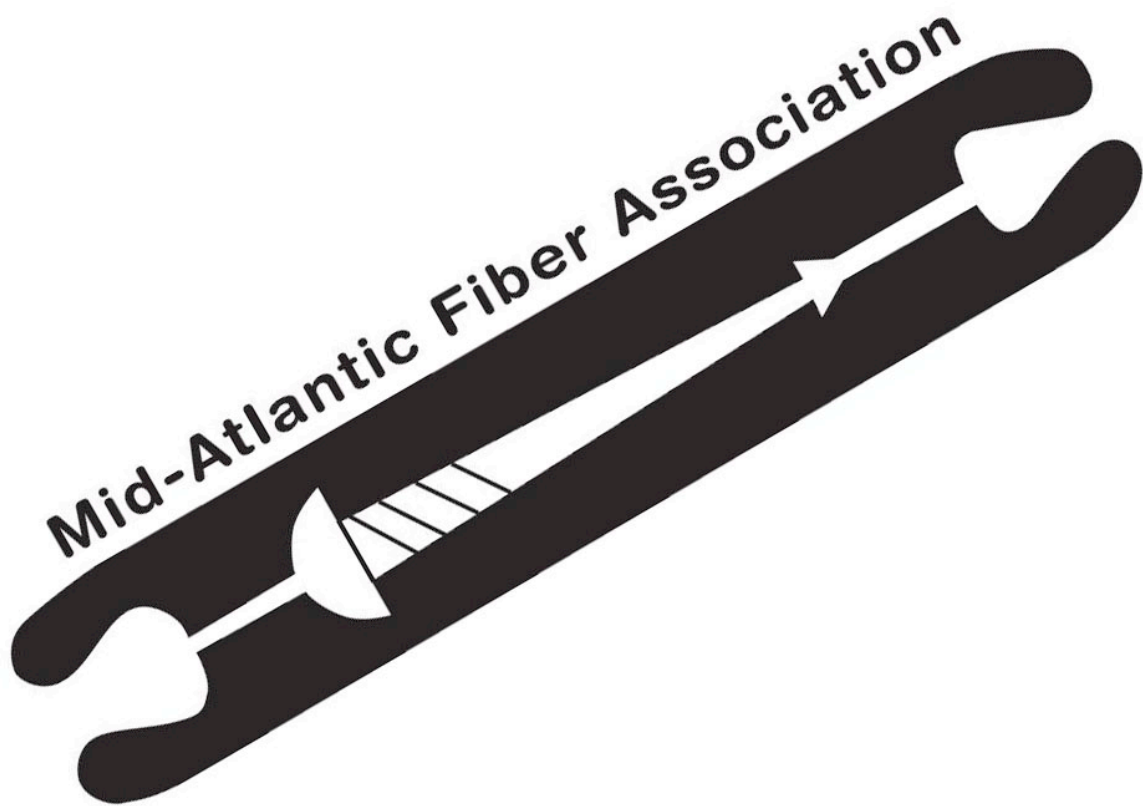


MAFA 2011 WORKSHOP WEEKEND

July 7-10, 2011

Gettysburg College
Gettysburg, Pennsylvania



President's Message

Welcome to MAFA's 2011 Conference Brochure. We will be returning to Gettysburg College in Gettysburg, Pennsylvania. We have an outstanding roster of instructors who will teach a variety of in-depth classes. We will be staying with our 16 hour format so as to better get a "feel" for each technique.

All classrooms and dorms are air conditioned. We expect to be in a different dorm or maybe set of dorms depending on registration. If we get the newer dorms, we will have elevators. There will be a longer walk to the classroom, etc. but it was a trade off for the elevators.

College food is college food. However, we will be assigned a time for meals. We need to be on time and not dally in either dorms or classes.

The college will furnish a blanket, sheets, pillow case and two towels. However, none are of a generous size so you might want to consider bringing your own along with your toiletries and bathroom cup. Perhaps a cover for the mattress as it will be plastic covered.

We will be hosting our Fashion Show that will be emceed by the incomparable Alisa Brown. (What color will her hair be this year?) Everyone can be in the Show. You bring whatever you can wear, carry or drag! All you will need to bring extra is a 3×5 inch card with a description of your entry. We will be limited to one entry though.

I am looking forward to seeing you at Gettysburg College on July 7, 8, 9, and 10 2011!

Mickie Schneider
President
MAFA

Class Descriptions

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

Class Designations:

100–119	Weaving
200–203	Spinning
300–305	And More
RR	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

WEAVING

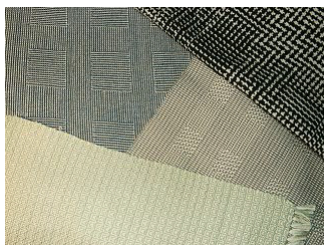
100: Color and Weave Effects

Instructor: Sharon Alderman

Experience level: Intermediate

Materials fee: None

Loom required: 4 or more shafts



Color and weave effect cloth derives its pattern from the imposition of a dark/light color order, warp and weft, on a given weave structure. The patterns thus derived look much more complex than their structure alone would suggest.

As the workshop proceeds participants will learn how to work designs out on graph paper both from the draft to the cloth diagram and how to work from the image you want to produce to that draft that will make it happen. Color and weave effects may be applied to functional weaving: clothing, upholstery, accessories, and table linens.

101: 8/2 Cotton — Versatile, Beautiful, and Inexpensive RR

Instructor: Mary Berent

Experience level: Beginner through Intermediate

Materials Fee: None

Loom Required: 4 or more shafts



8/2 cotton is a wondrous yarn indeed. It is strong, absorbent, resists wrinkles, wears well, comes in scores of colors, and is easy to work with — from rugs to lacy weaves to knitting, and on top of all that it's inexpensive!

This workshop will demonstrate the variety of fabrics possible using only one specific yarn — 8/2 cotton. Instruction will include a brief history of cotton, including both hand and industrial processing of cotton. There will be discussion and sample pieces to show successful setts and weave structures for this yarn. Shrinkage and complete project planning will also be covered.

The weaving will be a “round-robin” style workshop with participants weaving on eight to ten looms illustrating different weave structures and setts appropriate for 8/2 cotton. Workshop participants will leave the workshop with a diverse set of samples ranging from rep weave suitable for rugs, to transparent lace fabric suitable for a scarf. Other samples include fabrics appropriate for table linens, clothing and home furnishings.

102: Easy Pickup

Instructor: Su Butler

Experience level: Beginner through Intermediate

Materials fee: \$5

Loom required: 4 or more shafts



Learn to do complex-looking pickup designs, without counting, and on only four shafts! This simple method allows the weaver to create intriguing and complex designs using a technique even the beginning weaver can understand and apply.

