greatly increase the design possibilities. The class will also include some work with Shaft Switching, students learning how to adapt their own looms to this exciting technique. The class is suitable for anyone with an interest in furthering their rug weaving skills, be they beginners or more experienced weavers.

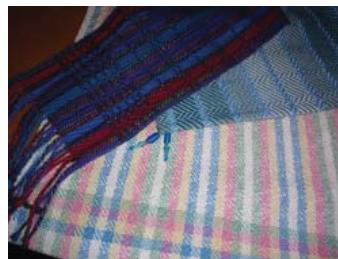
## 407 - Turned Twills, Their Many Possible Faces

Instructor: Barbara Diefenderfer

Experience level: Intermediate to Advanced

Materials fee: \$5.00

Equipment required: Pre-warped 8-shaft loom



Students will weave a reference sampler while exploring the many creative possibilities of turned twills. Come to class with an 8-shaft loom ready to take the adventure of seeing possible twill variations and other structures available while using a turned twill threading. This is a great class for

the weaver who has recently moved up to 8 shafts. It is amazing what a change of tie-up can do! Color exploration will be a part of the instruction and is strongly encouraged. Warping instructions will be conveyed to each participant after class registrations are complete. Students in this class will use their own looms throughout the weekend.

## 408 - RR - Weave a Twill Gamp with Color-and-Weave Effects

Instructor: Karen Donde

Experience level: Beginner

Materials fee: \$15.00

Equipment required: Pre-warped 4- or 8- shaft loom with at least a 9 inch weaving width



Combining a twill threading and treadling with a specific contrasting color order in both warp and weft yields a rich collection of woven patterns that could never be achieved by the color order or the interlacement alone. Color-and-weave effects are responsible for the popular houndstooth and pinwheel patterns. In this *round-robin* workshop, participants will be assigned different color orders and will warp three different four- or eight-shaft twill

threadings in a small gamp. Participants will take home a notebook of color-and-weave ideas. Workshop will cover color-and-weave effects theory & practice; what is a gamp and how to use it for designing textiles; drafting & manual drawdowns; threading & treadling variations for a variety of different twills; tips for weaving balanced twill; weaving with two (or more) shuttles.

# WEAVING

## 409 - *Modified* RR - Tabby is a BASIC, but NOT a PLAIN Weave

Instructor: Barbara Herbster

Experience level: Beginner to Advanced

Materials fee: \$40 fee for a 3 ½ yd. scarf warp, with the option of the participant winding a warp

Equipment required: Pre-warped 2- to 4- shaft table or floor loom



Here is something to challenge all weaving levels, not just beginners. Each weaver will come with a warped loom but will work on other looms as well. A step by step hand out with drawings and photographs will lead the weaver with instruction to weave and progress at her own pace. A

notebook will be made. Class will be a *modified round robin* where a third of the looms will be threaded one way, another third to accommodate a different group of weaves and still another third threaded to accommodate weaves unrelated to the first two. Weavers will weave on their own loom the first day, move to someone else's loom the next and move to another the last day. Students will have a folder of possibilities at each loom to select something that challenges or interests them. Each day builds and develops unusual applications of a simple technique to apply to later work.

## 410 - *Shimmering Colors: The Magic of Iridescence*

Instructor: Bobbie Irwin

Experience level: Beginner to Advanced

Materials fee: \$18-\$27 dependent on weaving width

Equipment required: Pre-warped 4-shaft loom capable of weaving 9-18 inches wide



Fabrics that appear to change color as the light and angle of view change seem almost magical! Contrary to popular opinion, you don't have to use fine silk, plain weave, and complementary hues to weave iridescent fabrics.

In fact, most of the "rules" you may have heard are at least partly myths. Learn to predict which colors will produce iridescence while you experiment with a variety of weave structures. Iridescence in 3, 4 or even 5 colors is one of the amazing possibilities! A large selection of fabric samples, both handwoven and factory-made, will be available for your inspiration.

## 411 - *Understanding the Design Process: Fabric to Wear*

Instructor: Sarah Jackson

Experience level: Beginner to Advanced

Materials fee: \$25.00

Equipment required: Loom and related weaving supplies



This workshop will provide a thorough understanding of the design process including in-depth discussion regarding working through decisions about fiber, color, weave structure, and pattern selection. The workshop is a combination of presentation, discussion, and weaving; it is not a round robin workshop. The instructor will illustrate

the relationship of the design process to her handwoven garments. Participants will complete the workshop with samples, the confidence to define design criteria, choose appropriate materials, & successfully translate ideas into garments.

## 412 - *Sakiori and Zanshi: Weaving Japanese Rural Cloth*

Instructor: Tom Knisely

Experience level: Beginner to Intermediate

Materials fee: None

Equipment required: Pre-warped 4-shaft loom with 15-inch weaving width; materials for weft



Sakiori and Zanshi fabrics represent some of the finest examples of recycling. Sakiori is a fabric that is woven with very narrow strips of fabric much like a rag rug but with a subtle hand that makes it possible to wear as clothing. Zanshi cloth is woven with the left over threads of previously woven fabrics. The broken warp threads, left over bobbins and thrums would be tied together to make a continuous length that could then be woven to make a new fabric. In this workshop students will learn the basic fundamentals of weaving Sakiori and Zanshi. Each student will be sent a draft and instructions on how

to warp their looms so that they will be ready to weave when they come to class. A list of tools and materials to bring will also be included with the warping instructions. As a preliminary to the class, interested students should save any old silk, rayon or fine cotton fabrics or clothing. Local thrift stores, such as Goodwill Industries, are a great place to find materials to cut up for your Sakiori exercises. Save all your thrums and little bits of thread and yarns.



# WEAVING

## 413 - RR -There Must Be 50 Ways to Weave Your Color

Instructor: Ruby Leslie  
Experience level: Beginner to Advanced  
Materials fee: \$90.00

Equipment required: Pre-warped loom with 4 or more shafts (8 are preferred); no rigid heddle looms.



Ideal workshop for weavers who feel lost designing with color or who want to break out of their color comfort zone. You don't need to master color theory to use color masterfully. Using one color palette and a myriad of weave structures, we'll take a layman's

approach to color theory and the principles of optical blending for a facilitated, semi-scientific investigation of color design. Weaving in *round robin* format on pre-warped looms (with custom-wound warps provided by Ruby prior to the conference), participants will explore the effect different fibers, yarn grists and structures have upon a single colorway. By weaving a color sampler at each loom, everyone will produce the equivalent of a case study in color and weave structure --- a reference tool for weavers to successfully integrate color and design into their cloth-making repertoire.

## 414 - Designing with Pattern Blocks and Weave Structures

Instructor: Gay McGearry  
Experience level: Beginner to Intermediate  
Materials fee: \$15.00

Equipment required: Pre-warped 4- or 8- shaft loom; laptop computer if possible



Experience the art of early pattern weaving while learning the beauty of planning with computer software. It takes at least two blocks to create a pattern motif such as a star or rose and three blocks to create a snowball and its variation, the tree. Come learn how the 19th century coverlet weavers used block design to create their patterns with different weave

structures such as overshot, summer & winter, star work, tied Beiderwand, double weave and turned twill. Students will weave a runner in one of these weave structures while gaining experience treadling in woven as drawn in, rose fashion and by manipulating the block design to create border patterns. Students will also have hands-on experience determining a draft of an early pattern through fabric analysis and will utilize tools from the 21st century to plan a pattern design in Fiberworks PCW or WeavePoint.

