

Weaving • Spinning • Felting • Dyeing • and MORE!

Welcome to the 2019 MidAtlantic Fiber Association Biennial Conference

United In Fiber

I had some really big shoes to fill taking on the position of this year's conference chair. Luckily, an amazing team was in place to mentor and help me build this year's conference committee. I want to thank the 2017 Conference Chair Donna Mentzer and the MAFA board members, each and every one of whom provided our conference committee with guidance in planning an event with outstanding learning opportunities and a promise of fun and friendship.

This year's theme—**United in Fiber**—echoes my personal experience. We come together every two years to learn and improve our skills, but also to enjoy a shared love of fiber and each other's company. Many of us are involved in several fiber disciplines and when we come together as a community to teach, demonstrate, and learn from each other, we are family. Whether you call it being knit together as one or as a unique stitch woven into a tapestry, we are one.

The 2019 workshops are sure to tempt you with their diversity and impress you by the high levels of excellence among the talented instructors. We are honored to have Tom Knisely as our keynote speaker. Tom is well-known and, as many of you know from taking one of his classes or from reading his many books and articles, he is a kind-hearted soul. Tom is passionate about the fiber arts and is well-versed in many areas.

In recognition of the creativity among attendees, MAFA 2019 will offer several opportunities to spotlight their work through exhibits and an exchange. Joining the returning **fashion showcase** will be an **artist exhibit**, a **skein competition and exhibit**, and a **kitchen towel exchange**.

And the **Marketplace!** In addition to vendors offering fiber products and services, the space will host activities, sitting areas for knitting, chatting or spinning, demonstrations, and games for both conference attendees and day trippers. It is the perfect setting for making new friends.

This conference is all about you. Suggestions and comments from previous conferences inform MAFA's direction as we strive to improve the event—and to exceed your expectations. I am confident that you will find navigating our updated website, mafafiber.org, easy and user friendly from workshop selection through the registration process.

Again, a sincere thank you to each and every one of you. Your support is essential to the **United in Fiber** conference.

With warm regards,

Theresa Hill
2019 Conference Chair

Table of Contents

Welcome.....	1
General Information.....	2
Registration.....	3
MAFA 2019 Workshops.....	5
MAFA 2019 Instructor Bios.....	23
Schedule and Events.....	35
MidAtlantic Fiber Association Fellowship Program.....	37
Frequently Asked Questions.....	38
Registration.....	38
Workshops.....	41
Housing and Dining.....	42
Events and Get-togethers.....	43
Exhibits and Exchanges.....	44
Artist Exhibit.....	44
Fashion Exhibit and Show.....	44
Kitchen Towel Exchange.....	44
Skein Competition and Exhibit.....	44
Silly Spinning Games.....	44
Mobility and Special Needs.....	44
Emergencies and Problems.....	45
Lost and Found.....	45
Problem Resolution.....	45
Get Involved! Volunteer!.....	45
Membership.....	45
Marketplace Vendors.....	47
Marketplace Floorplan.....	50
Directions to Millersville University.....	51
Campus Map.....	52

General Information

MAFA 2019 — United in Fiber

June 27–30, 2019

Millersville University

Millersville, Pennsylvania

With 40 workshops in weaving, spinning, dyeing, felting and other fiber arts, an active marketplace and lots of special events, MAFA 2019 is sure to be a fun and inspiring experience.

Preview what it will be like in 2019 by viewing our videos of previous MAFA conferences, which can be found on our website.

Contact Coordinator Theresa Hill at conference@mafafiber.org with questions or offers to help.

Dates to Remember

Feb 2	Early registration opens for MAFA-affiliated guild members and associate members at mafafiber.org
Feb 16	Registration opens for all registrants.
April 1	Late registration opens (Late fee of \$35 applies)
	Deadline to apply for MAFA Fellowship Award
April 30	Deadline to apply to participate in the Fashion Show/Exhibit, the Artist Exhibit and the Skein Competition.
May 15	Instructors send email with final workshop information, instructions and supply lists to all students.
May 31	Last day to register for conference

More questions? Check out the most current FAQs at:

<https://mafafiber.org/conferences/2019-conference/faqs/>

Registration

- **Early registration:** February 2, 2019 at 9 a.m. and continues through February 15, 2019 for MAFA-affiliated guild members and associate members only.
- **Open registration:** February 16, 2019 through March 31, 2019 for all registrants.
- **Late registration:** April 1, 2019 through May 31, 2019. *A late charge of \$35 applies.*

Costs

Workshop Weekend Packages I, II, and III include the three-day workshop, housing, meals, and all conference events and activities.

Registration Packages	Workshop	Housing	Cost
Workshop Weekend I	Workshop	Double room/Shared bath	\$560
Workshop Weekend II	Workshop	Single room/Shared bath	\$590
Workshop Weekend III	Workshop	Private room with bath	\$680
Commuter	Workshop only		\$360

Other Registrations and Fees	Housing	Cost
Non-participants	Sharing a double room (includes meals)	\$240
Wednesday Night Arrival	Early access to suite, includes Thursday breakfast & lunch	\$65
Day Tripper/Spend a night	One night/Fri. or Sat. Single room (no meals)	\$60
Non-MAFA-member fee		\$30
Late Registration Fee		\$35

Details

Workshop Weekend Registration Packages. Your registration fee of \$560 includes tuition for your 16-hour workshop, your lodging, and all meals from Thursday evening through Sunday lunch. Lodging will be in West Village Dormitory, which is close to the Dining Hall and the Student Memorial Center. All rooms are non-smoking.

Materials fees for workshops are totally separate and payable to the instructor on the first day of class. Please have exact change or checks made out to the instructor.

Commuters, i.e., those attending classes but not staying on campus, will be charged \$360 for their workshop and other conference events. Meals are not included, but may be purchased in the Dining Hall on an individual meal basis.

Non-participating Attendees, i.e., those not attending workshops, such as spouses, can be accommodated for a fee of \$240. This will provide them with lodging and all the conference meals, as well as attendance at the non-workshop events of the conference. Note, all attendees must be over 18.

Registration

Option to Stay Overnight. Guild members not taking classes, but who don't want to drive home after a day of fiber activities may register for Friday and/or Saturday night stays for a cost of \$60 per night. No meals are included with this option, but they may be purchased individually for cash at the Dining Hall.

Online Registration. All registrations will be online. During the registration process, you can see the number of openings in each workshop and your selection will be confirmed upon completion of the registration process. Payment can be made by any major credit card through MAFA's PayPal account.

Cancellations. Registrations may be cancelled before April 1, 2019 by contacting the registrar via email. A processing fee of \$50 will be deducted from your refund. After April 1, 2019, you will forfeit the entire amount unless there are extenuating circumstances, in which case, you must provide documentation to the registrar at registrar@mafafiber.org.



Special Needs regarding dietary and/or housing can be accommodated to the extent that the host facility's rules allow. Please indicate any special needs on your registration form.

This is an extract from the MAFA 2019 PDF brochure which will be available for download in 2019 from mafafiber.org

MAFA 2019 Workshops

Key to Workshop Numbers and Required Skills

Class Designations:

WORKSHOP #	DISCIPLINE
101 – 123	Weaving
201 – 206	Spinning
301 – 304	Dyeing
401 – 402	Felting
501 – 505	Other fiber arts
	RH indicates Rigid Heddle
	RR indicates Round Robin Format

Levels of Experience:

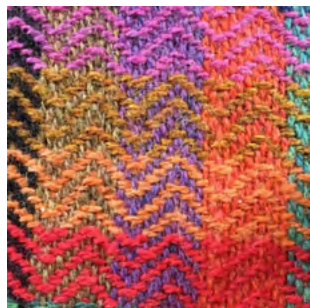
SKILL LEVEL	DESCRIPTION
Novice	Interested, but lacking in basic skills
Beginner	Some experience with equipment and able to perform basic techniques
Intermediate	Comfortable with equipment; experienced in a variety of techniques; able to plan, draft, and design work
Advanced	Very comfortable with equipment, skilled at a wide variety of techniques, willing to experiment

Workshop Name in Alphabetical Order	Page #
2, 3, 4: A Lot of Interesting Older Weave Structures on Less Shafts	14
8-shaft Rep Runner: A Study in Block Design using Linked Blocks and Solid Stripes	12
Art Yarn Spinning	16
Awasqa 1: Introduction to Backstrap Weaving	8
Beyond the Rectangle with the V Cowl	13
Collage to Tapestry Cartoon	8
Colorplay: Stress-Free Way to Spin with Color	17
Creative Exploration in Jewelry Weaving	7
Custom Fit and Fabulous	21
Design Inlay Rag Rugs and More...	15
Design: Taking Your Weaving to the Next Level	13
Discover Oxford Punch Needle Rug Hooking	21
Double Rainbow	12
Double Your Fun by Using Two Heddles on the Rigid Heddle Loom – Sampler and Technique from Patterns to Double Width	9
Dyeing to Spin	18
Five Point Twills: Myriad Possibilities	7
Hand Felted Bags / Purses	19
Introduction to Japanese Temari	22
Introduction to Rug Weaving	7
Natural Dye Exploration with Indigo and Eco Printing	18