Students will work on their own, pre-warped looms, learn to create and use a cartoon, and create a sampler of designs to use in future weavings. This technique is really fun, fast, and simple. A good workshop for beginning weavers.

103: Incorporating Tablet Weaving into Garments

Instructor: Inge Dam
Experience level: Beginner through Advanced
Materials fee: \$2.00
Loom required: At least 4 shafts, at least 15" wide



Students will set up a loom with a simple weave structure, learn how to make a tablet warp, and how to arrange it beside the fabric warp so the border and the fabric can be woven

together using only one shuttle. The students will also be taught how to avoid tension problems between the border warp and the fabric warp and how to accommodate for the differences in the take up of the two weaves.

A simple tablet weaving technique will be employed and the students will learn how to add embellishments to the tablet woven border, such as tassels, twining, beads at the edges and on the surface, braiding overlay, wrapped warp ends, loops, Ghiordes knots, and brocading. Tablet woven borders can also be incorporated into towels, rugs, etc.

104: 4-End Block Weave (Taquete)

Instructor: Jason Collingwood
Experience level: Basic through Intermediate
Materials fee: None
Loom required: At least 2 shafts

Four-end blockweave (taquete) is an extremely versatile structure for rug weaving. Offering many of the design possibilities that are achievable in 3-end blockweave, it is none the less visually very different. Starting with simple two color designs and moving on to designing with the blocks and the introduction of a third color, students will learn such techniques as clasped wefts and dovetailing to further increase the design scope of this structure.



Shaft switching in relation to this weave structure will be fully explained, and should they so wish, students can adapt their looms to try this exciting technique.

The class concludes with a look at rug finishes; a few of the many finishes will be demonstrated.

105: 18th & 19th Century Linens

Instructor: Melissa Weaver Dunning
Experience level: Intermediate to Advanced
Materials fee: \$15
Loom required: at least 4 shafts



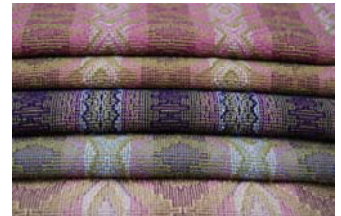
There are many beautiful linen patterns from the 18th and 19th centuries that were woven by professional and home weavers alike. Every weaver with an interest in historical weaving should try linen. Each

intrepid weaver will sample Bronson, Huck, Ms & Os, Dimity and three kinds of Twill in linen and in cotton. We will learn about linen finishing and distressing, as well as an efficient 18th century warping and beaming technique.

106: Shadow Weave: More than Two Colors

Instructor: Sarah Fortin
Experience level: Beginner through Advanced
Materials fee: \$5.00
Loom required: At least 4 shafts

Shadow weave is a visually graphic and exciting weave structure, but may also be a stable, yet fluid, fabric. Explore the many possibilities for creating beautiful cloth when using more than two colors or textures while weaving the shadow weave structure.



Using the Powell method of shadow weave as inspiration, we will talk about and use many colors and textures of yarn, which will include warp blending and shading, to create a variety of fabrics with one draft and one warp. Students will be assigned a draft and base warp color with instructions to create color gamps, bringing dressed looms to weave in a round robin workshop. Many samples and slides will be used for illustration.

107: Novice Weaving — This Is a Loom; This Is a Shuttle

Instructor: Karel Henneberger

Experience level: Novice

Materials Fee: \$22.

Loom required: At least four shafts



This class is intended for wanna-be or yoosta-be weavers who want to learn or refresh basic weaving skills. No experience in or knowledge of weaving is necessary. By the end of the workshop, the student will

know the basic vocabulary of weaving, how to read a simple draft and drawdown, prepare a warp, thread a loom, and weave and finish a project using basic threadings with simple weaving techniques. Students should plan to beg, borrow, or otherwise acquire a table loom (rooms are small) with four or more shafts, so they can finish the second warp at home (time is limited).

108: Leno: Exploring Finger Manipulated Lace Weaves

Instructor: Barbara Herbster

Experience Level: Beginner through Advanced

Materials Fee: \$15

Loom Required: 2-4 shafts



You have no doubt used crossed warps to define a hem and know it to be a beautiful embellishment. Have you ever thought to expand the technique of Leno to make an entire piece of heirloom weaving? Have

you thought to combine Leno with embroidery weaves to create a work of art? Learn tips and tricks for handling a pick up stick that will make your pieces easier to accomplish. See and try working examples of dupe and bead leno, methods of adapting your loom to create the crossed warps. Beginning with simple instructions for weaving each technique, you will progress to more complex ideas. On your own pre-warped loom, you will weave examples of techniques to consider for future work.

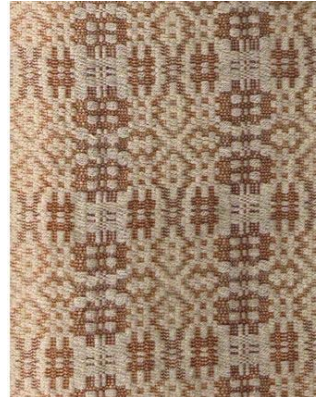
109: Creative Overshot

Instructor: Bobbie Irwin

Experience level: Beginner to Intermediate

Materials Fee: \$3

Loom Required: at least 4 shafts



Overshot is much more than just a coverlet weave.

Explore some of the exciting pattern possibilities using traditional and lesser-known adaptations, with exciting yarn and color variations. We'll also investigate other weaves and imitations possible on an overshot threading.

Learn how to alter patterns and design your own. Working at your own loom at your own pace, weave an extensive sampler to try numerous variations, including border designs, name drafting, color and thread variations, treading variations, and other weave structures. Optional exercises are included for faster weavers, and everyone receives complete instructions for all samples.

110: Huck Lace: Pushing the Boundaries of Tradition

Instructor: Tom Knisely

Experience level: Intermediate

Materials fee: None

Loom required: 4 shafts



Huck Lace has a long rich history with a tradition of being woven in cotton or linen with warp and weft yarns of the same size thread and color. This thought is to

allow the warp and weft floats of the lace be the focus of the pattern. With four shafts, Huck Lace has its limitations. When you add color and weave theory to this familiar threading a whole new world of patterning possibilities comes to life.

In this workshop students will thread their looms to a draft with instructions that will be sent to them prior to the class. The threading draft is arranged in a gamp format so students can compare familiar Huck with the new color and weave application, and weave dozens of patterns for future reference. A wide range of treading possibilities will be assigned during class with a handout that will enable you to continue your exploration at home after the conference if needed.