## 415 - Doubleweave Diversity for 4 and 8 Shafts

Instructor: Jennifer Moore  
Experience level: Intermediate  
Materials fee: \$10.00

Equipment required: Pre-warped 4- or 8- shaft loom



Learn all about the magic of doubleweave! In this workshop participants will weave a sampler that explores weaving two independent layers of cloth, double-width cloth, tubular weaving, color-and-weave effects, pique, quilting and doubleweave pick-up. Students with 8-shaft looms will also be able to weave samples of 2-block doubleweave techniques in checkerboard, windows and double-blocks. Graphing designs and working with multiple colors will be introduced. These techniques can

then be taken home to create clothing, sculptural pieces, decorative hangings and whatever else the imagination can dream of.

## 416 - RR -Exploring Lace Weaves

Instructor: Dena Gartenstein Moses  
Experience level: Intermediate  
Materials fee: \$6.00

Equipment required: Pre-warped 4- shaft loom



In this class we will explore both loom controlled laces (Swedish, Atwater-Bronson, huck, barley corn) and hand manipulated laces (leno, Danish medallion, Brooks bouquet). We will begin with a drafting refresher and then learn about what blocks are and how to design with them. We will look at many samples and explore some

structures on our own looms and others as part of a *round robin*. This class is part formal instruction, part hands-on. Students should plan to come to class with a loom (four to eight shafts), set up prior to the workshop, using instructions distributed by the teacher before the workshop begins.

# WEAVING

## 417 - RR - Scandinavian Weaving Techniques

Instructor: Norma Smayda

Experience level: Beginner to Intermediate

Materials fee: \$2.00

Equipment required: Pre-warped loom with 3 to 8 shafts



Rich designs, colors and quality materials are inherent in Scandinavian weaving. The following techniques will be explored: Rosepath, monksbelt, Swedish and other lace weaves, halvdrall, Rosenkransen twill, beiderwand, krokbragd, Telemarks teppe, reversed block twill, 7-shaft summer and winter, and hybrid drafts. This is a *round robin* workshop.

## 418 - RR - Shadows and Echoes

Instructor: Mimi Smith

Experience level: Intermediate

Materials fee: \$3.00

Equipment required: Pre-warped loom with 4, 8 or more shafts



When is shadow weave a weave structure, when is it echo weave, and when can it be called something else? Technically echo weave is not a pattern weave, but it “echoes” the threading of several pattern weaves such as twill, huck, overshot and – shadow weave! In this *round robin* workshop we shall discuss and weave different shadows and echoes of several basic structures. Just a tweaking of either the tie-up or treadling can completely change a design.

## 419 - Cutting Loose with Tied Weaves

Instructor: Robyn Spady

Experience level: Intermediate to Advanced (and adventure-seeking beginners)

Materials fee: \$15.00

Equipment required: Pre-warped 4-shaft loom minimum; eight shafts are recommended



Tied weaves are a whole group of different ways to create patterned fabrics with floats of limited lengths. Plus, one threading can provide a multitude of different treadling options – from singles and pairs to Dukagang and taqueté. In this workshop, participants will learn the fundamentals of tied weaves and explore a wide variety of treadling techniques to create different results. This workshop is for

weavers interested in understanding terms like summer and winter, single two-tie, taqueté, samitum, and exploring Quigley or Bergman tied weaves.

## 420 - RR - 18th and 19th Century Handwoven Fashions for the Home and Body

Instructor: Marjie Thompson

Experience level: Beginners who are able to warp a loom and read a draft as well as Intermediate and Advanced weavers who will find new weave structures for their use.

Materials fee: \$15.00

Equipment required: Looms, in good working order, of two to however many shafts are available



Presenting a *round robin* journey through the 18th and 19th century handwoven textile world with drafts from the everyday through British “high fashion” for the middle class. Participants will weave samples of many once used but now most often ignored weave structures. Drafts will be taken from published and

manuscript sources and existing textiles and will include, among others: log cabin, crossbar, spot, dumb flowers, flushing variations including damboard, Armenia net, and gebrochene. Participants are asked to bring a warped loom to class with at least the participant’s own sample woven. Drafts will be sent in advance. Class time will alternate between weaving and talking about the weave structures, their uses then, and how to adapt the weaves for today’s clothing and furnishing fabrics.

## 421 - Comparative Study of Inkle Band & Tape Ribbon Weaving

Instructor: Susan Weaver

Experience level: Novice

Materials fee: \$15.00

Equipment required: None



Hand woven bands and ribbons have a myriad of uses – lots of strapping for handbags and tools, decorative embellishments, bookmarks, garlands, and bracelets, to name just a few. There are two different cultural looms that create these functional bands – the Inkle loom and the Tape loom. They both weave a warp-faced band,

known for its strength and beauty. This workshop will explore the similarities and differences between these two looms and the benefits of each, along with a little history as well. Depending on the purpose of a particular project, one loom might be more suited than the other – in length, width or patterns, including pick-up. Students will become familiar with both styles of loom by studying the drafting, warping and weaving of colorful bands and ribbons. All looms will be provided, but if a student has an Inkle or Tape Loom, please bring it to share with the class.



# WEAVING

## 422 - RR - Shimmering Silks: History of Silk

Instructor: Heather Winslow

Experience level: Advanced Beginner to Advanced - Able to dress a loom, read a weaving draft, and willing to work at 24 epi or more

Materials fee: \$55.00

Equipment required: Pre-warped 4- or 8- shaft loom



Ahh.....the mystery, elegance, and shimmering beauty that is inseparable from the word "SILK"!

Included in this class will be the history of silk production, an introduction to the four main types of silk with samples of their cocoons, yarns, and fabrics, and a discussion of the properties and characteristics of silk, and how these relate to the weaving of silk. The workshop will consist of a *round robin* in which each participant will weave 8-10 samples of silk fabric using different silks and weave structures. These fabrics are all suitable for clothing (and other finished products of course).

# GARMENT CONSTRUCTION

## 501 - Jump Start Vest

Instructor: Daryl Lancaster

Experience level: Novice to Advanced

Materials fee: \$20.00

Equipment required: Sewing machine in good working order, with manual and any accessories and extra machine needles, size 14 recommended, sewing kit, pre-washed vest fabric and lining fabric, cardboard cutting board and rotary cutter



Dust off your sewing machine and jumpstart your skills. This simple lined vest is custom fit, guaranteed to look great, feel good, and teach you the basics of garment construction. Great for handweavers, felters and surface designers, this vest looks great in all fabrics. Participants will be constructing a simple lined vest from their own fabric during the three day workshop. Fabrics should have a firm but drapeable hand and should

be suitable for garment construction and outerwear. If you are handweaving your fabric, when choosing your sett, always choose denser for garment fabrics.

# PLY-SPLITTING

## 502 - Ply-Splitting: Braids, Baskets and Beyond

Instructor: Barbara J. Walker

Experience level: Novices, Beginners, and those with basic ply-splitting experience

Materials fee: \$70.00

Equipment required: None



Ply-splitting offers an unusual, very portable, and very addictive fiber technique to weavers, braiders, basketmakers, and other fiber enthusiasts. Instead of elements moving over and under or around each other, in ply-splitting four-ply cords move through each other to create pieces that are dense and durable. Discover how a simple handheld tool allows you to create

shaped bands, tubes, baskets, and flat pieces. You will construct basic braids, a small basket, and a tube that will serve as future references. We will also discuss cord design and finishing techniques.