Workshop Name in Alphabetical Order	Page #
Next Generation Hand Felted Jewelry	20
One Warp, Many Structures: An Exploration of Extended Parallel Threading	10
Redding Method of Protein Fiber Dyeing Intensive	19
Sakiori and Zanshi Weaving – Japanese Rural Cloth	10
Sanquhar Gloves: A Scottish Tradition	20
Scottish Weaving Sampler	8
Singing the Blues	18
Snazzy Yarns: How to Use Them, Not Lose Them	6
Spin Silk!!!	16
Spin-It/Weave-It: Your Rigid Heddle Scarf	17
Spinning Your Own Yarn – Spindle and Wheel (Beginning)	15
Swedish Pattern Weaves	9
The 3D's of 3-D: Deflection, Differential Shrinkage, and Doubleweave	11
The Beauty of Lace Weaves	13
The Versatility of a Shetland Fleece	16
Three Workshops in One: Color Horoscope, Woven Words, Almost Ikat	14
Twined Rag Rugs	21
Weave SAORI	9
Weaving 101	6
Wedge Weave Fundamentals	11

101**Weaving 101****INSTRUCTOR:**

Laurie Duxbury

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Beginner weaver and others seeking to brush up skills

MATERIALS FEE:\$5.00 **COVERS:** Handouts.**EQUIPMENT REQUIRED:**

Two half-pound cones of Harrisville Design Highland wool—one cone each in two different contrasting colors. One cone will be used as warp and one as weft. Please make sure yarn is on a cone and not in skein form. Balls are okay as long as you have a container to hold the ball and keep it from rolling around the floor as the yarn unwinds.

8/4 carpet warp of contrasting color to your warp. (Don't go out and buy this if you don't have it on hand. I'll have some.)

One four-shaft table loom or floor loom to dress.

Raddle with clamp(s) for attaching the raddle to the loom. (A raddle is a piece of equipment that goes on the back beam of your loom and has pegs or nails at one-inch intervals or less. If you have any questions about this, contact me.)

Rubber bands of standard diameter to slip over raddle pegs.

A pair of lease sticks with a shoelace for each end (Lease sticks should be as long as your loom is wide. They should have holes drilled in each end. They can either be round, like a dowel, or rectangular. (If you don't have lease sticks and are unsure about what they are, contact me.)

Paper or warp sticks for separating the layers of warp as the warp is wound onto the warp beam. Paper should be at least 12" wide and as heavy as paper grocery bag. Paper grocery bags cut to fit this width work well.

Reed hook.

Threading hook if you use one.

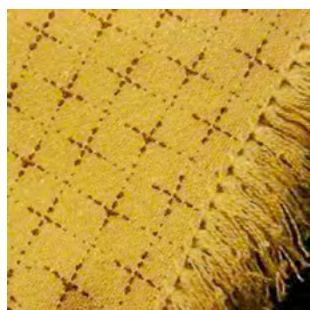
At least one shuttle. It can be a boat shuttle or a stick shuttle. You may want extra bobbins for a boat shuttle. Bobbin winder if you have a boat shuttle. Yardstick. Scissors. Tape measure. Note-taking supplies.

DESCRIPTION:

This is the perfect class for those who have never woven, or those who need to brush up on the basics of warping and efficient weaving. Students will learn to warp a loom back to front, tie-up any treadles, calculate warp and weft needs. Emphasis will be placed on efficient and painless warping techniques (yes, really), understanding the basic workings of a four-shaft loom, and developing good weaving habits. Students will warp their own loom and weave a sample piece exploring plain weave and twill. We will have fun learning from each other.

102**Snazzy Yarns: How to Use Them, Not Lose Them****INSTRUCTOR:**

Sharon Alderman

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Adventuresome beginner through advanced

MATERIALS FEE:

\$12.00 **COVERS:** Binder with all the drafts in plastic sleeves and room for the woven samples.

EQUIPMENT REQUIRED:

Pre-warped loom, 4 to 8 shafts.

Shuttles (one or two).

Weft yarn.

Scissors.

Tapestry needle.

Measuring tape.

Masking tape or hang tags to label the woven samples.

DESCRIPTION:

Do any of these situations sound familiar?

- You ransomed a glorious, fancy yarn at a conference, now what?
- You have mastered spinning and have a luxurious yarn, now what?
- You have learned to dip-dye yarns, now what?

If you recognize yourself, this is the workshop for you. In it we explore the structures which will allow you to show off your special yarn instead of obliterating it as it is woven.

Participants will consider structures with detailed instructions about how to tailor them to their application and allow the fluffy yarn to be fluffy in the cloth, allow the yarn which changes color over its length to be seen, allow the thick and thin yarn to be a star.

Although this workshop focuses on structure, Sharon's workshop—as always—will weave in fiber choices, yarn styles and color choice information.

103

Creative Exploration in Jewelry Weaving**INSTRUCTOR:**

Anastasia Azure

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

All levels

MATERIALS FEE:\$35.00 **COVERS:** All metal, color wire, jewelry findings, and specialty tools**EQUIPMENT REQUIRED:**

Medium-sized scissors, wire cutters, chain nose pliers, round nose pliers, ultra-fine Sharpie marker. Optional: table lamp and extension cord.

DESCRIPTION:

Explore the creativity of weaving jewelry without a loom. Working with colorful wire and thin sheet metal, we will create a variety of woven earrings, beads, bracelets, pendants and pins. This extensive workshop covers techniques such as radial weaving, free-form warps, continuous and discontinuous wefts, plying chevron wefts, flattening wire, unusual shapes, and simple wire work to incorporate beads and jewelry findings. Participants will have the opportunity to make a jewelry collection as well as technical samples for future inspiration.

104

Introduction to Rug Weaving**INSTRUCTOR:**

Jason Collingwood

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Beginner through intermediate

MATERIALS FEE:\$0.00 **COVERS:** N/A**EQUIPMENT REQUIRED:**

Pre-warped small floor, or table loom, three or four colors of wool, stick shuttles, scissors, note-taking materials.

DESCRIPTION:

An ideal course for those wishing to try out rug weaving for the first time, though with enough 'tricks' to also suit the more experienced weaver. Students will learn how to make a strong serviceable rug (plain weave being an excellent structure for rugs). Initially weaving stripes and spots using two colours, learning how to overcome the selvedge problems inherent in each different design. Clasp wefts, crossed wefts and compensated inlay will be covered, all these new techniques giving the weaver more freedom with design. The class concludes with a look at rug finishes, a few of the many finishes will be demonstrated.

105

Five Point Twills: Myriad Possibilities**INSTRUCTOR:**

Barbara Diefenderfer

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Adventuresome beginner through advanced

MATERIALS FEE:\$5.00 **COVERS:** Instructions for preparing looms, A workbook for the class, Small supplies to enhance class activities.**EQUIPMENT REQUIRED:**

Pre-warped loom prepared according to instructions which will be sent to each student as soon as the class lists are available, giving students time to gather supplies and ask any questions that they may have.
Several bobbins and at least two shuttles.
At least 2 different colors of yarn in the warp size or several smaller amounts of different colors.
Note-taking supplies and a folder for the workbook.
Optional: Bobbin winder.

DESCRIPTION:

Add fun and expression to your next projects. Students will create a 4-shaft or 8-shaft point twill pattern gamp sampler using five different twill threadings and numerous tie-up changes to develop myriad twill structure creations. Experience a number of treadlings to create new weave structures and intricate appearing twills to be incorporated in future woven pieces.

Students prepare their looms at home from provided instructions, and bring them ready to be woven on in class. Warps may be either 10/2 or 8/2 unmercerized or perle cotton in natural or white. At least 2 additional colors will be needed in the same thread size as the warp. Small amounts of a number of colors will be fine. A simple weave design program on a tablet or laptop may be useful but is not required. Table looms are fine as there will be many tie-up changes. The instructor will create a workbook.

106

Scottish Weaving Sampler

INSTRUCTOR:

Melissa Weaver Dunning

ROOM: TBA, TBA



EXPERIENCE LEVEL:

Adventuresome beginner through advanced

MATERIALS FEE:

\$30.00 **COVERS:** Yarn kit of warp and weft yarns. Handouts.

EQUIPMENT REQUIRED:

Warped loom; 1-5 boat shuttles and bobbins; scissors; measuring tape; T-pins; notebook, pen, and pencil.

DESCRIPTION:

Experience several Scottish weaving traditions while you sample traditional tartans, tweeds and district check patterns. The timeless beauty of traditional Scottish tartans is so appealing and weaving colorful tartan is great fun. Tweed cloth has been woven in Scotland for centuries, using natural sheep colors and local plant dyes that imitate the colors of the heather hills.

The earliest simple patterned cloth was the Shepherd's Check, from which many simple variations have been created. All the great houses of England's Borderlands and the Lowlands of Scotland eventually had tweed patterns that were woven in quantity to clothe their groundsmen, grooms and foresters. Even Downton Abbey has a registered tweed pattern!

This workshop includes a slide lecture on tartan and tweed history and instruction in translating tartan setts into warp plans. The round robin class will produce a notebook of samples for future independent exploration.