111: The 3 D's of 3-D: Deflection, Differential Shrinkage, and Double Weave

RR

Instructor: Ruby Leslie

Experience Level: Intermediate and up

Materials fee: \$65

Loom required: At least 4 but preferably 8 shafts

Head off the beaten track where it's delightful, it's deliberate, its deflected. Subtle to amazing transformations can occur in woven cloth when you understand how to control the variables of fiber, yarn grist, weave structure, and finishing techniques. Explore a variety of weave structures producing ruffles, ridges, waffles, crinkles, "innies"



and "outies." In a Round Robin format, while weaving on pre-warped looms (with pre-wound warp chains provided by Ruby). Depending upon size of class and timing, participants will weave two samples at each loom — one will receive appropriate finishing effects.

Discussion will center on why these transformations happen and how to manipulate cloth to produce different types of dimensionality. Methods of finishing cloth with water and heat will be addressed (and demonstrated, depending upon the availability of access to hot water). Note: This class uses regular, commercially available yarn (it is NOT overtwisted or unbalanced).

112: A Rumpelstiltskin Adventure: Double Warp Overlay for Rugs and Runners

Instructor: Nadine Sanders

Experience level: Intermediate

Materials fee: \$20

Loom required: At least 6 shafts



If you like double weave, or weaving rugs, or just want your weaving designs to flow, this hybrid technique is for you. The versatile Theo Moorman

technique combined with Collingwood's 3-end block weave gives two distinctly different sides to a rug or table runners.

It is slightly easier than spinning straw into gold! Called "Double Warp Overlay," this technique is based on earlier work by Barbara Hand. Threading of two sizes of warp gives unlimited design potential. Advanced weavers may request a warp for a table runner project.

113: Don't Treadle — Go Rigid Heddle

Instructor: Claudia Segal

Experience Level: Novice

Materials fee: \$35

Loom required: Rigid heddle



Weaving is having a major impact in the fiber world with added attention to rigid heddle looms marketed with the knitter in mind. Learning to weave on a loom that fits in your lap is less intimidating than the larger floor looms frequently used in traditional weaving instruction. These looms are compact and affordable and use a wide variety of yarns often found in a knitter's or crocheter's stash.

This class is designed to teach the basic principles of weaving using a rigid heddle loom. Students will be introduced to weaving terms and their meaning, parts of the loom, project planning, yarn choices for weaving, dressing the loom, basic weave structures, and finishing techniques.

Classes will include a combination of lecture, PowerPoint presentation, demonstration by the instructor, individual student weaving time, and homework.

114: Building With Blocks

RR

Instructor: Mimi Smith

Experience Level: Intermediate

Materials fee: \$3

Loom Required: 8 shafts



This workshop focuses on the understanding of blocks, profiles, and tied weaves in order to create interesting designs. Participants will come to class with looms dressed according to instructions sent by the teacher. We will discuss and draft original profiles on both paper and the teacher's computer. The various two, three, and four unit weaves will be studied and woven on a round robin basis. These will include: Bronson Lace, Half satin, Quigley, Double two-tie, Bergman, and Beiderwand.

115: Extreme Warp Makeover

Instructor: Robyn Spady

Experience level: Beginner through Advanced

Materials fee: \$10

Loom required: 4 shafts



Hate to warp, but love to weave or want more versatility from a single threading? Then this is a workshop for you! Participants will warp their loom with one of three 4-shaft threadings and perform an extreme make over and weave it more than 30 ways in 15

categories, including but not limited to overshot, lace, on-opposites, swivel, double-faced weaves, corduroy, and deflected weft. This workshop is a combination of hands-on weaving along with presentations and discussion.

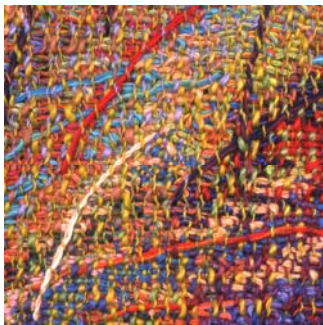
116: “Planned” Color Surprises: Weaving with Variegated Yarns RR

Instructor: Betty Vera

Experience level: Beginner–Advanced

Materials fee: \$20

Loom required: At least 4 shafts



Why do we enjoy variegated yarns? They often amaze us by combining colors in surprising ways. This workshop — which will delight all weavers from beginner to advanced — is devoted to exploring these color surprises and examining the interplay between color and

weave structure. Each loom brought to the workshop will be threaded differently, enabling participants to try out various weaves and color combinations; everyone will take home a color study notebook with a swatch of every sample woven in class.

117: Stripes with an Attitude RR

Instructor: Barbara Walker

Experience level: Intermediate to Advanced

Materials fee: \$10

Loom required: 8 shafts

Bold or subtle, stripes can be so much more than different colored threads. Learn the roles color, texture, pattern, and structure can play in designing stripes with pizzazz. Sample weaving includes twill and lace manipulations, textured lines, extracting portions of turned patterns, and various uses of supplementary warps.

(Note: See cover of Nov/Dec 2009 *Handwoven* for an example).

Photograph courtesy of Bill Bachhuber

118: Advancing Twill — Sampler to Scarf

Instructor: Virginia West

Experience level: Intermediate

Materials fee: None

Loom required: At least 8 shafts



Advancing Twill is an exciting way to achieve complex, curvilinear patterns resembling fabrics requiring more than eight shafts. The technique is often shrouded in confusing language. Virginia has developed a simple, easy-to-understand, mathematical progression that yields surprisingly spectacular results.

You will thread your loom in advance with a draft provided by Virginia in 8/2 Tencel (or similar thread). You will weave two projects, a sampler and leave the workshop wearing your own scarf. You will learn to adjust tie-up, create a reference library of treadlings, and most important you will create your own drafts with confidence. Weavers with software weaving programs are encouraged to bring them.

Photograph courtesy of [Handwoven Magazine](#)