# CLASS DESCRIPTIONS

## TABLET WEAVING

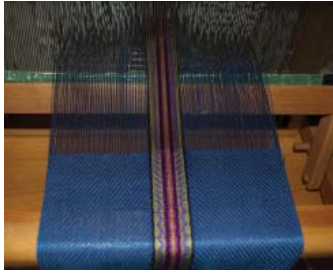
### 503 - Tablet Band Incorporated Into Fabric

Instructor: Inge Dam

Experience level: Beginner

Materials fee: \$2.00

Equipment required: Pre-warped loom of 4 or more shafts with a weaving width of at least 15 inches



In this workshop the participants will learn how to add a tablet band into a piece of fabric. A simple tablet weaving technique, the threaded-in technique, will be taught. A tablet warp will be made and the participants will be taught how to arrange the tablet warp within the fabric warp that has been wound on the loom

ahead of time. Participants will learn how two warps can be woven together using only one shuttle and how to avoid tension problems between the two warps. Additionally, participants will learn how to accommodate the difference in take up of the two weaves. A small piece of fabric will be woven and some ideas on how to sew the fabric into a bag, how to decorate it, and how to finish it off with a closure and a handle will be discussed.

### 504 - Two-Sided Delights

Instructor: John Mullarkey

Experience level: Beginner to Advanced

Materials fee: \$15.00

Equipment required: None



In this workshop we will learn how to design and weave double faced patterns which allow for woven figures and lettering. We will also explore Double-card double-turn Diagonals, also called “Egyptian” Diagonals, weaving diagonal patterns with tablets. We 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. No previous tablet weaving experience required.

## TAPESTRY

### 505 - Designing a Tapestry and Making it Happen

Instructor: Kathe Todd-Hooker

Experience level: Beginner to Intermediate and beyond

Materials fee: \$25.00 if instructor supplies warp and weft; \$15.00 if student has own materials

Equipment required: Good tapestry loom with a good tensioning device---no picture frame looms



How to design a tapestry from start to finish and what you need to pull it off. This is all about designing a tapestry, deciding how it will be woven and the techniques you want to use to make it happen -- colour choices, etc. It's my process for designing tapestries and making it happen. How do you make color choices? What techniques can you use to design even if you don't think you

have the skills to draw a design? Students will design a tapestry and weave a small sampler of techniques or a small portion of their design.

## TEMARI

### 506 - Making Temari Balls

Instructor: Karen Heppen and Jen Weber

Experience level: Novice to Intermediate

Materials fee: \$50.00

Equipment required: None



This class explores the ancient Japanese art of creating temari. Begun in the 600's, noblewomen used silk thread stitched around a core of rice hulls to create a soft ball, or “mari” that they used for gentle indoor games and for decoration. In the current era, temari has evolved into a popular craft in Japan. Temari are given to newly-married couples, on the birth of a baby and at holidays. They decorate many Japanese homes. Outside of Japan, temari is not so well-known, but has a growing and enthusiastic following throughout the world. Beginning with a pre-wrapped, pre-marked ball, students create temari using pearl cotton and simple stitches. During the three-day workshop, participants will learn to wrap and mark, follow patterns and learn techniques to complete several unique temari.

# INSTRUCTOR BIOGRAPHIES

## Sharon Alderman

Salt Lake City, Utah

Sharon Alderman began weaving in the fall of 1969 and has been weaving nearly every day since. She began teaching in 1976 after being awarded the Certificate of Excellence by the Handweavers Guild of America that summer. She has had three books and about 160 magazine articles published. Her enthusiasm about weaving and joy in its execution are a huge part of her life.

## Suzi Ballenger

Bradford, Rhode Island

Suzi Ballenger began weaving in 1982 after stepping into a small studio on the Bay of Fundy in Nova Scotia. A self-taught weaver, with the help of Osma Gallinger Tod's book, *The Joy of Handweaving*, she has continued to explore weave structures, fibers and designs, always working "outside the box." Her work challenges the preconceived boundaries of symmetry and threaded order/disorder, to reveal a grid that is fluid. Suzi does production and commission weaving, exhibits throughout New England, has written articles for handweaving magazines, and has developed and patented specialized weaving tools to support her explorations of equipment modifications. She is an endorsed artist on the RI State Council on the Arts roster and currently teaches weaving in Rhode Island at the Saunderstown Weaving School, Slater Mill Museum, and The MET School.

## Polly Barton

Ojo Caliente, New Mexico

Polly Barton was born in New York City. She studied Art History at Barnard College and has lived and traveled in Paris, Florence, and Rome. In 1981 she moved to Kameoka, Japan to study with master weaver, Tomohiko Inoue, living in the religious heart of the Oomoto Foundation. She returned to New York in 1982, married, and continued to weave on her Japanese tsumugi silk kimono looms. In 1989, she and her husband bought land in Ojo Caliente, New Mexico. They are now based in Santa Fe. A nationally recognized and award winning artist, she shows her woven silk ikat paintings on both coasts, and her works are collected by the Art Institute of Chicago; Museum of Fine Arts, Boston; and by important private collectors. Her work has been published in numerous magazines including Hali Magazine, FiberArts, Surface Design Journal and American Craft. She is a member of the Textile Society of America, Friends of Fiber Arts International, the Surface Design Association, the Textile Study Group of New York, and the Handweaver's Guild of America. She has taught private students and small workshops in her Santa Fe studio, at Penland School of Crafts, and the MidAtlantic Fiber Association.

## Sara Bixler

Dover, PA

Sara Bixler is an instructor at the Mannings Handweaving School in East Berlin, Pennsylvania. She holds a Bachelor of Fine Arts and a Bachelor of Science in K-12 education. Sara is a frequent contributor to Handwoven, Craft Daily and Weaving Today. She has been hosted by several mid-Atlantic weaving guilds for discussions on Color Relationships in Weaving where her primary focus of studies has been. Sara has a broad range of knowledge across a variety of fiber arts. Her eclectic interest can be seen in her various works.

## Michelle Boyd

Fort McMurray, Alberta, Canada

Michelle Boyd is a spinner, knitter, weaver and writer who lives in Northern Canada. Educated as a graphic artist, Michelle has pursued a career in fibre arts for over 30 years, working in such diverse areas as theatrical costuming and fibre consultation for farmers. Michelle graduated from Olds College's Master Spinner program in 2007 and she now instructs Master Spinner classes, both on and off campus, as well as contributing to curriculum development and writing about spinning for publications like Spin-Off, PLY, and Goats Across Canada. In addition, she is currently the Workshop Coordinator for Fibre Week at Olds College but still manages to find time to play at the spinning wheel. You can learn more about Michelle at [michelleboydspins.com](http://michelleboydspins.com) and on her blog at [whorlspins.blogspot.ca](http://whorlspins.blogspot.ca)

## Su Butler

Woodstock, Illinois

Su Butler earned her B.F.A. in Fibers and Watercolor painting in 1977 from The University of Northern Colorado, in Greeley, Colorado. For 37+ years she has been fascinated with the process of interlacing threads to form cloth. Weave structure, color interaction and surface design continue to keep her spellbound. "From plain weave on 4 shafts with handpainted and embellished yarns, to complex structures on 24 shafts with very fine yarn, every aspect of interlacing and creating fabric intrigues me. I have always loved to work with my hands, beginning weaving at age three. To me weaving is a tactile dialogue. Given limited elements and equipment restrictions, I can play with all the techniques I have learned through the years to create cloth that is uniquely my own. Each time I create something new the experience helps push me beyond my limits, allowing me to grow as a craftsperson and artist. My first book, *Understanding Rayon Chenille*, was released in December 2002, and re-issued as a CD in August 2009. I have articles published in Handwoven and Weaver's magazines and the Complex Weavers Journal. I am currently working to finish a new book on tied weaves."