107

Collage to Tapestry Cartoon

INSTRUCTOR:

Molly Elkind

ROOM: TBA, TBA



EXPERIENCE LEVEL:

Adventuresome beginner through advanced weaver

MATERIALS FEE:

\$10.00 **COVERS:** Handouts, and use of instructor's collage supplies.

EQUIPMENT REQUIRED:

Blank paper or sketchbook (8 1/2 x 11"); colored paper or old magazines in variety of colors, textures and patterns; pad of 8 1/2" x 11" tracing paper, scissors for paper, glue stick, graphite pencils, markers and/or colored pencils. Optional: inspiring photograph(s)

DESCRIPTION:

Discover how collage can generate spontaneous designs for tapestry. Students will respond to various prompts to make quick and fun collages from a variety of papers. They will investigate the importance of contrast and value in good design and discover how to translate a collage's colors, textures and lines into a weave-able cartoon for tapestry. The use of photographs as aids to design will also be discussed. Students will do hands-on design work and be ready to weave when they return home.

108

Awasqa 1: Introduction to Backstrap Weaving

INSTRUCTOR:

Abby Franquemont

ROOM: TBA, TBA



EXPERIENCE LEVEL:

All levels

MATERIALS FEE:

\$45.00 **COVERS:** A pre-configured warp/loom; shed swords; yarn appropriate for additional warps, heddles, and other accessories; detailed handout for each student.

EQUIPMENT REQUIRED:

Note-taking materials; a cushion to sit on the floor is recommended; medium yarn needle or heavy duty safety pin; Andean textiles about which you have questions, if desired.

DESCRIPTION:

Day 1: We start by learning to do plain weave on a pre-configured warp/loom, covering terminology, and working on loom mechanics. Once that's covered, we move on to the canonical first pickup pattern learned by all Andean weavers.

Day 2: Upon completion of the first piece, we cover making warps and configuring heddles and other "hardware" which in this school of weaving, actually means "more yarn." We'll work through those mechanics and troubleshoot your setup by warping and heddlng more beginner patterns. We wrap up Day 2 with an explanation and demonstration of different weave structures commonly seen within Awasqa textiles.

Day 3: Q&A, troubleshooting, and problem solving so you can go home and weave independently.

109

Swedish Pattern Weaves

INSTRUCTOR:

Joanne Hall

ROOM: TBA, TBA



EXPERIENCE LEVEL:

Adventuresome beginner through advanced weaver

MATERIALS FEE:

\$40.00 **COVERS:** Wound warp with instructions sent before the workshop, postage, weft, quills, handouts. Plus, I will have shuttles and temples to lend.

EQUIPMENT REQUIRED:

Warped loom and supplies needed for weaving on your loom, scissors, tape measure and a slender boat shuttle and temple, if you have them.

DESCRIPTION:

Study the unique designs coming from Sweden, from the utilitarian towels to the decorative hangings and runners, and how they differ from similar weaves in this country. This is an opportunity to experience Joanne's interest in her heritage through the weaves and the looms of Sweden and be inspired by unique Swedish designs for a range of projects from utilitarian towels to the decorative hangings and runners. Although Swedish weaves may appear similar to many weaves in America, this workshop will provide insight into the differences as well as into the versatility and uses of the Swedish weaves.



110

Double Your Fun by Using Two Heddles on the Rigid Heddle Loom - Sampler and Technique from Patterns to Double Width

INSTRUCTOR:

Deborah Jarchow

ROOM: TBA, TBA



EXPERIENCE LEVEL:

Adventuresome beginner through advanced weaver

MATERIALS FEE:

\$0.00 **COVERS:** 20-page color handouts

EQUIPMENT REQUIRED:

Loom with at least an 8" weaving width able to accommodate two (2) heddles, two 10 dent reeds 4 pickup sticks, 2 shuttles (with bobbins), 600 yards each of two (2) contrasting colors of 3/2 cotton, scissors, tape measure, tapestry needle, cardboard tube from inside a paper towel roll, 2 brown paper grocery bags, 30 yards waste yarn. (Students can bring two 7.5 or 8 dent reeds if they bring dk or sport weight yarn.)

DESCRIPTION:

Expand your weaving skills and make two layers in your cloth on the rigid heddle loom. While weaving, the layers can be connected in various ways to make cloth twice the width of your loom, create tubes, or pockets. Participants will make a sampler while exploring this process. During the workshop they will learn to thread the loom using two heddles and weave the layers in various ways.

Students will warp the looms and learn how to set up and thread both heddles to enable the double heddle weaving. Then they will weave cloth at double the sett of the heddle used and create various beautiful patterns that the extra heddle makes possible. They will learn how to create two layers of cloth, each a different color, learn how to make pockets or or tubes in the woven cloth.

This workshop is for students that have some experience with the rigid heddle and want to move on to the next level.



111

Weave SAORI

INSTRUCTOR:

Tara Kiley-Rothwell

ROOM: TBA, TBA



EXPERIENCE LEVEL:

All levels

MATERIALS FEE:

\$25.00 **COVERS:** All materials and warped SAORI looms for the students to work with, including all fibers used in class.

EQUIPMENT REQUIRED:

No required materials. Students may bring treasure basket materials if they wish to include them in project. These can include scrap fabrics, yarn ends, thrums, etc.

DESCRIPTION:

This workshop will introduce students to SAORI weaving—a type of freestyle weaving developed in Japan. Students will create their own unique cloth on a SAORI loom with a prepared warp—allowing them to focus on creativity and self-expression. Novice and experienced weavers learn side by side and will create several yards of cloth or a series of smaller projects. The choice is theirs.

Students will be guided in SAORI principles and techniques. Students will also learn SAORI warping, creating a warp to take home to continue their journey.

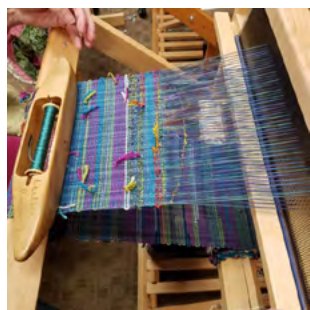
112

Sakiori and Zanshi Weaving - Japanese Rural Cloth

INSTRUCTOR:

Tom Knisely

ROOM: TBA, TBA



EXPERIENCE LEVEL:

Novice through advanced weaver

MATERIALS FEE:

\$0.00 **COVERS:** Examples, both new and from the 19th and 20th centuries, of Sakiori and Zanshi woven pieces. Instructor will provide weaving drafts and a materials list prior to the workshop.

EQUIPMENT REQUIRED:

A 4 shaft loom with a minimum 15 inch weaving width. Students will warp looms according to instructions provided before the workshop. Weaving drafts will be provided by the instructor. Students will gather weft material as stated in the list of materials to bring. Notebook and pencil or pen. Scissors or a rotary cutter with cutting mat and ruler guide. Boat shuttle and either a stick shuttle or ski shuttle. Pins and tapestry needle. Tape measure. Old ties or silk fabrics such as scarves or silk blouses. Rayon or fine cottons will all work as well. A single Sakiori scarf may use as many as 5-6 ties, or as many as 3 women's scarves measuring 30 inches square. The bolder the prints, the better. Several yards of silk from the fabric store will also work just fine, but is more expensive. I have ordered from Denver Fabrics or look online at www.fabrics.com. Look for silk items at thrift stores like the Salvation Army, Goodwill, etc. Saved threads, bobbin leftovers and thrums to tie together and use as weft

DESCRIPTION:

Sakiori and Zanshi fabrics are the ultimate in recycling. Sakiori is a fabric 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 leftover threads of previously woven fabrics. The broken warp threads, leftover bobbin threads and thrums would be tied together to make a continuous length that could then be woven to make a new fabric. These ingenious textiles were woven by people who had very little to call their own.

In this workshop, students will learn history of these two fabrics and the fundamentals of weaving Sakiori and Zanshi. There will be examples to see and handle of both Sakiori and Zanshi, Japanese samples from the 19th and 20th centuries and samples I have woven as table runners, scarves and shawls.

113

One Warp, Many Structures: An Exploration of Extended Parallel Threading

INSTRUCTOR:

Denise Kovnat

ROOM: TBA, TBA



EXPERIENCE LEVEL:

Intermediate through advanced weaver

MATERIALS FEE:

\$8.00 **COVERS:** Handouts and additional weft yarns. Weaving drafts will be mailed at least 4 weeks prior to workshop.

EQUIPMENT REQUIRED:

Pre-warped loom (instructions will be sent out in advance), weft yarns, shuttles, bobbins, scissors, bobbin-winders (if they have them), loom benches (if they choose to bring), computers with weaving software (optional).

DESCRIPTION:

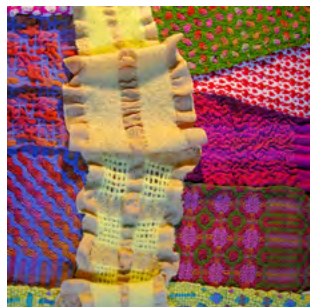
How do you weave six or more structures on one warp? With an extended parallel threading! Echo Weave, Turned Taqueté, Rep, Double Weave, Shadow Weave, and Collapse Weave are all possible just by changing the tie-up and treadling (and, for some structures, the sett). Network-drafted designs are also offered if desired. Come learn more about this versatile threading and learn how to design your own drafts.