119: Theo Moorman Inlay Technique Adapted to Clothing

Instructor: Heather Winslow

Experience level: All levels

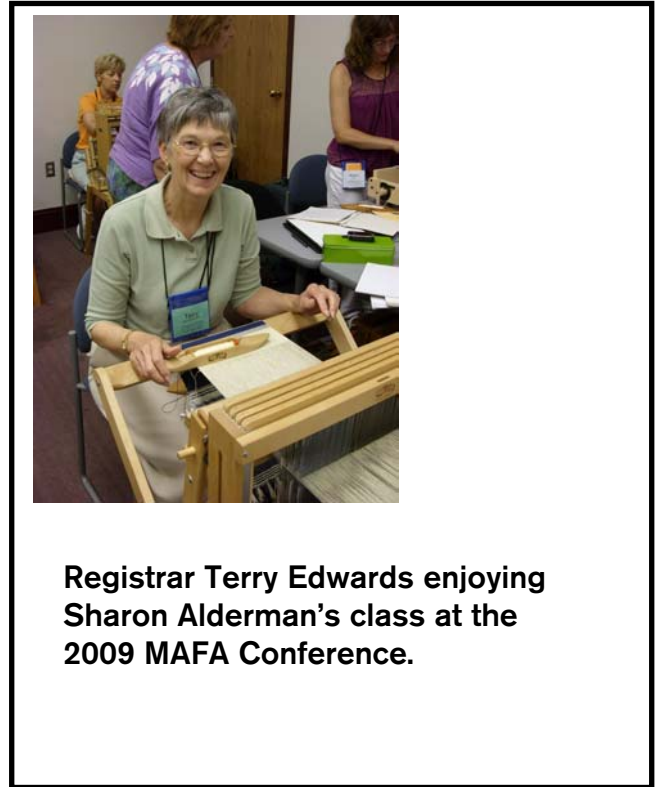
Materials fee: \$8

Loom required: At least 4 shafts



The Theo Moorman inlay technique allows you to create an isolated image of any shape or size wherever desired on the surface of the background cloth. Its versatility will become apparent on completion of samples on a pre-warped 4-harness loom. You will learn to adapt the technique for any project through fiber selection, placement of design elements, weaving with a cartoon, and incorporating threading variations to suit special needs.

Heather's clothing will demonstrate how you can use the Moorman technique to elevate your handwoven garments into the arena of wearable art.



Registrar Terry Edwards enjoying Sharon Alderman's class at the 2009 MAFA Conference.

SPINNING

200: Exploring the Charkha

Instructor: Eileen Hallman

Experience level: Novice

Materials fee: \$40

Charkha required (may be rented for \$15).



Learn to spin cotton the easy way. Spinning cotton on the accelerated charkha is very easy and meditative. The charkha was designed specifically for spinning cotton, but any short (less than 2")

fiber can be spun on it easily. Learn how to tune and maintain the charkha, how to determine the ratio, and how to spin short fibers. Learn an additional technique for spinning long fibers.

201: Novice Spinning

Instructor: Sally Jenkins

Experience level: Novice

Materials fee: \$15



Wheel required

This class is designed specifically for a novice spinner and covers a wide range of information. We will discuss how spinning wheels work and how to maintain them. We will also cover fleece characteristics and selection, and fiber preparation for the two "classic" styles of spinning: worsted and woolen. There will be plenty of hands-on time to practice fiber preparation (including blending), spinning singles, and plying techniques. By the end of the class, the students will know the basics to spin successfully.

202: Intermediate Spinning

Instructor: Andrea Mielke Schroer Experience Level: Advanced Beginner Materials fee: None Wheel required

This class is geared to the beginning spinner (as opposed to Novice). You've gotten your feet wet, but have tons of questions: Does this look right? Does my yarn have enough twist? Too much twist? What do all these knobs and doohickeys on my wheel control? How do I wash this fleece? How do I card it? Do I have to? What is a cabled yarn? What is a niddy noddy? Do I need one? We will cover several drafting methods, various fibers (wool, cotton, flax, silk, etc.), plying techniques, finishing techniques, and more. Bring your questions and your wheel and get ready to immerse yourself in the world of



spinning.

203: Complex Color from Natural Dyes: Color Blending & Spinning

Instructors: Carol Wood & Debbie MacCrea

Experience level: Comfortable with spinning & plying on wheel or hand spindle

Materials fee: \$50

Equipment: Wheel or hand spinning implements

Learn about color, blending, the possibilities of “dyeed



Red, yellow, blue, black & white (inset) blended and spun for a range of purples and greens.

in the wool” (or silk) and the dramatic differences created by processing from fleece to yarn to knitted (or crocheted) swatch. Using fleece pre-dyed by the instructors with natural dyes, or dyed in class, students will card, spin and ply yarns in order to learn about the interactions of

colors and choosing colors to blend based on the desired results. The workshop includes an overview of natural dyes and their use; the topics covered will also be applicable to using synthetic dyes. There should be plenty of time to play with the color and knit or crochet with the yarns in order to fully examine the effects of going from fleece to finished product.

Photograph by C. Wood

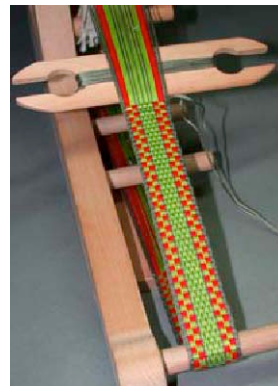
AND MORE

301: Fiber Boot Camp: Oh the Possibilities

Instructor: Darryl Lancaster

Experience level: All levels

Materials fee: \$40 Attention all artists, art students,



educators, and anyone who wants an overview of basic techniques in fiber. This is the class. Tentatively scheduled are the basics in spinning on a drop spindle, needle and wet Felting, Elemental Plaiting, Inkle Loom Weaving, Speed Tapestry Weaving, and Japanese Kumihimo Braiding.

302: Bound Book of Felting Techniques

Instructor: Pamela MacGregor

Experience Level: All levels

Materials Fee: \$40



Join me for this exciting workshop exploring innovative as well as traditional wet felting. You will learn many new

and exciting approaches to a very ancient art. This is a great class for quilters.

We will be making many felt samples using traditional and non-traditional methods. Each felt sample will be unique. We will use bookbinding techniques to bind some or all of the wonderful samples into a one-of-a-kind felt book. This class will give you a solid felting knowledge to continue in two or three dimensional felting and give you a wonderful new surface to add to your quilting projects.

303: Uncharted Territory: Knit and Crochet for Sculpture and Jewelry

Instructor: Karen Searle

Experience Level: All levels

Materials fee: \$10

Equipment: Knitting and crocheting implements



The focus of this workshop is on creating stable forms for vessels, sculptures, and jewelry. Students are invited to freely explore materials, textures, and methods, and to combine knitting and

crochet in ways that will enhance the concept of a piece. Part of the time will be spent in responding spontaneously to new materials and in learning to design and build three-dimensional forms with stitches. Inspirational slides provide an in-depth look at several artists who explore these domestic needlework techniques as fine art. We will explore how domestic textile processes/women's work can impact the meaning of a work of art.

304: Simply Casual or Elegant Top

Instructor: Barbara Diefenderfer

Experience level: Beginner through Advanced

Materials fee: \$4

Sewing machine required

Learn to design and create a simple top with casual or elegant style! Students will be using fabric woven before they come to class by provided instructions. A sample will be made using an old sheet or similar fabric to determine pattern. Emphasis will be placed on weave structure, fabric and garment design, seam finishes, and pattern adaptation suitable for handwoven fabrics. Each student will be required to bring their own sewing machine and to know how to use it. A list of necessary supplies, pattern number, and fabric specifications will be supplied to those who register. You could even wear your new top home from MAFA!