## Cathie Chung

Falls Church, VA

Weavers are often described as either color people or structure people. Cathie Chung needs both. The color is what catches the eye, but the structure is what allows weavers to manipulate the color and texture. A Japanese braiding class over 20 years ago led Cathie on to explore multi-harness weaving. Just Our Yarn (JOY) is owned by Cathie and Diane Smith, who came together because of their love of fiber. The two of them bead, weave, braid, spin, dye, knit and crochet. JOY was founded on their experience teaching and managing a retail shop for a fiber arts school. Cathie and Diane hand-paint yarn in small batches. Each color-way is unique and will not be dyed exactly the same again. The colors and fibers are designed to indulge the senses.



# INSTRUCTOR BIOGRAPHIES

## **Marg Coe**

Tuscon, AZ

Margaret's early introduction to computers (1970's) at the same time as teaching spinning, dyeing, and weaving, led her to focus on digital design and weave structures. She has completed college studies in graphic design with concentrations in web design and digital approaches to weave design. Margaret is the author of: *4-8 . . . Weave!; Fit 2 Be Tied - a digital approach; Designing 4 the Future; and 2 Be Tied or Not 2 Be Tied - book 1 not tied.*

## **Jason Collingwood**

Colchester, Essex, UK

Having briefly and rather reluctantly learnt to weave at 18, Jason returned to the discipline 6 years later. The intervening years were spent pursuing a largely unsuccessful career as a pop star. He set up his own workshop in 1986, located in Nayland, Suffolk. Over the last 28 years Jason has woven to commission somewhere in the region of 2,000 rugs mostly for private individuals, though also for some corporate clients, and worked with numerous architects and interior designers. His larger commissions include 24 rugs for the Sheraton hotel in Dar es Salaam, in Tanzania; and a series of rugs for a "castle" in Switzerland. Exhibitions include a one man show in Amsterdam and two man shows in Oxford, Connecticut (USA), and Portland (USA). The rugs can be woven to any size and colour way, are strong and durable for use on the floor, but equally can be used as wall-hangings. In addition to designing and weaving, Jason spends three to four months each year teaching at various art schools in North America, Australia and Europe. This has led to Jason having his own brand of rug wool available in the USA, as well as instructional DVD's and publications.

## **Nan Crawford**

Unionville, VA

Nan is a Virginia native and a graduate of the Art Institute of Pittsburgh. Natural materials inspire her creativity, and she feels best when combining nature's raw elements. As an IT manager in a "former life", Nan stayed in touch with the fiber world by crocheting during her frequent travel for work. However, when she found the techniques of felting, she knew she had found the voice for her creativity. "Felting keeps you close to the animal," says Nan. Her unique felting pieces have won awards in numerous fiber festivals where she later returned as an instructor to teach the art of felting to both adults and children. Nan lives in Unionville, Virginia, with husband Steve, llamas, chickens, cat, and canine companion, Jax.

## **Inge Dam**

Schomberg, Ontario

Inge Dam is the author of *Tablet-Woven Accents for Designer Fabrics: Contemporary Uses for Ancient Techniques*. She has taught workshops in the US, Canada, and England, and taught for Convergence. She has won many awards for her work and her work has appeared in *Weaver's*, *Handwoven*, *Shuttle, Spindle & Dyepot*, *Fibre Focus*, and *GCW Bulletin*. She weaves on a 32-shaft Louet Megado dobby loom and specializes in weaving unique garments. In some of her garments she incorporates tablet weaving and other embellishments.

## **Barbara Diefenderfer**

Hagerstown, Maryland

Barbara has been the Weaving Teacher in Residence at the Washington County Museum of Fine Arts in Hagerstown, Maryland. She has woven for over 35 years and taught for more than 30. In her first career she taught tailoring and general clothing construction in public schools. She is a familiar lecturer on various weaving topics in the Mid-Atlantic region. She earned a Master Weaver certification from Potomac Craftsmen Guild in 1987 and was a member of the committee creating the Guild Advancement Program for the Central Pennsylvania Guild. While Barbara is enthusiastic about every aspect of weaving, she particularly enjoys creating unusual combinations of weave structures and weaving with fine threads to produce unique clothing. Perhaps her greatest thrill comes from turning on the light bulbs of novice and advancing weavers – directly reflecting her belief that there are always new things to learn about weaving.

## **Karen Donde**

Candler, North Carolina

Karen Donde weaves yardage, fashion accessories and home textiles for sale and teaches beginning-advanced weaving classes and assorted workshops. She is resident weaving instructor at Sutherland Handweaving Studio in Asheville, N.C.'s River Arts District. Donde began weaving in 1998 and teaching in 2004. In October 2008, she earned a Certificate of Excellence in Handweaving-Level I from the Handweavers Guild of America, and she graduated from the Haywood Community College Professional Crafts-Fiber program in 2013. A professional writer with a bachelor of journalism degree from the University of Missouri, Donde now writes for and about weavers. She is a contributor to *Handwoven* and its *Weaving Today* email newsletter, and serves on the magazine's Editorial Advisory Board. Donde is a juried member of the Southern Highland Craft Guild, and has been active in several weaving guilds. She served four years on the board of directors for the MidAtlantic Fiber Association.

## **Melissa Weaver Dunning**

Berryville, Virginia

Melissa Weaver Dunning is a traditional hand weaver and spinner with 35 years of experience working on antique equipment to produce 18th and 19th century style textiles. She began her traditional textile study with Scottish master weaver Norman Kennedy, and carries on this rich tradition in her own teaching. Melissa is an avid tartan and linen weaver and a lover of wool who loves sharing her passion for weaving and spinning with students.



# INSTRUCTOR BIOGRAPHIES

## **Chad Alice Hagen**

Asheville, North Carolina

Chad Alice Hagen has been a felt maker exploring the resist dyeing of hand felted wool since 1979. Richly dyed colors and multi-layered surface markings are the trademarks of her years of intensive explorations with resist. Her felt work can be found in major collections and have appeared on the covers of *Surface Design Journal*, *Fiberarts* and *Shuttle, Spindle & DyePot*. She is the author of three books: *The Weekend Crafter: Feltmaking* (2002); *Fabulous Felt Hats* (2005); and *The Fabulous Felt Scarf* (2007) all published by Lark Books. She is currently working on her next book, *Resist Dyeing on Handfelted Wool*. She earned her BA and MS from University of Wisconsin and MFA from Cranbrook. Chad maintains a full-time book making and resist dyeing studio in Asheville, North Carolina, and teaches workshops in the US and Europe.

## **Eileen Hallman**

Black Mountain, NC

Eileen Hallman's educational background is in engineering. She has been spinning and weaving cotton since the early 1980's. While she does spin and weave with other fibers, the environmental cottons are her passion. Previously she worked for Sally Fox, managing Vreseis Limited and overseeing research on fiber, yarn and fabric made of the naturally pigmented cotton. In Eileen's current work with New World Textiles, she is involved in research on organic, naturally pigmented, and recycled cottons and in the development of spinning slivers and yarns from these cottons. She is not committed to 100% cotton products, but also blends these cottons with other natural fibers. As a cotton enthusiast, Eileen also develops tools and techniques, one of which is the Khadi Khanoo shuttle, a shuttle that holds the spindle for a book charkha and allows the use of singles as weft. The technique of the long draw allows for fairly consistent color sections to be spun, which can be woven as stripes on a plain warp or a "single shuttle plaid" on a striped warp. The simplicity of technique and the availability of colored fiber allow the spinner and weaver to create dynamic fabrics. Eileen dyes cotton with indigo and other natural dyes and introduced Dye-Lishus® cotton fiber, yarn, and fabric to fiber artists.