114

The 3D's of 3-D: Deflection, Differential Shrinkage, and Doubleweave

INSTRUCTOR:

Ruby Leslie

ROOM: TBA, TBA

EXPERIENCE LEVEL:

Beginner through advanced

MATERIALS FEE:

- \$95.00 **COVERS:**
- Warp yarns provided as a custom-wound warp, tailored to each participant's loom and warping method.
 - Warps are packaged with complete, easy to follow instructions for dressing the loom. Note: This is the equivalent of a personalized warp kit with full access to the instructor prior to the workshop.
 - Weft yarns.
 - Workshop notebook (approx. 25 pages, includes all drafts, numerous color pages and bibliography).
 - Numerous woven samples and color wrappings for students to examine.
 - Mailing costs for sending the warp to each participant 2-4 weeks in advance of conference.

EQUIPMENT REQUIRED:

Workshop loom (8-shafts preferable although a few 4-shaft drafts are included), 8" minimum width. (A mix of floor and table looms is desirable to assign the full range of draft possibilities.) No unusual equipment or materials are needed beyond the usual workshop equipment needed for weaving (specifics will be detailed in the student supply list sent along with the custom-wound warp) Students must answer a short questionnaire that I send inquiring about their weaving experience, personal warping method and what loom and reed they'll be using so I can assign drafts and prepare their custom-wound warps. When the warps arrive, students must dress their loom prior to the conference, making sure that their equipment is in good working order.

DESCRIPTION:

Head off the beaten track, where it's delightful, it's deliberate, it's deflected. Using a myriad of weave structures and commercially available yarn (NOT over-twisted or unbalanced), subtle to amazing transformations can occur in woven cloth if you understand how to control the variables of fiber, yarn grist, weave structure and finishing technique. Explore the dimensional landscape of ruffles, ridges, waffles, crinkles, "innies" and "outies" while weaving in round-robin format on pre-warped looms (with custom-wound warps provided by Ruby 2-4 weeks prior to the conference).

Discussion focuses on why these transformations happen, the role that color plays in creating optical movement, and how to manipulate weave structure and fiber to produce dimensionality. Methods of finishing cloth with water and heat will be addressed as well as techniques to document the before and after effects for record keeping purposes.



115

Wedge Weave Fundamentals

INSTRUCTOR:

Connie Lippert

ROOM: TBA, TBA

EXPERIENCE LEVEL:

Adventuresome beginner through advanced. (Novices with a warped loom welcome.)

MATERIALS FEE:

\$5.00 **COVERS:** Handouts.
Materials for a small sample loom.

EQUIPMENT REQUIRED:

- Table, floor, or tapestry loom warped in plain weave at 6 epi with 8/4 linen at 594yd/lb., (other warp yarn of similar weight may be substituted*), plus a few extra yards of warp yarn. Warp should be 12 inches wide and approximately 1 yard long. Mirrix type looms are acceptable with narrower and shorter warps.
- Approximately 1 lb. wool weft in several colors but in one weight ranging from 260 to 350 yds./lb.*
 - Six—1/8 inch dowels several inches longer than the width of warp (if using table or floor loom).
 - Heavy beating fork.
 - Flat shuttles: 6–10 inches long.
 - Scissors (including ones that can cut paper), ruler, pencil, tapestry needle.

*Students in workshops often have small Mirrix or other type of tapestry looms, which are completely suitable, but should be warped with finer warps and use finer wefts. If experienced on these looms, the sett and weight of yarn normally used for tapestry will work fine. If unsure of sett and weight, I suggest 16/6 linen (this is expensive, so a substitution at a similar yds/lb is acceptable such as 8/3 linen. Lunatic Fringe has hemp or seine twine that could be substituted) at 800 yds/lb set at 8 EPI for warp and wool for weft at approximately 640 yds/lb.

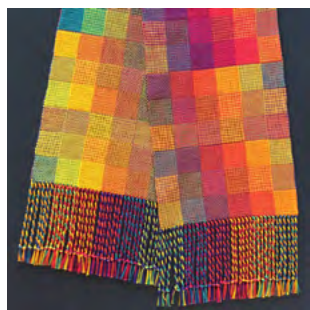
DESCRIPTION:

In contrast to most weaves that are woven in a plane horizontal to the loom, wedge weave is woven on the diagonal. This results in a weft-faced weaving with many distinctive characteristics and exciting design potential. Work on your own pre-warped loom to explore wedge weave through hands-on experience, as well as with detailed handouts and images.

116

Double Rainbow**INSTRUCTOR:**

Jennifer Moore

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Adventuresome beginner through advanced

MATERIALS FEE:\$10.00 **COVERS:** Workshop notebook.

Miscellaneous supplies.

EQUIPMENT REQUIRED:

4- or 8-shaft table or floor loom with a 10" weaving width (72 heddles on each shaft for the 4-shaft sampler, 36 each shaft for the 8 shaft sampler.)

8- or 10-dent reed (an 8-dent reed is ideal)

5/2 perle cotton in specified colors - blue, green, yellow, orange, red, purple. (Students might also like to bring 5/2 or similar yarn in white, black and shades of gray to experiment with value studies, and any other colors that you might like to try in your weft.)

Two (2) boat shuttles.

Six (6) bobbins to fit your boat shuttles, pre-wound with your six colors.

Six (6) colored pencils or markers in the same colors as your yarn.

Scissors, post-it notes, and other usual workshop supplies.

DESCRIPTION:

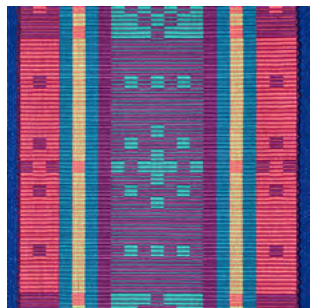
Two layers, 4 or 8 Shafts, 6 colors—Endless possibilities

This is perhaps the ultimate color sampler! You will begin by winding a warp and setting up your loom according to Jennifer's system for working with multiple colors in a rotational sequence and bringing it to the workshop. A basic two-layered structure will enable us to mix and match our colors, creating an amazing array of color mixtures. As your warp colors move past each other, you will experience a visual feast of iridescence and moire patterns. Those who have an 8-shaft loom to use can set up the threading for two blocks and expand their design possibilities even further. This sampler will provide a remarkable education in color theory and how optical mixtures work in weaving, as well as a great source of inspiration for future weaving projects.

117

8-shaft Rep Runner: A Study in Block Design using Linked Blocks and Solid Stripes**INSTRUCTOR:**

Rosalie Nielson

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Intermediate through advanced

MATERIALS FEE:

\$15.00 **COVERS:** 15-page coil-bound color handout.

EQUIPMENT REQUIRED:

8-shaft loom with 16" weaving width. (Textile will be 14" wide.)

- with 10 or 12 dent reed if using 3/2 cotton (15 dent reed is too tight and will abrade the warp) OR
- 10, 12, 15 dent if using finer warp such as 5/2 cotton

Yarn:

- 3/2 or 5/2 cotton for warp.
- Mop yarn or String yarn for weft.
- About 10 yards of heavy cotton (like seine twine), nylon or linen cord—will use for "lashing on" technique.
- Cotton rag strips or other heavier yarn—will use to "open-out" knots prior to weaving (Only need 4-6 yards, enough for 4-6 shed openings.)

Tools:

- Threading and reed hook.
 - Tape measure.
 - Shuttles: One boat and two ski or rug shuttles.
 - Scissors.
 - Tapestry needle.
 - Paper for note taking
 - Pocket calculator.
 - Weights for warp repairs (if knot occurs in warp).
 - Masking tape.
 - Design Session: Graph paper—4 squares per inch, #2 Pencils and pink pearl eraser
 - Optional: Laptop computer if you have
- Fiberworks weaving software program

DESCRIPTION:

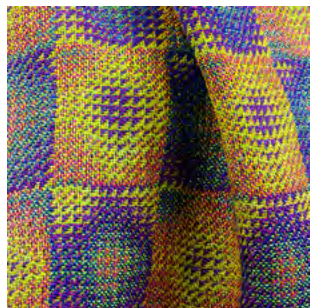
Using the same profile draft, weavers will thread an 8-shaft loom with 4 or 5 different colors of 3/2 or 5/2 cotton to design a table runner. The runner will feature a series of 4-block designs in the center, with a border featuring 2-block motifs in opposite colors. The border will be separated from the center designs by a solid colored stripe of 2 colors.

The workshop will begin with a slide presentation and a series of exercises on graph paper to enable weavers to familiarize themselves with the concept of block design. Weavers will use a series of Design Pages from An Exaltation of Blocks designed by Rosalie Neilson. Believe it or not, there are 1,024 different 4-block designs. Weavers will receive enough designs in their handouts to whet their creative appetites!

118

Design: Taking Your Weaving to the Next Level**INSTRUCTOR:**

Sara Nordling

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Intermediate through advanced

MATERIALS FEE:\$5.00 **COVERS:** Handout and papers for design exercises.**EQUIPMENT REQUIRED:**

Computer weaving design programs allowed but not required, graph paper, scissors, glue stick, colored pencils, pencils, ruler and erasers. Also bring something you wove that you think could be more exciting, better designed. Books of weave structures (not required but optional).