305: Transparency 101 — Tapestry

Instructor: Terri Stewart

Experience Level: Beginner through Intermediate

Materials Fee: \$10 (optional)

Loom required: Tapestry loom or any loom that has at least 2 harnesses



Students should have some experience in tapestry weaving — specifically tabby, slit, and stair-stepping. This workshop will start out with a color study to learn how to mix colors

within a weft bundle to achieve that “see through” look when shapes overlap each other. There will be handouts for sample exercises and then students will weave a sample of their choice to wrap up the class. Students should feel free to contact the instructor with any questions or concerns prior to the workshop at tkswearer@verizon.net.

Instructor Biographies

Sharon Alderman

Salt Lake City, Utah

Sharon Alderman has been weaving very nearly every day since late 1969. Specializing in fabrics to wear, upholstery and other interior fabrics, and color studies woven of cotton sewing thread, she was awarded the Certificate of Excellence in 1976, the Governor's Award in the Arts, artist category, in 1995 and was named one of Utah's 100 Most Honored Artists in 2005.

She has published over 100 magazine articles and three books: *Handwoven, Tailormade*; *A Handweaver's Notebook* and *Mastering Weave Structures*.

Sharon travels to teach all over the United States, Canada and the UK. She lectures, gives keynote addresses and acts as a juror as well.

She has lived in Salt Lake City since 1970 and holds a Bachelor of Science degree in Chemistry from Harvey Mudd College, Claremont, California.

Mary Berent

Eagle, Idaho

Mary has been teaching weaving for 25 years and has done extensive production weaving, reproduction coverlets, and limited-edition hand-painted scarves. She has written for Weaver's magazine, Handwoven, and Spin-Off. In 2006 she earned the prestigious Certificate of Excellence from the Handweavers Guild of America.

Su Butler

Woodstock, Illinois

Weaving and color are my passion. For 40 years I have been thinking, learning, practicing, teaching, writing about, and enjoying weaving, dyeing, and surface design almost every day. From plain weave on four shafts with handpainted and embellished silk noil yarns, to complex structures on 24 shafts with very fine silk yarn, every aspect of interlacing and creating fabric intrigues me.

I earned my BFA in weaving and watercolor painting from University of Northern Colorado in 1977, and have since been teaching both private students and for guilds and regional conferences around the county. I authored the Answer Lady column for Handwoven magazine and have had numerous articles published in Handwoven and Weaver's magazines and the Complex Weaver's Journal. My first book, *Understanding Rayon Chenille*, was released in December 2002.

Jason Collingwood

Colchester, Essex, UK

Having briefly and rather reluctantly learned to weave at 18, Jason returned to the discipline six years later. During the following 24 years, Jason has produced thousands of handwoven rugs that have been sold to corporate and private clients worldwide. The rugs can be woven to any size and color way, are strong and durable for use on the floor, but are equally useful as wall hangings. In addition to designing and weaving, Jason spends three to four months each year teaching in Australia, North America and Europe.

Inge Dam

Schomberg, Ontario

Inge Dam is a Master Weaver from the Ontario Handweavers and Spinners and has completed a study on Iron Age Textiles from Northern Europe. She has taught workshops in the United States, Canada, and England. She has won numerous awards for her work. Her work has appeared in Weaver's magazine, Handwoven, Shuttle Spindle & Dyepot, and Complex Weavers Journal. She weaves on a 32-shaft dobby loom. Her interests are in weaving unique garments and 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 nearly 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 area. She earned a Master Weaver certification from the Potomac Craftsmen Guild in 1987 and was a member of the committee creating the Guild Advancement Program for the Central Pennsylvania Guild of Handweavers. While Barbara is enthusiastic about every aspect of weaving, she particularly enjoys weaving with fine threads to produce household textiles and fine 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.

Melissa Weaver Dunning

Berryville, Virginia

Melissa Weaver Dunning is a traditional hand-weaver with 30 years of experience working on antique equipment to produce 18th and 19th century style textiles. She began her weaving 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 loves sharing her passion for weaving with students.

Sarah Fortin

Mason, New Hampshire

Sarah became enthralled with hand weaving as a student of Clothing Textiles at Washington State University. After graduating and coming to the east coast in the early 1970s, she continued to pursue weaving as a craft while working as an Extension Educator. She became a juried member of the League of New Hampshire Craftsmen in 1985, weaving and sewing women's clothing, throws, and blankets. Sarah has taught weaving extensively in the Northeast and across the country. Her work has been awarded many times at the League of New Hampshire Craftsmen's Fairs and at the New Hampshire Weavers' Guild Exhibits. She has exhibited work regionally and nationally with several of her pieces receiving recognition for excellence in craftsmanship and creativity. Current work appeared in *Convergence* 2008 and 2010 exhibits and other recent work is published in *Handwoven* magazine. Sarah continues to explore and expand her art with new techniques as she teaches and exhibits in the area and around the country.

Eileen Hallman

Black Mountain, North Carolina

My educational background is in engineering. I have been spinning and weaving cotton since the early 1980s. While I do spin and weave with other fibers, the environmental cottons are my passion. As a cotton enthusiast, I develop tools and techniques; the Khadi Khanoo! shuttle, a shuttle that holds the spindle from a book charkha, 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.

Karel Henneberger

Smithsburg, Maryland

I am a self-taught weaver, which is why I encourage people to learn the basics in a class. In my living history demonstrations, I include typical non-professional 18th century weaving. For many years, I enjoyed weaving 100-yard warps for a customer who made clothing. I received my Master Weaver certificate from

Potomac Craftsmen in 1987. I have had a few articles published in weaving magazines, but I am most proud of my participation in the creation of the Guild Advancement Program (GAP) for the Central Pennsylvania Guild of Handweavers.

Barbara Herbster

Manchester by the Sea, Massachusetts

Barbara Herbster's pleasure is teaching and sharing the excitement and knowledge of weaving with others. Barbara's woven work has appeared in 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 in Shuttle Spindle & Dyepot. Barbara has been teaching and lecturing New England weavers for 35 years.

Bobbie Irwin

Montrose, Colorado

Bobbie has been weaving since 1973 and teaching for guilds and conferences since 1985. Working from her studio in Montrose, Colorado, she enjoys textile research and reviving traditional techniques using modern materials and adaptations. A former columnist for *Handwoven*, she's had numerous articles published in more than a dozen journals in the United States, Canada, and Australia. She is the author of three books: *Twined Rag Rugs*, *The Spinner's Companion*, and *Twist and Twine*.