## **Linda Hartshorn**

Eureka, CA

Linda is an award winning weaver known for unique dyework and lively use of color in her handwoven textiles. Linda teaches weaving in Eureka, California. She enjoys weaving at her studio in the mountains as well as travelling the country with her dypots and looms.

## **Karen Heppen**

Havre de Grace, MD

Karen Heppen and Jen Weber, the Temari Twins, have been "hooked on temari" since first seeing the beautiful thread balls during a guild daytrip. They have been stitching together for several years and happily admit to their obsession, although it has not made them desert their other fiber arts interests. (Karen is a weaver; Jen a weaver and spinner). Jen is a mathematician and a scientist; she loves nothing better than to delve into the fascinating spatial relationships inherent in temari. Karen is a pragmatist and likes to take the simplest path from "here to there" to create color and design. Their team teaching approach provides a variety of ways to learn and enjoy this beautiful folk art. More information about the Temari Twins can be found on their website: [www.TemariTwins.com](http://www.TemariTwins.com)

## **Barbara Herbster**

Manchester by the Sea, Massachusetts

Barbara's pleasure is teaching and sharing the excitement and knowledge of weaving with others. Her work has a contemporary direction which she achieves through clean design and a strong sense of color. Barbara has a BS degree in Art Education from Montclair State University in New Jersey and has been teaching and lecturing in New England for 35 years. Barbara's woven work has appeared in numerous articles for *Handwoven* magazine and her chenille shawl is pictured on the cover of Interweave Press' "Design Collection #19". In an article for *Handweavers Guild of America* she led a learning exchange about Bamboo yarn for weavers. She enjoys designing for galleries and commissions for public spaces.

## **Bobbie Irwin**

Montrose, CO

A weaver since 1973, Bobbie Irwin is the author of three textile-related books and has published dozens of articles in more than a dozen fiber/textile and craft publications in three countries. On a freelance basis, she has worked in various editorial capacities for *Interweave Press* since 1987 and is a former columnist for *Handwoven* and *Piecework*. She has traveled to teach for guilds, conferences, shops, and schools in 36 states and two Canadian provinces since 1985. Bobbie loves textile research, especially topics that have not previously been covered extensively in the literature. From her studio in Montrose, Colorado, she takes an active role in reviving historical techniques in a modern context, and pushing the limits of contemporary weaving. Her ongoing study of iridescent fabrics is one of her most extensive.

## **Sarah Jackson**

Santa Ana, CA

Sarah H. Jackson earned a Bachelor of Fine Arts, concentration in textile design, from the University of Kansas. She owns a business dedicated to designing and marketing textiles and is a frequent contributor and technical editor for *Handwoven*. She received the HGA Award for Weaving in the yardage exhibit for *Convergence* 2012.

# INSTRUCTOR BIOGRAPHIES

## **Tom Knisely**

Dover, PA

Tom Knisely is the general manager and resident weaving instructor at The Mannings Handweaving Studio and Supply Center. Tom has made his career at The Mannings over a span of four decades. Along with teaching many different aspects of weaving, Tom enjoys teaching spinning and dyeing as well. Tom was voted weaving Teacher of the Year by Handwoven. Tom has done several instructional videos on weaving through Interweave Press and has recently released his book on weaving rag rugs through Stackpole Press. He is currently working on a new book all about weaving baby blankets that will have more than 40 different baby blanket designs with lots of ideas on what yarns and threads work best for baby blankets. Tom lives in rural York County, PA. When he is not weaving, spinning or collecting antique textiles for study, Tom loves to work in his garden.

## **Denise Kovnat**

Rochester, New York

Denise Kovnat has been a knitter since childhood, encouraged by her mother, teachers, and her grandmother, who was a skilled knitter despite her blindness. In 1998 she began to study weaving and joined the Weavers' Guild of Rochester. Texture and color delight her most. Denise weaves, dyes, knits, sews, and spins, in addition to teaching and selling her garments throughout the Northeast. Denise's garments have been juried into the fashion shows at Convergence 2008, 2010, and 2012 (with 2014 yet to be announced at this writing) sponsored by the Handweavers' Guild of America. She has received awards from the Handweavers' Guild of America, the Weavers' Guild of Rochester, and the Corn Hill Arts Festival. Aside from this, the work Denise is most proud of, to date, is serving on the founding team of the Weaving and Fiber Arts Center in Rochester in 2002.

## **Daryl Lancaster**

Lincoln Park, NJ

Daryl Lancaster, a hand-weaver and fiber artist known for her hand-woven garments, has been sewing for more than 45 years. She gives lectures and workshops to guilds, conferences, and craft centers all over the United States. The former Features Editor for Handwoven, she frequently contributes to various weaving and sewing publications. Daryl maintains a blog at [www.weaversew.com/wordblog](http://www.weaversew.com/wordblog)

## **Ruby Leslie**

Hardwick, VT

Ruby Leslie maintains a full-time weaving and teaching studio in northern Vermont, where she designs her own line of handwovens as Ruby Charuby Weavings. Boundless enthusiasm for sampling and experimenting, especially with color and its interaction with structure, has guided Ruby's creative endeavors from the beginning of her weaving career more than 25 years ago. Handwoven's invitation to become a contributing member of their Color Forecast series, and creating swatches on a regular basis, was the impetus for Ruby to streamline her design process. This fueled her desire to share her insights about how to successfully integrate color, structure and yarn in weaving without having to dye yarn or rely on recipes. She has taught above the Arctic Circle in northern Norway, as well as at Convergence, regional conferences and guilds throughout the US. She was one of three weaver/designer teams invited by the Handweavers Guild of America to create a collaborative runway ensemble for the second Design Fashion Challenge at Convergence 2010 in Albuquerque, NM. The rhythms of her looms inspired her children to produce a music video "Getya Loom Goin" for their "Ma, the Weava": <http://www.youtube.com/user/WFLLTV>.

## **Pamela MacGregor**

McClure, Ohio

Retirement has given Pamela the opportunity to immerse herself in the traditional art form of felt making. She feels felt is one of the few mediums that lends itself to a wide variety of forms, both two-dimensional or three-dimensional. This versatility of the material offers her engineering challenges that keep her in total awe of the process and possibilities. Pamela has exhibited and won awards nationally, internationally and in invitational art shows. Her work can be found in many publications and private collections such as the Kamm Teapot Foundation. Pamela's unique approach to felting has led her into teaching these special felt techniques nationally and internationally.

## **Anita Luvera Mayer**

Anacortes, WA

Anita Luvera Mayer is a designer of contemporary clothing inspired by ethnic originals with finishes and embellishments done by hand. These garments are designed to be wearable, are constructed from simple shapes, and include a wide range of surface decoration. The instructor's work has been included in national and international exhibits. She is the author of five books and a recent DVD. Anita believes there should be something magical and unique about what is worn each day and she shares that concept of clothing through her workshops and lectures.