DESCRIPTION:

Interested in designing your own weavings but not sure where to begin or what constitutes a good design? Then this class is for you. The first part of the class will be learning the elements and principles of design. This will be followed by various exercises and design challenges culminating in the planning of several weaving projects that you can weave once you are back home. Students with rigid heddle looms to jacquard looms can all benefit from the class. The design process is not about equipment but rather how you think about, and approach what you put on the loom to make your weaving special and well designed. This class will look at what makes a design work well, what things you may want to avoid, and how to design for a specific desired effect or project.

119

Beyond the Rectangle with the V Cowl**INSTRUCTOR:**

Tamara Poff

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

All levels

MATERIALS FEE:\$27.00 **COVERS:** Yarn and other materials.**EQUIPMENT REQUIRED:**

Rigid Heddle Loom with at least 10" weaving width, with clamps, peg, and reed hook.
 10 Dent reed
 2 Stick Shuttles
 Scissors
 Tape Measure
 Optional: US 5 (3.75mm) knitting needles, crochet hook size G to embellish edges

DESCRIPTION:

Students will work from warping the rigid heddle loom to finish this unique design that weaves warp into warp with no seams. All levels are invited as we begin with the basics of warping, including yarn and color choices, and progress to cover hemstitching, sel-edge handling, construction, finishing, embellishing the finished piece with knit or crochet options, and no-fringe treatments. Along the way, there will be many weaving tips from both traditional and non-traditional perspectives.

**RIGID
HEDDLE**

120

The Beauty of Lace Weaves**INSTRUCTOR:**

Robyn Spady

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Adventuresome beginner through advanced

MATERIALS FEE:\$15.00 **COVERS:** Workshop notebook printed in color and spiral bound.**EQUIPMENT REQUIRED:**

Pre-warped loom, shuttles, bobbins, scissors, wefts

DESCRIPTION:

For the weaver with a love of vintage textiles and romantic settings, nothing is more charming or intriguing than lace weaves. Enjoy a class dedicated to exploring and weaving samples of classic lace weaves. During the workshop, participants will learn about weaver- and loom-manipulated weaves. The differences between Bronson lace, huck lace, and Swedish lace will be reviewed and contrasted. Participants will also explore how to develop lace treadling variations for the lace threading they chose from pre-workshop warping instructions. Four-shaft loom minimum; eight-shafts recommended.

121

Three Workshops in One: Color Horoscope, Woven Words, Almost Ikat

INSTRUCTOR:

Bonnie Tarses

ROOM: TBA, TBA

EXPERIENCE LEVEL:

Adventuresome beginner through advanced

MATERIALS FEE:

\$55.00 **COVERS:** Based on information provided for a personal Color Horoscope, each student will receive a winding draft created by Bonnie and mailed to the student along with instructions on how to select yarn, how to interpret the draft, and how to wind the warp. (All email questions will be promptly answered). Note: Students who have purchased Bonnie's horoscope prior to the workshop can deduct \$35 from the materials fee.

Additional handouts relating to Color Horoscope Weaving, Woven Words and Almost Ikat.

Supplies for wrapping Woven Words and yarn for creating a sample Almost Ikat warp.

EQUIPMENT REQUIRED:

Portable loom capable of weaving 16" with 400 heddles and with, hopefully, a 10 or 12 dent reed). Loom must be warped and ready to weave.

Weft: (about 8 oz).

Shuttles and whatever weaving tools you require for winding yarn onto shuttles); both cloth and paper.

Tools: Scissors, ruler, ruler, pencil with good eraser, 4 hanks of cotton embroidery floss

Additional student requirement: Each student must contact Bonnie upon enrollment (bonnie@bonnietarses.com) and supply her with an accurate

1. Birth date (month, day, year)
2. Time of day (hour and minute if at all possible)
3. Place (city and state)

DESCRIPTION:

Discover three unique methods of color blending developed by Bonnie over the past four decades as demonstrated in a spectacular array of delicious examples. Students will use Color Horoscope Weaving as their primary focus, which means they will arrive at the workshop with their loom warped and ready to weave with their unique personal Color Horoscope.

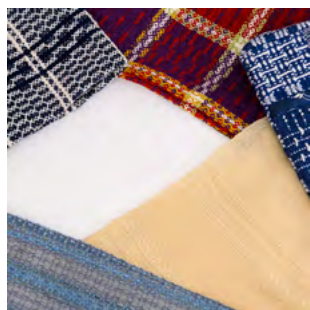
Note: this workshop begins at home at least 4-6 weeks prior to the conference. Bonnie delivers one-on-one email instruction for selecting yarn and winding each individual warp. During the workshop, students receive a generous taste of the 'Woven Words' color system and 'Almost Ikat', which creates ikat-like effects using commercial space-dyed yarn, through a series of exercises that will provide ideas and be a source of inspiration for years to come.

122

2, 3, 4: A Lot of Interesting Older Weave Structures on Less Shafts

INSTRUCTOR:

Marjie Thompson

ROOM: TBA, TBA

EXPERIENCE LEVEL:

Beginner through advanced

MATERIALS FEE:

\$15.00 **COVERS:** Notebook, copies, page protectors, and warp yarn if needed.

EQUIPMENT REQUIRED:

A functioning loom, warped to instructor specifications. (It is expected that the students will have woven their own sample prior to arrival in class.)

Weft materials.

Students should also bring normal weaving supplies like scissors as well as paper and pencil.

DESCRIPTION:

Less can sometimes be more and these weave structures have a lot to offer on four or fewer shafts. Some of the weaves are 17th century, some mid-20th century and all have many possibilities for today's weavers. There will be some crossbar, dimity, some birdseye, and a number of unexpected combinations.



123

Design Inlay Rag Rugs and More...**INSTRUCTOR:**

Dianne Totten

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

All levels

MATERIALS FEE:\$7.00 **COVERS:** Handout.

Fabric paints.

EQUIPMENT REQUIRED:

Loom warped with 8/4 carpet warp—according to workshop preparation information.

Fabric block—according to workshop preparation information.

Cutting mat, small is fine.

Rotary cutter. Straight edge—the type used by quilters.

Fabric scissors.

Small scissors with a good snipping point.

Tape measure or hem gauge.

Sewing needle and thread.

Straight pins.

Glue stick.

Fray Check.

Stick or rag shuttle.

Yarn used for your warp, enough to be used to weave hems.

Usual items needed to repair a broken warp; heddle hook, general weaving supplies.

For painting: a few cheap paint brushes—fine point to a broader edge no wider than 1/3”.

Black Sharpie marker.

Note-taking materials.

DESCRIPTION:

Learn to add a unique touch to your rag project—whether it is a rug, wall hanging, table runner, purse, or placemats. The first step is creatively piecing together fabric strips to form a fabric block. The block is then cut into weft strips and woven into a plain weave threading. Using fabric paints, you will paint designs and learn an inlay process to make your project special. Fish, flowers, and butterflies are a few design ideas. No special artistic ability is required, as designs can be copied or traced.

201

Spinning Your Own Yarn - Spindle and Wheel (Beginning)**INSTRUCTOR:**

Martha Owen

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Novice to intermediate spinner

MATERIALS FEE:\$20.00 **COVERS:** Fiber:

- unwashed and washed wool, non-wool fibers, dyed fiber, pencil roving and prepared roving.

Tools:

- Point spindles for use.
- Oil bottle.

EQUIPMENT REQUIRED:

Spinning wheel in good working order (Borrowed or rented)

Pair of hand cards.

Oil bottle.

Apron.

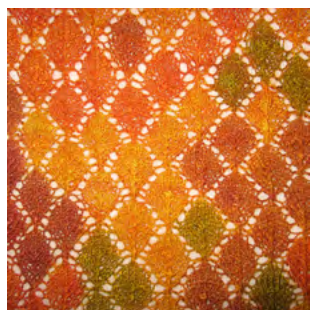
DESCRIPTION:

Discover the historical craft of hand carding and spinning on a spinning wheel. Beginning spinsters will strive to “get the feel” of simple creation, that is, they will make yarn! On what did sleeping beauty prick her finger? Learn this and more in discussions of sheep and wool, raw wool preparation, including washing raw wool, hand carding and spinning basics. Students will play with color and fiber blends from the start—and work with some simple novelty yarns. The adventure includes spinning on a point spindle/wheel and a flyer wheel.

202

Spin Silk!!!**INSTRUCTOR:**

Sara Lamb

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Beginner through advanced spinner
(Participants must be able to spin a continuous yarn.)

MATERIALS FEE:

\$50.00 **COVERS:** Silk and silk blend fibers.

EQUIPMENT REQUIRED:

Spinning wheel or spindle.
Lazy kate.
Extra bobbins or spindle.

DESCRIPTION:

Create spectacular end results in weaving, knitting, embroidery and other fiber techniques with silk spun specifically for technique and product. Learn methods to select, prepare, and spin silk and silk-blend fibers; the inherent properties of silk; and how best to accentuate them for each technique and end use. Sample a variety of silk fibers currently available to the adventurous spinner. Spinning wheel or spindle required. Participants must be able to spin a continuous yarn.