Sally Jenkins

Silver Spring, Maryland

Sally Jenkins' love of fiber and fabrics began early when she learned to sew and knit as a teen. She learned to weave in the mid-1970s. She has been spinning since 1992 when some friends teased her into trying a drop spindle. Her fascination with spinning was a complete surprise. She has completed a six year Spinning Certificate Program sponsored by the Ontario Handweavers and Spinning Guild. She teaches spinning in her home and to local groups. Her experience includes frequent demonstrations at school and teaching at the Maryland Sheep & Wool Festival and MAFA.

Tom Knisely

East Berlin, Pennsylvania

Tom is the resident weaving and spinning instructor for The Mannings Handweaving School in East Berlin, Pennsylvania. Tom has been published in *Shuttle Spindle & Dyepot* and *Weaver's* magazines, and tries to contribute regularly to *Handwoven*. Tom is an avid collector of early and ethnic textiles as well as related equipment. He loves sharing these examples with students and relating back to the topic of class discussion.

James Koehler

Santa Fe, New Mexico

James Koehler is an internationally recognized tapestry artist whose work can be found in several museum, corporate, and private collections including the Renwick Gallery of the Smithsonian American Art Museum. He began weaving in 1977 and has worked with numerous students since the mid-1980s.

"Tapestry focuses on the creative, constructive process. My woven images reflect the relationship of this process with the rhythmic, repetitive and unpredictable processes inherent in the natural world. I am influenced by the extraordinary landscape and the unique cultures of New Mexico and by an aesthetic of simplicity, purity and portraying only what is essential. The source of my design inspiration often is found in meditation."

Daryl Lancaster

Lincoln Park, New Jersey

Daryl Lancaster received her BA cum laude degree in Fine Arts in 1977 from Montclair State College, Montclair, New Jersey, and has been actively working since then as a weaver/fiber artist. Comfortable with the sewing machine for more than 40 years, she spent 10 years as a production craftswoman, selling her handwoven clothing in craft markets and galleries throughout the United States. She teaches garment construction and related topics to weavers and other fiber enthusiasts across North America. In addition, Daryl exhibits her artwork in galleries across the country. She was the Contributing Features Editor for six years for Handwoven magazine from Interweave Press and wrote the Fashion and Color Forecast Column. She currently writes a monthly column for the online WeaveZine magazine. A breast cancer survivor, she uses her work as a vehicle to express who she is and the path that she has traveled. Daryl lives in northern New Jersey (Morris County) with her husband and two teenage children.

Ruby Leslie

Hardwick, Vermont

Ruby Leslie designs her own line of handwovens as Ruby Charuby Weavings. She maintains a full-time studio and has been weaving and teaching fiber arts for over 20 years in a multitude of venues, working with preschoolers to adults. Ruby's boundless enthusiasm for sampling and experimenting led to her invitation to be a contributing member of Handwoven magazine's "Color Forecast" design team. Founder of HardwickKIDS, a community based after-school weaving program, she is currently using weaving and kumihimo braiding as vehicles for teaching math curriculum in the elementary school.

Debbie MacCrea

Alfred Station, New York

Debbie MacCrea has over 30 years experience as a spinner, weaver, dyer and, professionally, as a seamstress and costumer. Currently applying these interests to the world of theatre, she has been costume shop manager and teacher of costume construction at Alfred University since 1997, and resides in beautiful rural Western New York State. Debbie is also a passionate gardener; her extensive gardens supply many dye pots with glorious color as well as food for the family and a perennial plant business. She achieved Master Gardener certification in 2009.

Pamela MacGregor

McClure, Ohio

A desire to return to my roots as a creative artist has pulled at my heartstrings ever since I graduated from Bowling Green State University, but 28 years of public school teaching, raising a family, and being the caregiver for my many animal friends on the farm has kept me from my art work. Since retirement, developing my own creative expression has become a passion. I find traditional wet felting energizing in its versatility. The medium pushes me into constant and exciting engineering challenges with each new work leading me down a totally unique path. See my work at www.tarveycottagestudio.com.

Nadine Sanders

Chehallis, Washington

Nadine teaches because she loves to learn and to help others ignite their creative potential. She strives to touch individuals by honoring their present abilities, stimulating all of their senses, and guiding them to achieve beyond their expectations. Inspiration is on par with perspiration in her classrooms! Known as The Singing Weaver, Nadine travels around the country teaching and performing. She weaves pictorial artwork, home furnishings, and wearables while exploring new materials and techniques in quilting and machine needle felting. Nadine has written books, produced recordings and videos, and leads fiber tours. Visit www.singingweaver.com.

Andrea Mielke Schroer

Rudolph, Wisconsin

Andrea Mielke Schroer is co-owner of Mielke's Fiber Arts, LLC, a full-service fiber arts supply business in central Wisconsin. This gives her the opportunity to interact on a daily basis with fibers, yarn, textiles, and the people who love them and love to create them. Throughout the year, Andrea shares her enthusiasm for the fiber arts in her workshops and classes offered at her studio, in guild meetings, and during events such as the Wisconsin Sheep and Wool Festival, Michigan Fiber Festival, and SOAR (Spin-Off Autumn Retreat).

Karen Searle

St. Paul, Minnesota

Karen Searle creates sculptures in fiber and mixed media. Her works have been exhibited in the United States, Canada, Australia, New Zealand, and Korea. Karen has presented classes, lectures, and seminars internationally, curated art exhibitions, and served as a juror for international textile design competitions. She teaches at the St. Catherine University, St. Paul, Minnesota, and at textile art conferences nationally. She mentors emerging artists through the Mentor/Protegée program of the Women's Art Registry of Minnesota (WARM) and the Textile Center of Minnesota. A former publisher of books on textile traditions, she writes about the artists and the arts for several U.S. publications. Her new book, *Knitting Art: 150 Innovative Works by 18 Contemporary Artists*, was released by Voyageur Press in 2008.

Claudia Segal

Poolesville, Maryland

Claudia has spent her life working with fiber and fabric. She is a founder and managing partner of Weavolution.com, the online international social network for handweavers. This almost-two-year-old website is a centralized, accessible source for information about handweaving. Claudia learned to weave from a variety of teachers including Robin Spady, Tom Knisely, and Sue Helmken. As an active member of Potomac Fiber Arts Guild and the Group G weaving study group, Claudia continues to actively study hand weaving. Her mentors now include the many nationally recognized weavers active on Weavolution including Laura Fry, Joanne Hall, Daryl Lancaster, and Sharon Alderman. Claudia weaves on a rigid heddle loom, a four-shaft jack loom, a Glimakra countermarche loom, and a variety of backstrap, cardboard, and other hand held portable looms.