# INSTRUCTOR BIOGRAPHIES

## Gay McGeary

Carlisle, PA

Gay has been researching and weaving coverlets for over twenty years. She is fascinated with nineteenth century coverlet patterns, weave structures, and fringe techniques. She uses her research as her inspiration for her artistic interpretation of early coverlets. With the assistance of weaving software to test her fabric analysis, Gay has drafted several hundred early coverlets. In recent years she has concentrated most of her research on coverlets woven by Pennsylvania German weavers who have left a legacy of handwoven coverlets and handwritten pattern manuscripts. She designs her work with the use of block designs to create patterns combined with a variety of weave structures in order to capture the traditional flavor. Gay is a regular contributor to the *Complex Weavers Journal* and is the chair for the Early American Coverlet Study Group. She gives presentations and workshops to local and regional weavers guilds. Her work can be seen at a number of galleries in the Central Pennsylvania area. Further information about her research and weaving can be found on her website at [www.coverletweaver.com](http://www.coverletweaver.com)

## Jennifer Moore

Santa Fe, New Mexico

Whether it is in her striking doubleweave wallpieces or elegant wearables, Jennifer Moore is widely known for her luminous color gradations and distinctive designs that are at once both balanced and dynamic. Jennifer's weaving has been widely exhibited for the past thirty years, and has won awards throughout the United States and abroad. Her work has been published in numerous magazines and in several books in the *Fiberarts Design* series. Jennifer holds a Master of Fine Arts in weaving from the University of Oregon, where she specialized in exploring relationships between weaving, music and mathematics in doubleweave wallpieces. She currently maintains a studio in Santa Fe, New Mexico, and travels throughout the world giving lectures and workshops in weaving and design. She is the author of *The Weaver's Studio: Doubleweave* published by Interweave Press.

## Dena Gartenstein Moses

Putney, Vermont

Dena has been weaving for twenty-seven years and sells her line of glorious scarves, shawls and hats at highly juried craft shows and fine galleries around New England. She runs Vermont Weaving School and delights in training weavers to make fabulous cloth with joy and ease. More information about her school is at: [www.vermontweavingschool.com](http://www.vermontweavingschool.com). More information about her is at: [www.vermontweaver.com](http://www.vermontweaver.com)

## John Mullarkey

St. Louis, MO

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. He is the primary author of *A Tabletweaver's Pattern Book* and has two new DVDs available on tablet weaving. He continues to find new ways to weave with this ancient technique.

## Andrea Mielke Schroer

Rudolph, Wisconsin

Andrea Mielke Schroer has been sharing the joy of spinning for over 20 years, teaching across the nation at festivals, conferences, schools, and guilds. Her teaching style has been described as patient, knowledgeable, and thorough. She has written for *Spin-Off*, *PLY*, and *Fiberline*.

## Norma Smayda

Saunderstown, RI

Norma Smayda, a weaver, teacher, exhibitor and juror, learned to weave in Norway and has occasionally returned there to teach. In 1974 she established and continues to run the Saunderstown Weaving School. She has an MFA in Visual Design from the University of Massachusetts, and has received the Weavers' Guild of Boston Distinguished Achievement Award, The New England Weavers' Seminar Weaver of Distinction, and the Handweavers Guild of America Award of Excellence. Norma has written articles for weaving journals and books, and is coauthor of *Weaving Designs by Bertha Gray Hayes*. Norma's special interests include Scandinavian weaving, and the works of William Henry Harrison Rose and Bertha Gray Hayes.

## Mimi Smith

Pittsford, New York

Mimi Smith has been weaving for about thirty years, first as a production weaver of hand-woven clothing, and for the last twenty as a teacher of many different textile applications. She has taught both adults and youth in a variety of settings from fiber shops to the state psychiatric center and has given workshops and seminars both regionally and nationally. Currently she is teaching at the Weaving and Fine Arts Center run by the Weavers' Guild of Rochester, New York, and at the Creative Workshop of the Memorial Art Gallery affiliated with the University of Rochester. Her special interests include unusual weave structures and experimenting with tie-ups and treadlings. Always searching to bring out the creativity in each student, she is continually researching new techniques to share with her classes.

## Robyn Spady

Bremerton, Washington

Robyn Spady was introduced to handweaving as a baby with her handwoven baby blanket woven by her great-grandmother. Inspired by her "blankie," she learned to weave at a young age and has been weaving for over 40 years. She completed HGA's Certificate of Excellence (COE) in 2004 with the specialized study "Loom-controlled Stitched Double Cloth." Robyn is fascinated by the infinite possibilities of crossing threads and loves coming up with new ideas to create fabric and transform it into something new and exciting. She is committed to turning the weaving world on to double-faced fabrics, four-shaft weaves, uncommon and advanced weave structures, and narrow warp weaves.

# INSTRUCTOR BIOGRAPHIES

## **Regina St. John**

Amherst MA

Regina and Dan St John are a marbling & bookbinding team who have owned and operated Chena River Marblers for 28 years. They teach widely and specialize in the marbling of fine papers and silks. [www.chenarivermarblers.com](http://www.chenarivermarblers.com)

## **Marjie Thompson**

Cumberland, Maine

Marjie Thompson enjoys being “stuck” in the pre-20th century weaving world. Her focus is the textiles produced both at home and by the professional weavers. Marjie enjoys adapting these weaves to contemporary colors and uses. She is the coordinator of the Complex Weavers “Early Weaving Books and Manuscripts” study group, past president of NEWS, a past Dean of WGB (1996-1998), past president of Complex Weavers, an active guild member in Weavers’ Guild of Boston, New Hampshire Weavers’ Guild, and a member of many study groups including Cross Country Weavers. Her woven pieces have received the HGA award, Handwoven’s Weaving for the Home Award. Marjie is one of a handful of weavers awarded the “Weaver of Distinction” title from NEWS in both the gallery and fashion shows. She is the coauthor of *Forgotten Pennsylvania Textiles of the 18th and 19th Centuries*, *The Huck Pattern Collection*, *Miniature Patterns for Weaving* by Josephine Estes, and the editor of *The Gartner Manuscript*. Her articles have appeared in *Weaver’s*, *Handwoven*, *Complex Weavers Journal*, *Shuttle, Spindle & Dyeplot*, and *The Spinning Wheel Sleuth’s Loom Supplement*.

## **Kathe Todd-Hooker**

Albany, Oregon

Kathe Todd-Hooker has been a tapestry weaver since 1980. She has a deep and abiding interest in historical textiles, symbols, and how those symbols have been used in textiles. Ms. Todd-Hooker has exhibited her art work both nationally and internationally. She holds a Masters degree in Craft Design, History, and Clothing, Textiles and Related Arts. She lectures locally and nationally on design, tapestry, and the Russian Old Believer. Her primary focus for the last several years has been in small scale/small format tapestries. Ms. Todd-Hooker also teaches workshops in tapestry technique, color theory, design and journaling. In her spare time she is writing books on tapestry technique, avoiding housework, reading, and tormenting family and friends. She is a member of HGA, the now defunct Tapestry Forum, a former Board Member for the American Tapestry Alliance (ATA), and past President/Vice President of the Corvallis Handweavers Guild. Kathe co-owns (with Pat Spark) Fine Fiber Press, where they publish and write books on tapestry and felting and sell supplies for these media. Kathe has written four books, *Shaped Tapestry*, *Lines in Tapestry*, *Tapestry 101*, and *So-Warped*. With Pat Spark she has written articles on Russian Old Believer and Journaling. Website: <http://home.comcast.net/~kathetodddhooker/kathetodddhookerhome.html>

## **Amy Tyler**

Lake Ann, Michigan

First a dancer, then a neuroscientist and professor, Amy now devotes herself fulltime to the fiber arts. Amy has taught spinning and knitting at venues across the country and is well known for her animated and engaging teaching style. She has published articles in *Spin-Off* and *PLY*. Her art and science backgrounds give her a keen understanding of learning movement skills, composition, pattern recognition, and systematic exploration. The result is her focus on spinning and knitting technique, texture, three-dimensional structure, and knit designs that exploit handspinning techniques. You can find out more about her work on her website, <http://www.stonesockfibers.com> and on her blog, <http://stonesockblog.blogspot.com>

## **Barbara J. Walker**

Salem, Oregon

Barbara J. Walker is passionate about ply-splitting and weaving. She is an active member of Northwest Designer Craftsmen, has taught at the Arrowmont School of Arts and Crafts, holds HGA’s Master Certificate of Excellence in Handweaving, and has conducted workshops and seminars in the US, England, and Canada. Her work has been exhibited internationally, and two of her pieces are the only examples of ply-splitting in Lark Books’ *500 Baskets*. She is an enthusiastic educator and has had numerous articles published in major weaving publications. She published *Ply-Splitting from Drawdowns: Interpreting Weave Structures in Ply-Split Braiding* in 2012.