203

The Versatility of a Shetland Fleece**INSTRUCTOR:**

Judi Lehrhaupt/Nelda Davis

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Adventuresome beginner through advanced spinner

MATERIALS FEE:

\$25.00 **COVERS:** Raw fleece samples and washed and sorted fleece samples, bobbins, and handouts in folders.

EQUIPMENT REQUIRED:

Wheels or hand spindles in good working condition- at least 3 empty bobbins with leaders.
Hand cards.
Hand held combs.
Lazy Kate.
Labeling supplies (labels, tape, tags).
Plastic bags (sandwich for locks, gallon bags for sorted fleece).
Magic markers - extra fine Sharpies.
Note book and pen/pencil.

DESCRIPTION:

In the age of homogenized "everything," the Shetland fleece is an example of individuality. Starting with a presentation about the historic use of Shetland fleece, we will explore how separating the fleece into different qualities, preparing the fleece, and spinning different grists creates yarns for end uses as varied as baby clothes, rugged outdoor garments and carpets. Students will learn how to produce a fine yarn capable of being used to make a gossamer lace shawl, a medium grist yarn typical of a Fair Isle sweater and a more robust yarn suitable for use in upholstery fabric and woven rugs. Students will produce enough yarn to create samples of the proposed end uses. At the end of this workshop students will know how to apply the techniques to experiment with other fleeces.

204

Art Yarn Spinning**INSTRUCTOR:**

Jan Massie

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Adventuresome beginner through advanced spinner

MATERIALS FEE:

\$30.00 **COVERS:** fawaw

EQUIPMENT REQUIRED:

Working spinning wheel with a large orifice.
Fiber prep equipment owned by students, such as drum carder, combs, hackle, blending board, diz, and lots of bobbins. (I do not recommend Woolly Winders for Art Yarn spinning, but electric wheels with a large orifice are good.)
Some things for the 'share' table (e.g., beads, feathers, ribbon, fiber)

DESCRIPTION:

Learn to prepare your fiber by making batts on a drum carder, dizing from a hackle and combs, fiber blending for rolags on blending boards, and making a fiber salad. You will learn to spin thick 'n' thin yarns, coils, super coils, silk cocoons, little twiggies, silk lap, cap and tops, as well as tail spinning, lock spinning, spiral plying, and different plying techniques. You will also learn how to do add-ins such as ribbons, feathers, cocoons, beads and more to make your yarn very ewenique!

205

Colorplay: Stress-Free Way to Spin with Color**INSTRUCTOR:**

Jillian Moreno

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Adventuresome beginner through advanced spinner

MATERIALS FEE:\$40.00 **COVERS:** Fibers and hand tools for students' use in class.**EQUIPMENT REQUIRED:**

Wheel in good working order.
 At least four bobbins.
 Lazy kate.
 Niddy noddy.
 Tags to mark samples.
 Pen and paper to take notes.

DESCRIPTION:

Are you ready to change the way you think about spinning with color? Do you have fun when combining colors or is it just a mess of stress? Are you ready for spinning with color to be fun? Are you curious about color and baffled by braids? In this class, we'll throw out the color wheel and learn to work with dyed fiber in a bunch of stress-free ways at the wheel. No mud or clown barf allowed! You'll explore several different ways to work with spinning single color and variegated fibers into yarn you'll love to knit with. You'll learn what affects color in spinning and how to stretch your stash by combining variegated braids with naturals, semi solids and other variegated fibers. You'll work with drafting, plies, marls and fractals, and spin samples that you can refer to after class is over and you'll learn how to keep colors as they are, how to blend colors for depth and subtlety, and how to combine colors—all without breaking a sweat.

206

Spin-It/Weave-It: Your Rigid Heddle Scarf**INSTRUCTOR:**

Patsy Zawistoski

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Advanced beginner through advanced spinner

MATERIALS FEE:

\$30.00 **COVERS:** 4 oz. each of wool roving and mohair top in your color-way choice, plus a variety of other fibers for use.

Warping string, cardboard slats, tape measures, sewing threads for bouclé yarns, iron, plus other tools.

EQUIPMENT REQUIRED:

Spinning tools:

- A good working wheel, lazy kate, and extra bobbins.
- Preparation tools: Hand cards and/or blending boards, niddy-noddy, ball winder, optional swift
- Documentation tools: Scissors, Hole punch, note cards, small bags, and a towel.

Weaving tools:

- Rigid-heddle loom 10 inches or wider, 7-8 dents per Inch heddle, two shuttles, and a pick up stick.
- Warping peg and 2 clamps, plus other tools for your loom.
- Stash or handspun yarn 100+ yards of 2- or 3-ply smooth yarn in the color-way of choice suitable for use, that is, fits through the holes in your rigid heddle.

DESCRIPTION:

How about spinning and weaving your own unique scarf? Don't be intimidated about spinning warp any longer. Rigid-heddle looms are perfect tools for handspun. We'll learn different types of textured and loopy warp yarns and I'll help you understand why these yarns meet the requirements for warp. We'll also spin fluffy weft yarns.

Students will need to choose a colorway: purple/blue, blue/green, green/yellow, yellow/orange, orange/red, or red/purple. Look in your stash of handspun and bring about 100 yards of smooth 2 or 3-ply handspun in your chosen colorway. This will be part of your warp and needs to be able to go through the holes in your chosen rigid heddle.

In class, we'll spin the complementary textured warp and weft yarns. Then using an efficient direct warping method, we'll proceed to warp the looms in order to get most of your weaving finished in the 15-hour workshop.

**RIGID
HEDDLE**

301

Natural Dye Exploration with Indigo and Eco Printing

INSTRUCTOR:

Natalie Burger

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

All levels

MATERIALS FEE:\$40.00 **COVERS:** All dye stuffs, mordants and fixatives.

All dye equipment including pots, heat sources and tools.

Wool skeins and silk and cotton fabrics.

Materials used for shibori and eco printing.

EQUIPMENT REQUIRED:

Clothing appropriate for dyeing.

Apron.

Gloves.

DESCRIPTION:

Students will learn and explore the world of natural dye from whole dye plant material to extracts, including the magic of indigo as well as the role of mordants, fixatives, temperature and pH in making color. The class will include the history of natural dyes, the types of fibers and their impact on the dyeing process and will explore natural dyes and extracts and use them for successful dyeing.

The class will include a complete session on indigo dyeing, beginning with creating the mother, and then learn to set up and maintain the indigo vat for optimum color. In addition students will learn the potential of whole dye stuffs including flowers, leaves, roots and bark in eco printing using a mordant, pressure and steam to create beautiful color on fabrics, shibori technique—the Japanese art of embellishing textiles by shaping and securing before dyeing, and care tips for naturally dyed items. Students will use mini skeins of wool and cotton and silk fabrics.

302

Dyeing to Spin

INSTRUCTOR:

Amy King

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

Intermediate through advanced spinner

MATERIALS FEE:\$60.00 **COVERS:** Fleece, fiber, yarns, dyes**EQUIPMENT REQUIRED:**

Spinning wheel in good working order with 3-4 bobbins and a lazy kate for plying.

Helpful, but not necessary: Fiber processing tools, a ball winder and niddy noddy.

For the dyeing portion:

- A pot and hot plate or a crock pot.
- Gloves, a dye mask, and clothes that can get dirty.

The class will need a fan and a spinner or drying racks. (Please advise if you can provide any or all of these.)

DESCRIPTION:

Students will dye several different kinds of fibers starting with fleece and working their way up to combed top and even roving. They will explore how different dye affects each of the fibers. The class will work with various breeds, fiber blends, and dyeing methods. One focus will be on spinning some of the fibers to enable students to achieve the type of yarn desired. There will also be spinning of some undyed fibers and then dyeing them—all in search of creating exactly the type yarn desired. In the process, experimentation will allow students to come up with a number of samples that will help decide how to proceed with upcoming projects.

303

Singing the Blues

INSTRUCTOR:

John Marshall

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

All levels

MATERIALS FEE:

\$150.00 **COVERS:** All consumables and equipment required. Consumables include a wide range of woven and skeined fibers (silk, cotton, wool, ramie, hemp), raw as well as dried fresh-leaf Polygonum indigo, natural pigments, resist ingredients, etc.. Equipment includes the use of stretching equipment, steamers, irons, etc. The course includes an abundance of samples, all reproduced on a thumb drive with short movie clips, and printed directions.

EQUIPMENT REQUIRED:

A roll of paper towels.

Rubber gloves.

Seam ripper.

(All other supplies are covered by the materials fee.)

DESCRIPTION:

Loved throughout the world, indigo's subtle shades and cool complexity tug at the heartstrings of humanity. In this course, students will explore many of the traditional ways of working with indigo, including rice-paste resist, clamp resist, and string resist. Using indigo as a vat dye, as a dye painted directly on our natural fibers, as well as direct printing in combination with clamp resist, the main focus will be on the use of fresh-leaf indigo, but will include the use of other natural dyes and pigments in combination with indigo. So much to explore—so many nuances!