Mimi Smith

Pittsford, New York

Mimi Smith has been weaving for about 30 years — first as a production weaver of handwoven sweaters and vests, and, for the last 20 years, 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 seminars and workshops both regionally and nationally, including Convergence, MAFA, Midwest Weavers Association, and Complex Weavers. Although still fascinated by the myriad possibilities that clothing offers, her special interests now include unusual weave structures, experimenting with tie-ups and treadlings, and the endless ways to finish woven pieces of all kinds. Always searching to bring out the creativity in each student, she is continually experimenting with new techniques to share with her classes.

Robyn Spady

Bremerton, Washington

Robyn Spady has been weaving since 1969. She completed HGA's Certificate of Excellence in 2004 with the specialized study "Loom-controlled Stitched Double Cloth." She is committed to turning the weaving world on to double-faced fabrics, four-shaft weaves, uncommon weave structures, and narrow warp weaves through her workshops and programs.

Terri Stewart

Sarasota, Florida

I began weaving in 1993 after many years of other interests: drawing, leather work, counted cross-stitch and other needle arts, designing some of the wood furniture in my home, amateur go-kart racing, and I briefly owned a fiber art store. Pictorial tapestries became the ultimate outlet for the creativity and expression I needed. I started weaving by watching a self-teaching video. Since that time I have taken several workshops and have taught for several years on a local and national basis. Commissions are welcomed.

Betty Vera

Woodstock, New York

The interactions between warp and weft color have always played an important part in Betty Vera's wall tapestries, which combine warp painting, loom-controlled weave structures, and tapestry techniques. She also creates Jacquard weavings and fiber sculptures. Her work is widely exhibited and collected and has been published in *American Craft*, *Fiberarts*, *Shuttle Spindle & Dye*, *Surface Design*, and *Interiors* magazines, as well as the *Fiberarts Design Book* (several editions); *Weaving for Worship* by Joyce Harter and Lucy Brusick; and *Fabrics: A Guide for Interior Designers and Architects* by Marypaule Yates. Vera has taught fibers at the Fashion Institute of Technology and Montclair State University, and presented intensive workshops at numerous craft schools, conferences, and fiber guilds. She has received three New York State Craft Artist Grants from the Empire State Crafts Alliance, a Ruth Chenven Foundation Award, and a Strategic Opportunity Stipend from the New York Foundation for the Arts. Her artwork can be seen at www.bettyvera.com.



**At the
Fashion
Show, MAFA
2009**

Barbara J. Walker

Salem, Oregon

Barbara J. Walker is passionate about weaving and ply-splitting. She was awarded the Master Certificate of Excellence in Handweaving from Handweavers Guild of America in 1990. She is an active member of Northwest Designer Craftsmen, is a frequent faculty member of the Arrowmont School of Arts and Crafts, and has conducted workshops and seminars for guilds and conferences in the United States, 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 published in *Handwoven*; *WeaveZine*; *Complex Weavers Journal*; *The Journal for Weavers, Spinners and Dyers*; *Weaver's*; and *Shuttle Spindle & DyePot*.

Virginia West

Baltimore, Maryland

Virginia has left an indelible mark on handweaving through her five books and her teaching career. She has been invited to teach at nine international Convergences and at workshops in 45 states as well as Australia, New Zealand, and all the Canadian provinces. Her dynamic teaching style, in language everyone can understand, inspires her students to expect more of themselves and of their looms.

Heather Winslow

Sugar Grove, Illinois

I am a fiber artist specializing in nature-inspired, classical handwoven clothing. I envision my garment designs as three-dimensional sculpture, using subtle simplicity to adorn the body in a positive way and make the wearer feel "special" by the very act of putting it on. I love teaching and do so locally, nationally, and internationally. I am the author of *More On Moorman: Theo Moorman Inlay Adapted to Clothing*, and many articles in fiber magazines.

Carol Wood

Alfred Station, New York

Carol Wood has been a knitter for most of her adult life and has been teaching dyeing, knitting, and designing for more than ten years. Educated in studio art (bachelors degree in metalsmithing), she has been interested in natural dyes since high school and many of her projects have incorporated hand-dyed yarns, fleece, or fabric. She also offers fiber arts workshops and produces hand-dyed yarns and fabrics from her home studio in Alfred, NY.

Practical Information

General Information

Check the website at <http://www.mafafiber.org>. Access problem? Most community libraries have public Internet access.

All-inclusive Registration Package

The MAFA 2010 Workshop Weekend registration fee of \$525 includes tuition for your workshop, room, and board at Gettysburg College, Gettysburg, Pennsylvania.

Registration for MAFA Guild members begins January 2, 2011.

Registration for non-members begins February 1, 2011.

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 registration) 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 7 and ending with lunch on Sunday, July 10).

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, 2011 and ends June 10, 2011. There is a \$35 late registration fee. Registration forms will be accepted through June 15, 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 faxed before May 15, 2011. A nonrefundable processing fee of \$50 will be deducted from your refund. No refunds will be granted after May 15, 2011. 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 2011, including volunteer opportunities, will be mailed on request. Workshop confirmations, information, and supply lists provided by the instructors will be mailed before June 1, 2011.

Check-in

The Workshop Weekend begins on Thursday, July 7 with check-in from 2 to 5 p.m. in the College Union. See travel directions on the next page.

Class Times and Responsibilities

Workshops begin at 9 a.m. on Friday, July 8 and end at 1

p.m. on Sunday, July 10. 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 2011 Workshop Weekend is being held at Gettysburg College, Gettysburg, Pennsylvania 17325.

Housing

All rooms are either single or double, with shared bath, in a suite arrangement. All rooms are non-smoking. Each suite includes a kitchenette with Microfridge, phone access, cable TV, and highspeed internet. Beds are furnished with a blanket, pillow, sheets, and pillow case. Two towels are provided. One may want 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, shared, or "down the hall," are also determined by the host facility.

Fashion Show

6:30-8 Friday evening we stage our impromptu Fashion Show, followed by a reception. All participants are encouraged to bring one fiber oriented article to show off.

Open Studio

7-9 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.

Vendors

The vendor area will be open Thursday 5:30-10 p.m. and Friday and Saturday during lunch break and 7-10 p.m. The vendor list includes, but is not limited to: Annapaca Farm, A Touch of Twist, Just Our Yarn, The Lacemaker, Lunatic Fringe, and Serendipity Farm & Studio. The Mannings, just 30 minutes away, will have special hours during MAFA.

Non-Discrimination Statement

The Mid-Atlantic 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.

Travelling to Gettysburg College?

TRAVELING BY AUTOMOBILE

From the North

From New York City/Southern Connecticut/Northern New Jersey:

Take the NJ Turnpike south to the PA Turnpike west to Exit 17 (Rte. 15). Follow Rte. 15 south to the Gettysburg/Hunterstown Exit. Turn right at the end of the exit ramp. Turn left at the first stop sign onto Business Rte. 15 south. Drive approximately four miles. Go through traffic light, Lincoln Avenue, go approximately 2 blocks and you will see the College Union Building on your left. Go one more block and park in the Stadium Parking lot on your left.