## **Kristen Walsh**

Middle Haddam, Connecticut

Kristen has taught needle felting to individuals, small and large groups at schools and senior centers, art centers and fairs. Seeing others enjoy and explore their creative gift, which we all have, brings her great satisfaction. The loose nature of needle felting allows each creation a certain amount of serendipity. What started out as a male singer might become an angel because the wool has a mind of its own. The creation process is the fun part of this art form. People taking Kristen’s classes experience the joy of making something with their own hands and discover a new method of self expression. She has also taught at the New England Felting Supply ([www.feltingupply.com](http://www.feltingupply.com)) where she taught a weekend mermaid felting class to adults. More of her work can be seen on her website: [www.scrapfelt.com](http://www.scrapfelt.com)



# INSTRUCTOR BIOGRAPHIES

## **Susan Weaver**

Lancaster, PA

Susan Weaver has been a hand weaver for over 25 years. She studied at The Mannings Hand Weaving School in East Berlin, PA. From there, she attended Instituto Allende Art School in Mexico, studying Mexican tapestry. She lived in Arizona for a number of years, studying Navajo, Hopi and Chimayo weaving. After moving back to Lancaster, PA, Susan spent 7 years as Textile Educator at Landis Valley Museum, exploring many traditional PA German textiles. Currently, she is a member of the PA Guild of Craftsmen and Central PA Weavers Guild. Her weavings have been shown in galleries in AZ and PA, as well as sold locally and nationally. “My experience as a fiber artist has evolved over the years, from the study of southwestern U.S. indigenous textile structures to PA German traditional textiles. My inspiration has come from a combining of these very different cultures. I am attracted to the indigenous use of color, from muted earth tones to brilliant primary colors. I have studied the historical textile patterns of the PA Germans and worked them into a more contemporary style. This combination of different cultural textiles creates an interesting balance for me, interweaving them together, celebrating their unity.”

## **Heather Winslow**

Sugar Grove, IL

Heather Winslow is a fibre artist working mainly in the area of handwoven clothing. She considers her garment designs as three dimensional sculptures which use subtle simplicity to adorn the body in a very positive way and make the wearer feel “special” by the very act of putting it on. She often incorporates other fibre techniques such as knitting, crochet, spinning, dyeing, braiding, beading, and needlework to provide that “finishing touch” which makes each garment unique. Nature is an important part of her life and it provides most of her design inspirations. Heather loves to interpret what she sees around her either directly or indirectly through color or texture. Her one-of-a-kind garments have been exhibited internationally and are in several private collections and books. Heather’s educational background is in teaching and after 47 years, she still has a passion to share her knowledge with others. She teaches all aspects of garment design at conferences and guilds. Heather is a faculty member of The Fine Line Creative Arts Center in St. Charles, Illinois. She has several articles published in national fibre magazines and is the author of a weaving book, *MORE ON MOORMAN, Theo Moorman Inlay Adapted to Clothing*.

# PRACTICAL INFORMATION

## General Information

Check the website at <http://mafa-conference-2015.org/index.php>. Access problem? Most community libraries have public Internet access.

## All-inclusive Registration Package

The MAFA 2015 Workshop Weekend registration fee of \$550 includes tuition for your workshop, room, and board at Millersville University, Millersville, Pennsylvania.

Registration for MAFA Guild members begins January 2, 2015.

Registration for non-members begins February 1, 2015.

There is an additional \$10 fee for non-members.

## Non-participating attendees (NPA) must submit a completed Registration Form.

Registrations postmarked before January 2 (or February 1 for non-member and non-participating attendee registrants) will be treated in the same way as those postmarked on that date. Checks will be deposited when the corresponding registration is processed. Your registration includes 16 hours of class instruction, room, and board (beginning with dinner on Thursday evening, July 16 and ending with lunch on Sunday, July 19).

**Members in good standing of MAFA member guilds and MAFA associate members qualify for member rates and early registration.**

## Late Registration

Late Registration begins May 15, 2015, and ends June 9, 2015. There is a \$35 late registration fee. Registration Forms will be accepted through June 14, but we strongly suggest you register early, as workshops will fill quickly. No cancellations will be allowed for late registration.

## Cancellations

Refund requests must be made in writing to the Registrar and must be postmarked or emailed before May 15, 2015. A non-refundable processing fee of \$50 will be deducted from your refund. No refunds will be granted after May 15, 2015. Exceptions to this policy will be applied only in extreme circumstances and will require documentation.

## Confirmations

If you would like to receive notification that your registration and payment have been received, please include a stamped, self-addressed envelope or postal card. Specific information about MAFA 2015, including volunteer opportunities, will be mailed on request. Workshop confirmations, information, and supply lists provided by the instructors will be mailed on or before June 1, 2015.

## Check-in

The Workshop Weekend begins on Thursday, July 16 with check-in from 2 to 5 p.m. in the Student Memorial Union. See travel directions on the next page.

## Class Times and Responsibilities

Workshops begin at 9 a.m. on Friday, July 17 and end at 1 p.m. on Sunday, July 19. Please plan to remain for your entire class. Remember — Classes are filled on a first-come, first-served basis. Because you will have only one workshop the entire weekend, please indicate your second and third choices to ensure your space in a workshop.

## Location

The MAFA 2015 Workshop Weekend is being held at Millersville University, Millersville, Pennsylvania 17551-1800.

## Housing

All rooms are either single or double, with shared bath, in a 4-person arrangement. All rooms are non-smoking. Beds are furnished with a blanket, pillow, sheets, and pillowcase. Two towels are provided. One may wish to bring an additional blanket. Remember to include soap and shampoo among your toiletries.

## Dining

The dining facility is full-service and can accommodate special needs. If you have special dietary needs, please so indicate on the Registration Form.

## Special Needs

If you have special needs for housing accommodations or any other special requests, please note them on the Registration Form. We will be happy to honor these requests as far as we are able. *Note:* The rules governing room occupation are determined by the host facility. Bathroom facilities, whether private or shared, are also determined by the host facility.

## Fashion Show

7:00-9:00 Thursday evening we meet for a general assembly and stage our impromptu Fashion Show, followed by a reception. All participants are encouraged to bring one fiber-oriented article to show.

## Open Studio

7:00-9:00 Saturday evening will be Open Studio. Instructors are asked to stay in their classes to answer questions as attendees move from class to class viewing the various techniques and subjects being taught. This is a great way for program chairs or guild members to get ideas for future workshops.

## Tai Chi 4 Weavers

Title explains this free evening activity, however space is limited so you must indicate your interest on the Registration Form.

## Vendors

The vendor area will be open Thursday 2:00-10 p.m. and Friday and Saturday 10:00 a.m.-10:00 p.m. Our vendors will have a comprehensive array of supplies and equipment for your fiber needs. See the complete list of vendors on the MAFA 2015 Workshop Weekend website. <http://mafa-conference-2015.org/index.php>

## Non-Discrimination Statement

The MidAtlantic Fiber Association does not discriminate on the basis of race, color, creed, gender, sexual orientation, marital status, personal appearance, age, national origin, political affiliation, physical or mental disability, or on the basis of the exercise of rights secured by the First Amendment of the United States Constitution.