304

Redding Method of Protein Fiber Dyeing Intensive

INSTRUCTOR:

Natalie Redding

ROOM: TBA, TBA



EXPERIENCE LEVEL:

All levels

MATERIALS FEE:

\$104.50 (or \$129.50 with rented burner, and 4 butane canisters) **COVERS:** Fleece.

Dyes.

Applicators.

Indoor approved burners/butane are available for rental.

EQUIPMENT REQUIRED:

A 12-18 quart pot/kettle. Burner which can be rented from Redding Method or purchased at Amazon (Watani 12,000 BTU burner) and three (3) canisters of butane. Notebook and pen. Note: Powder dyes are used. For students with lung issues (e.g., asthma or COPD etc.), a face mask is highly recommended.

DESCRIPTION:

Students will be introduced to the principles, tenets and methodology of the Redding Method of Dyeing (RM), which is a dynamic protein fiber dyeing methodology which combines both the science and artistry needed to create consistency of color. While dyeing their own pots of raw protein fibers utilizing Nylomine dyes, students will acquire a broad understanding of technical and complex concepts that few in the fiber arts industry know. Get ready! This two and a half day course is hands-on, fast-paced, and will leave students with facts and techniques that provide benefits far beyond the dye pot.

401

Hand Felted Bags / Purses

INSTRUCTOR:

Joan Berner

ROOM: TBA, TBA



EXPERIENCE LEVEL:

Beginner through advanced felter

MATERIALS FEE:

\$40.00 **COVERS:** Pattern.

Decorative materials—fiber and yarns.

Basic hardware—magnetic snaps, zippers, D rings for attaching straps. Interfacing.

Notebook for samples and instructions.

Felt making supplies (bubble wrap, pool noodles, wool, soap, plastic bags).

Use of fulling equipment—scrub boards, plastic mats, bamboo blinds.

EQUIPMENT REQUIRED:

Sewing machine.

Basic sewing supplies—needles, pins, scissors.

Zipper foot for sewing machine.

Sewing thread.

Lining material, one yard.

If available—quilt rotary and cutting board, quilt rulers.

DESCRIPTION:

Make a contemporary purse from the oldest fabric known—felt. Start by learning basic felt-making techniques including textured and visually designed/decorated felts. Then select designs for the bag and create the appropriate size and strength felt. Students will use a pattern to cut the pieces for the bag and learn appropriate bag techniques—corner sewing, zippered inside pocket, flap closure and lining. Optional metal and leather accessories/parts will be available for sale.

402

Next Generation Hand Felted Jewelry

INSTRUCTOR:

Carol Cypher

ROOM: TBA, TBA



EXPERIENCE LEVEL:

Adventuresome beginner through advanced felter

MATERIALS FEE:

\$30.00 **COVERS:** Turbo Felting Board (produced for the instructor).
Felting soap.
Array of beautiful wool.
Plastic sheeting.
Wires and solder.
Felting needles.
Stones, beads and various “inclusions,” mediums, metallic powders.
Basic findings.
Sponge, skewers, glue, waxed paper, aluminum foil.

EQUIPMENT REQUIRED:

Rubber floor mat for truck/car with raised edges (to confine water) and interior at least 12”x12”. Two (2) bath towels. Two (2) plastic shoeboxes or basins. Your stash (regardless of size) of decorative threads and beads. Optional: earring wires or posts, chain, findings, clasps (or purchase from instructor in class).

DESCRIPTION:

Comprehensive felt-making but on the small scale of jewelry: flat, nuno, solid, sculptural, planned deconstruction and use of resists. Employ a Turbo Felting Board to expedite the work, moderate the volume of water and simplify the felt studio. Share the perfectly portable and downright meditative dry technique of needle-felting. Discover the application of various mediums. Learn stitches, embroidery and beadwork to decorate and embellish. Utilize wire and wirework techniques to connect components or serve as shapeable armatures. Borrow the techniques used in other mediums to inspire the felt-work in complex cane/millefiore, soutache, and bezeling. Expect to finish several items and rock your world of personal adornments.

501

Sanquhar Gloves: A Scottish Tradition

INSTRUCTOR:

Beth Brown-Reinsel

ROOM: TBA, TBA



EXPERIENCE LEVEL:

Advanced knitter

MATERIALS FEE:

\$4.00 **COVERS:** Color handout and charts

EQUIPMENT REQUIRED:

Needles: One set of four 7” (or shorter) double point needles (dpn), US sizes 000, 00, 0, or 1 (1.5, 1.75, 2.0, 2.25 mm), whichever size yields the gauge for your size in two color St st in the chart in the Swatching Worksheet, plus a dpn set larger and a dpn set smaller than the dpn size you have chosen for your gauge.

Yarn: 1.75 oz- 2 oz. balls /210-262 yards (~50 g./ 240 m) each of two colors (Main Color- MC, and Contrast Color- CC) of plain-textured, solid colored fingering or lace weight yarn, (See yarn suggestions at the end of the worksheet.)

Notions: Stitch markers, sticky notes or magnetic board to aid in reading the chart, Tapestry needle, scraps of contrast color yarn, tape measure, scissors.

Optional: a STEEL crochet hook (these are very small hooks—for picking up sts) equivalent to your determined needle size, somewhere in the range of US size 10 / 1.30 mm to US 1/ 2.75 mm.

DESCRIPTION:

The intricately patterned gloves from the Sanquhar district of 19th century Scotland are a joy and a challenge to knit. Worn by the common folk and elite alike, these hand garments required skill and an understanding of the geometry of the design. In this class, learn how to design this type of glove to fit your hand and explore the many pattern options of both the ribbing and glove body. You will have several motifs to choose from, depending on your chosen size and gauge. Over the length of the workshop, most of a full-sized glove will be knitted. In addition, learn about yarn dominance and how to manage two yarns at a time in three different knitting styles—two yarns in the right hand, two yarns in the left hand, or a yarn in each hand—as well as reading your knitting, rather than a pattern, to create these marvelous gloves.

502

Discover Oxford Punch Needle Rug Hooking**INSTRUCTOR:**

Kathy Donovan

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

All Levels

MATERIALS FEE:

\$80.00 **COVERS:** Large selection of patterns.
Foundation cloth.
Karakul rug yarns.
#10 Oxford Punch Needle.
20-inch frame.

EQUIPMENT REQUIRED:

Small embroidery scissors with a narrow point at the end.

DESCRIPTION:

Students will create a 14 inch chair pad or wall hanging. They will learn the difference between traditional and Oxford punch rug hooking and skills including: pattern transfer, color selection, yarn amounts, #10 Oxford Punch skills, corrections, blocking, finishing treatments and rug care. The students will leave the class with the skills to create any size rug project and, in the future, be able to use any bulky, worsted or sock yarn stash and hand spun yarns.

503

Twined Rag Rugs**INSTRUCTOR:**

Bobbie Irwin

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

All levels

MATERIALS FEE:

\$15.00 **COVERS:** Frame and warp for the first project.

EQUIPMENT REQUIRED:

An assortment of flexible fabrics (specifications provided in advance).
Tools: Scissors, medium crochet hook, several medium safety pins, needle & thread to match your fabrics.
Twist-ties.
Masking tape (optional, can be shared).
Cutting mat and rotary (pizza-style) cutter (optional, but several needed to share)

DESCRIPTION:

Help revive a disappearing folk craft as you learn to make durable, beautiful rag rugs, incorporating twining techniques that can also be applied to other materials. Pattern diversity includes some intricate patterns rarely found in other rag rugs. By making hot-pad samplers in class, you will learn all you need to design and complete full-sized rugs at home. Working on a simple frame, you'll make a sampler with three pattern variations. The second day, learn taaniko twining and other pattern variations. On the third day, start a circular sampler that can turn into a full-sized rug or become a basket, made entirely with fabric strips.

504

Custom Fit and Fabulous**INSTRUCTOR:**

Daryl Lancaster

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

All levels

MATERIALS FEE:

\$20.00 **COVERS:** Pattern paper for up to two garments and instructions for making those garments.
Handout for the fitting presentation.

EQUIPMENT REQUIRED:

Tape measure
Small 6" seam gauge
Scissors
2 or 3 good quality colored pencils
Hand-held pencil sharpener
Notebook and pen (a highlighter is helpful)
A cardboard cutting board with printed grid or foam core or a large piece of cardboard at least 24 x 36"
Push pins for holding pattern to cardboard
See-thru straight edge ruler at least 18" long

DESCRIPTION:

No more one-size-fits-all, or clothes from rectangles! Choose among pattern options that include a time-tested classic jacket with optional shawl collar, two different vests, tunic pattern, and/or a swing coat or walking vest. Participants will learn to custom fit for their individual figures. Some simple flat pattern and drafting skills will be taught in this workshop. Expect to leave with at least two finished patterns and directions to make a fabulous garment from your handwoven, felted or other fabulous fabric.

505**Introduction to Japanese Temari****INSTRUCTOR:**

Jen Weber

ROOM: TBA, TBA**EXPERIENCE LEVEL:**

All levels

MATERIALS FEE:\$60.00 **COVERS:** Everything needed to make four temari, plus extras:

Printed instructions, patterns, and resource guides.

One pre-wrapped and marked temari, ready to stitch.

One pre-wrapped temari, ready to mark.