OR

Take New Jersey I-78 west through Pennsylvania to I-81 south. Follow I-81 south to I-83 south to I-283 south to the PA Turnpike west. Then take Exit 17 (Rte. 15 south) to the Gettysburg/Hunterstown Exit. Turn right at the end of the exit ramp. Turn left at the first stop sign onto Business Rte. 15 south. Drive approximately four miles. Go through traffic light, Lincoln Avenue, go approximately 2 blocks and you will see the College Union Building on your left. Go one more block and park in the Stadium Parking lot on your left.

From New England/Eastern Upstate New York

Follow I-84 west to I-81 south to I-83 south to I-283 south to the PA Turnpike west. Then take Exit 17 (Rte. 15) to the Gettysburg/Hunterstown Exit. Turn right at the end of the exit ramp. Turn left at the first stop sign onto Business Rte. 15 south. Drive approximately four miles. Go through traffic light, Lincoln Avenue, go approximately 2 blocks and you will see the College Union Building on your left. Go one more block and park in the Stadium Parking lot on your left.

From Harrisburg

Take Rte. 15 south to the Gettysburg/Hunterstown Exit. Turn right at the end of the exit ramp. Turn left at the first stop sign onto Business Rte. 15 south. Drive approximately four miles. Go through traffic light, Lincoln Avenue, go approximately 2 blocks and you will see the College Union Building on your left. Go one more block and park in the Stadium Parking lot on your left.

From Points South

From Washington, D.C

Follow I-495 to I-270 north (toward Frederick, MD) to Rte. 15 north. Exit at Steinwehr Ave., which is the first Gettysburg exit. Stay on Steinwehr Ave. for approximately five miles. At first traffic light left onto Washington Street. Follow Washington Street until you start to see the college on your left. Turn left onto Lincoln Avenue go approximately 2 blocks and you will see the College Union Building on your

left. Go one more block and park in the Stadium Parking lot on your left.

From Baltimore

From I-695, take I-795 north to Rte. 140 west to Rte. 97 north. In Gettysburg, Rte. 97 becomes Baltimore St. Proceed to the traffic circle. Proceed halfway around the traffic circle and take the second right, which leads north on Carlisle St. At first traffic light make a left onto Lincoln Avenue go approximately 2 blocks and you will see the College Union Building on your left. Go one more block and park in the Stadium Parking lot on your left.

Points East

From Philadelphia, Central/Southern New Jersey

Take the PA Turnpike west to Exit 17 onto Rte. 15 south. Exit at the Gettysburg/Hunterstown Exit. Turn right at the end of the exit ramp. Turn left at the first stop sign onto Business Rte. 15 south. Drive approximately four miles. At first traffic light make a left onto Lincoln Avenue go approximately 2 blocks and you will see the College Union Building on your left. Go one more block and park in the Stadium Parking lot on your left.

From Lancaster and York

Follow Rte. 30 west (York St. in Gettysburg). At the traffic circle take the first right, which leads north on Carlisle St. At first traffic light make a left onto Lincoln Avenue go approximately 2 blocks and you will see the College Union Building on your left. Go one more block and park in the Stadium Parking lot on your left.

From Points West

From Western Pennsylvania/Ohio

Take the PA Turnpike east to Exit 16. Follow Rte. 11 into Carlisle, PA. Rte. 11 becomes Rte. 34 south (Carlisle St. in Gettysburg). At first traffic light make a right onto Lincoln Avenue go approximately 2 blocks and you will see the College Union Building on your left. Go one more block and park in the Stadium Parking lot on your left.

TRAVELLING BY PLANE

The closest and most convenient airports are Harrisburg International Airport (a 45-minute drive) and Baltimore/Washington International Thurgood Marshall Airport (a 75-minute drive).

TRAVELLING BY TRAIN

The Harrisburg Amtrak Station is about 45 minutes from campus, and Penn Station in Baltimore is about 75 minutes away.

MAFA 2011 Workshop Weekend Registration Form

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

JULY 7-10, 2011
Gettysburg College
300 North Washington Street
Gettysburg, PA 17325

Please type or print

 Name Email

 Badge Name Phone

 Address City

 State Zip

 Roommate Special Needs

Registration and Accommodations

Workshop Weekend Package (\$525) \$ _____
 (Thursday, Friday, Saturday nights)

Non-MAFA Member Fee (\$10) \$ _____

Non-Participating Attendee (\$280) \$ _____

Commuter Fee (\$400) \$ _____

Late Registration Fee (\$35) \$ _____

TOTAL \$ _____

Payment Information

Check or Money Order payable to:
Mid-Atlantic Fiber Association

Send to:
Registrar
47 White Pine Drive
Orrtanna, PA 17353

Questions:
 717-352-9112 or E-mail at registrar@MAFAfiber.org

GENERAL INFORMATION: Please check **all** that apply

- I will be bringing a floor loom 4-shaft 8-shaft
- I will be bringing a table loom 4-shaft 8-shaft with stand need table space
- I will be bringing a spinning wheel
- I require loom rental I require charkha rental @ \$15
- Yes No My name, address, and e-mail address can be included in the participant directory

CLASS SELECTION:

	Class Number	Teacher
1st Choice		
2nd Choice		
3rd Choice		

Volunteer Opportunities:

- Registration Airport pickup and/or drop-off of teachers
- Workshop Assistant Have looms I am willing to rent

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

Mid-Atlantic Fiber Association Stipend Program 2011

The Mid-Atlantic Fiber Association (MAFA) Stipend 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 stipend 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 Stipend Committee determines the number of stipends to be awarded.

The stipend awardee will be required to submit a written report to the Stipend 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 stipends 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 stipends will be awarded by the Stipend 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 stipend applications will be forwarded to the Stipend Committee.

NOTE: The MAFA conference registration will be processed along with those of regular registrants on a first-come, first-served basis. Stipend applicants must apply by April 1, 2011.

NOTE: The award recipient will be required to submit a written report to the Stipend 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. Stipend funds will be disbursed 2 months after completion of stipend requirements.

All forms must be mailed to the MAFA conference Registrar, postmarked not later than April 1, 2011.

The successful recipients will be notified on or before May 1, 2011. The decisions of the Stipend Committee are final.

For more information, please contact the Stipend Committee chairperson at Stipend@MAFAfiber.org

Mid-Atlantic Fiber Association Stipend Application 2011

This application is specifically for the 2011 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 MAFA 2011 Workshop Weekend must be postmarked not later than April 1, 2010. Please send everything to the Registrar, who will forward your stipend application to the Stipend 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 _____