# DIRECTIONS TO MILLERSVILLE UNIVERSITY

Millersville University is located in south-central Pennsylvania, in Lancaster County.  
1 S. George St, Millersville, PA 17551  
[www.millersville.edu](http://www.millersville.edu)

## GENERAL DIRECTIONS TO CAMPUS:

**From Baltimore and south:** Take Route I-83 north to Route 30 east. Take exit for Route 741 east. Then follow “From Route 741,” below.

**From Harrisburg and west:** Take Route 283 east. Take exit for Route 741 east. Then follow “From Route 741,” below.

**From the Pennsylvania Turnpike, traveling east:** Take Exit 19/247 (Harrisburg East), onto Route 283 east. Take exit for Route 741 east. Follow “From Route 741,” below.

**From the Pennsylvania Turnpike, traveling west:** Take Exit 21/286 (Reading/Lancaster) and follow Route 222 south to Route 30 west. From Route 30, take exit for Route 741 east. Then follow “From Route 741,” below.

**From Route 222, traveling south:** Take the exit for Route 30 west, then follow “From Route 30,” below.

**From Route 30:** Take exit for Route 741 east. Then follow “From Route 741,” below.

**From Route 741:** On Route 741 east, the name Rohrerstown Road will change to Millersville Road. About four miles beyond Route 30, turn right at the light onto Route 999. Follow “Almost There,” below.

**From downtown Lancaster City:** Go west on Orange Street, turn left on Charlotte Street and then bear right onto Manor Street. It will become Route 999 (Manor Avenue). When you cross Route 741 (Millersville Road), follow “Almost There,” below.

**Almost There:** After the second traffic light (after Route 741), watch for the fork in the road and bear left onto George Street. Follow George Street. After you cross West Cottage Avenue, you will see University buildings on either side. Continue on George Street, crossing Frederick Street. Turn left onto James Street. Parking is on the left.

# MAFA 2015 Workshop Weekend Registration Form

Please note: All registrants and non-registrant guests must be 18 years or older

July 16-19, 2015  
 Millersville University  
 1 S. George Street, Millersville, PA 17551

**All pre-conference information will be sent by email unless you indicate  Snail Mail  
 You will be included in the Workshop Weekend Directory unless you specify  No**

Please type or print

_____ Name	_____ Email
_____ Guild Name	_____ Phone
_____ Address	_____ City
_____ State	_____ Zip
_____ Roommate	_____ Special Needs

## REGISTRATION AND ACCOMMODATIONS

Workshop Weekend Package (\$550) (Thursday, Friday, Saturday nights)	\$_____
Non-MAFA Member Fee (\$10)	\$_____
Non-Participating Attendee (\$300)	\$_____
Commuter Fee (\$300)	\$_____
Late Registration Fee (\$35)	\$_____
TOTAL	\$_____

## PAYMENT INFORMATION

Check or Money Order payable to:  
 MidAtlantic Fiber Association

Send to:  
 MAFA Registrar  
 P.O. Box 523  
 Dillsburg, PA 17019

Questions: registrar@mafafiber.org

## GENERAL INFORMATION: Please check all that apply

I will be bringing a floor loom  
 I will be bringing a table loom     with stand     need table space

## CLASS SELECTION

	Class Number & Title	Instructor
1st Choice		
2nd Choice		
3rd Choice		
Friday Evening <input type="checkbox"/> Y <input type="checkbox"/> N	Tai Chi 4 Weavers NO CHARGE but Limited Enrollment	Amanda Robinette

## VOLUNTEER OPPORTUNITIES

Registration                                     Information Desk                                     Sit with Guilds Exhibit 1 hour  
 Meet & Greet Instructors                     Workshop Assistant                                     Wherever I am needed

**Please make certain that all information is complete and copied for your records before mailing.**



# MidAtlantic Fiber Association Fellowship Program 2015

The MidAtlantic Fiber Association (MAFA) Fellowship Program was established to support guild members working with fiber; to help promote, expand, and preserve fiber arts; and to encourage the sharing of valuable information within the MAFA community and with the general public.

The award provides a fellowship to a conference participant who will pass on knowledge gained at the MAFA conference either in an educational setting, a guild meeting, a study group, or a public demonstration, etc. The Fellowship Committee determines the number of fellowships to be awarded.

The fellowship awardee will be required to submit a written report to the Fellowship Committee after the MAFA conference on the experience gained and how she/he intends to share the experience. Upon receipt of a letter from a guild officer affirming completion of the requirements, the funds will be awarded.

## Criteria for Selection

- MAFA fellowships are open to any member of a MAFA guild or any associate of a MAFA region in good standing.
  - The applicant must be nominated by her/his MAFA guild or by a teacher or mentor in her/his MAFA region.
  - The applicant must be involved in the fiber arts, specifically weaving, spinning, dyeing, or felting.
  - The applicant may be at any level of expertise (novice, intermediate, experienced).
  - Enrollment in a formal program is not required.
- Financial need is not a criterion.

The fellowships will be awarded by the Fellowship Committee based on the applicant's involvement in and seriousness of intention to promote fiber arts as well as the applicant's commitment to maintain a continued dialogue with MAFA.

## Requirements for Selection

- A short, written essay describing the applicant's current projects, level of involvement in their arts, need for further education, and how the benefits will be shared within the applicant's MAFA region
- A letter of recommendation from an officer of the nominating guild, if a guild member, or from a teacher or mentor of the MAFA region, if an associate
- Application form (see form below)
- Fully completed MAFA conference Registration Form

## Submission of Application

All forms and letters must be submitted TOGETHER AND AT THE SAME TIME to the Registrar of the MAFA conference. The fellowship application will be forwarded to the Fellowship Committee.

**NOTE:** The MAFA conference registration will be processed along with those of regular registrants on a first-come, first-served basis. Fellowship applicants must apply by April 1, 2015.

**NOTE:** The award recipient will be required to submit a written report to the Fellowship Committee, after the MAFA conference, on the experience gained and how she/he intends to share the experience with others in the MAFA region. The recipient will also write an article for the MAFA website. Fellowship funds will be disbursed within 2 months of completion of fellowship requirements.

**All forms must be mailed to the MAFA Workshop Weekend Registrar, postmarked not later than April 1, 2015.**

The successful recipients will be notified on or before May 1, 2015. The decisions of the Fellowship Committee are final.

For more information, please contact the Fellowship Committee chairperson at [Fellowships@MAFAfiber.org](mailto:Fellowships@MAFAfiber.org)

# MidAtlantic Fiber Association Fellowship Application 2015

This application is specifically for the 2015 MAFA Workshop Weekend. You must be a member in good standing with your MAFA guild or a paid associate in good standing within a MAFA region. Each MAFA guild can support the application of one guild member only.

The completed Application Form and the completed Registration Form for the MAFA 2015 Workshop Weekend must be postmarked not later than April 1, 2015. Please send everything to the Registrar, who will forward your fellowship application to the Fellowship Committee.

Name \_\_\_\_\_

Street Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip code \_\_\_\_\_

Telephone \_\_\_\_\_ FAX \_\_\_\_\_

E-Mail \_\_\_\_\_

Name of Sponsoring MAFA Guild (or Region) \_\_\_\_\_

Your Letter of Recommendation was written by:

Name \_\_\_\_\_ Guild Position/Title \_\_\_\_\_

Street Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip code \_\_\_\_\_

Telephone \_\_\_\_\_ FAX \_\_\_\_\_

E-Mail \_\_\_\_\_