Styrofoam centers for two additional temari.

Yarn and thread for wrapping.

Metallic thread for marking.

Cotton thread for stitching four complete temari.

Two needles, tape measure, pins, pin cushion.

EQUIPMENT REQUIRED:

One pair of sharp embroidery scissors.

Reading glasses (if needed).

Lamp and extension cord (if required for close-up work over extended time).

Pen or pencil.

DESCRIPTION:

Students will begin the course stitching on a ball prepared just for them. Throughout the seminar they will learn all the skills necessary to create temari, including construction of the mari, simple markings of the ball, and the basics of stitching. Time will be spent analyzing patterns, especially on understanding the difference between stitching “woven” versus “layered” shapes. Students will have the option to choose which patterns to work on. Those with prior experience in Temari can learn some advanced marking and pattern techniques.

With many examples to analyze, students will look at current Japanese literature and see where the forefront of this art lies. Color play is strongly encouraged, so students should be ready to abandon their color “comfort zones!” Everyone is encouraged to work at their own pace, and every temari made will be unique and lovely.

MAFA 2019 Instructor Bios

Instructors by workshop #	Page	Instructors by workshop #	Page
101 Laurie Duxbury	26	121 Bonnie Tarses	33
102 Sharon Alderman	23	122 Marjie Thompson	33
103 Anastasia Azure	23	123 Dianne Totten	33
104 Jason Collingwood	25	201 Martha Owen	32
105 Barbara Diefenderfer	25	202 Sara Lamb	28
106 Melissa Weaver Dunning	26	203 Judi Lehrhaupt/Nelda Davis	29
107 Molly Elkind	26	204 Jan Massie	30
108 Abby Franquemont	26	205 Jillian Moreno	31
109 Joanne Hall	27	206 Patsy Zawistoski	34
110 Deborah Jarchow	27	301 Natalie Burger	24
111 Tara Kiley-Rothwell	27	302 Amy King	28
112 Tom Knisely	28	303 John Marshall	30
113 Denise Kovnat	28	304 Natalie Redding	32
114 Ruby Leslie	29	401 Joan Berner	24
115 Connie Lippert	30	402 Carol Cypher	25
116 Jennifer Moore	31	501 Beth Brown-Reinsel	24
117 Rosalie Nielson	31	502 Kathy Donovan	25
118 Sara Nordling	31	503 Bobbie Irwin	27
119 Tamara Poff	32	504 Daryl Lancaster	29
120 Robyn Spady	32	505 Jen Weber	34

Sharon Alderman

WORKSHOP: #102

ROOM: TBA, BUILDING: TBA

Snazzy Yarns: How to Use Them, Not Lose Them

BIOGRAPHY:

Sharon Alderman learned to weave in 1970 and has never stopped. She began teaching in 1976, where she lives and works and began traveling to teach the next year. Since then, she has taught in all states except three, in four Canadian provinces, and in the U.K. She has written for *Handwoven* magazine, *Shuttle, Spindle & Dyepot*, *Interweave* and the *Textile Artist's Newsletter*, as well as three books: *Handwoven*, *Tailormade*, *A Handweaver's Notebook*, and *Mastering Weave Structures*.

Salt Lake City, Utah



Anastasia Azure

WORKSHOP: #103

ROOM: TBA, BUILDING: TBA

Creative Exploration in Jewelry Weaving

BIOGRAPHY:

Anastasia Azure combines ancient weaving, traditional metalsmithing and contemporary materials to create unique and distinctive, dimensional weave sculpture and jewelry. Her work is hand-woven on a floor loom with metals and plastics. Her forms are inspired by the elegance of geometry and the complexity of science. Anastasia teaches weaving workshops nationally and is frequently a visiting artist at guilds and universities. Institutions include Textile Center of Minnesota, Appalachian Center for Craft, Massachusetts College of Art, RISD Continuing Education, Fuller Craft Museum, Newport Art Museum and HGA Convergence, New England Weavers Seminar, Contemporary Handweavers of Texas Conference. Anastasia's art has been exhibited nationally and internationally.

Providence, Rhode Island

<http://www.anastasiaazure.com>



Joan Berner

WORKSHOP: #401
Hand Felted Bags / Purses

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Joan Berner has always been drawn to fiber-related activities from teaching home economics in middle school to owning a part time hand-dyed fiber and yarn business to ultimately returning to school to obtain an AAS degree in Professional Crafts—Fiber. Joan has taught at a number of local and regional conferences, including MAFA in 2017, and HGA's 2016 and 2018 Convergence. She enjoys the challenge of entering exhibits and has participated in many at Convergence. In 2016, two of her garments placed—a first and an honorable mention—in the fashion show. A member of the Southern Highland Craft Guild and participant in their craft shows, Joan has been an adjunct instructor at Haywood Community College (Clyde, N.C.) teaching “Sewing for Handwovens” for the past several years.

Hendersonville, NC

<http://www.joanberner.com>

Beth Brown-Reinsel

WORKSHOP: #501
Sanquhar Gloves: A Scottish Tradition

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Beth Brown-Reinsel has been passionately teaching historic knitting workshops nationally, as well as internationally, for 30 years. Her book, *Knitting Ganseys*, has been deemed a classic, with the 25th anniversary edition released in July 2018. She has completed three DVDs: *Knitting Ganseys with Beth Brown-Reinsel*, *Color Stranded Knitting Techniques*, and *Sanquhar Gloves*, and a Craftsy class on Swedish Twined Knitting. Beth loves to prowl the storage section of museums around the world to look at old knitted things for inspiration for her patterns and classes, which are well known for the tiny sampler sweater projects that teach technique within the context of a garment. Her articles and designs have appeared in major magazines. She continues to design for her own pattern line, Knitting Traditions. Beth's website, blog, and eNewsletter can be found at www.KnittingTraditions.com. She lives in Vermont and loves winter!

Putney, Vermont

<http://www.KnittingTraditions.com>

Natalie Burger

WORKSHOP: #301
Natural Dye Exploration with Indigo and Eco Printing

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Natalie Burger is a fiber artist and teacher with a lifetime of learning and a firm foundation of skills, has won several Judges Choice awards for ability and creativity. As an artist and educator it is her passion to guide others in connect with their best creative self-using the best fibers. She prides herself on the ability to provide new and established artists not only with amazing fiber but the skills to achieve their fiber arts goals. She believes that in the endless pursuit of knowledge, enjoying the journey is as important as the learning itself. Natalie works in her studio and teaches classes and workshops in spinning, weaving, dyeing and fiber knowledge both locally and regionally. She raises luxury fiber livestock on her farm in northern New Jersey, where she and her family live.

Branchville, New Jersey

<http://www.hiddenpasturesluxuryfiberfarm.com>

Jason Collingwood

WORKSHOP: #104
Introduction to Rug Weaving

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Jason Collingswood has been a professional rug weaver for 31 years. Jason sells his work worldwide and teaches three to four months a year, primarily in the U.S., but also Europe and Australia.

Colchester, Essex, United Kingdom

<http://www.collingwood-designs.com>

Carol Cypher

WORKSHOP: #402
Next Generation Hand Felted Jewelry

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Fiber artist Carol Cypher teaches workshops in beadwork and feltmaking and the provocative pairing of the two, in the U.S., Japan, Australia and Europe. www.carolcypher.com She is author of *Mastering Beadwork: A Comprehensive Guide to Off-Loom Techniques*, and two felting books, published in the U.S. by Interweave Press: *Hand Felted Jewelry and Beads, 25 Artful Designs* and *How We Fet: Designs and Techniques from Contemporary Felt Artists*. She also wrote a Japanese book on feltmaking, published by Patchwork Tsushin LTD. and translated into Japanese by Motoko Natsubori. Her work has been published in several books and magazines in the U.S., Australia, Japan and Europe. Carol Cypher's designs were included in the certification program in Gakusyu Forum / Japan Association of Leisure and Cultural Development based in Tokyo. She has exhibited in the U.S., Japan, Australia and Scotland.

Port Ewen, New York

Barbara Diefenderfer

WORKSHOP: #105
Five Point Twills: Myriad Possibilities

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Barbara Diefenderfer has been the Weaving Teacher in Residence at the Washington County Museum of Fine Arts in Hagerstown, Maryland. She has woven for nearly 40 years and taught for 35. In her first career she taught tailoring and general clothing construction in public schools. She is a familiar instructor at MAFA Conferences and lecturer on various weaving topics in the Mid-Atlantic region. She earned a Master Weaver certification through the 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 weaving with color and fine threads to produce household textiles and fine clothing. Her greatest thrill comes from turning on the light bulbs for novice and advancing weavers—directly reflecting her belief that there are always new things to learn in weaving.

Hagerstown, Maryland

Kathy Donovan

WORKSHOP: #502
Discover Oxford Punch Needle Rug Hooking

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Kathy Donovan is a certified Oxford Punch Rug Hooking Instructor and loves teaching. She provides guild and class instruction monthly either traveling or on farm and says students enjoy her classes and leave prepared for their next project!. In 2017 and 2018, she taught at the Carolina Fiberfest, Maryland Sheep & Wool Festival, New York Fiber Festival, SAFF, yarn shops, Fibermate in Vienna and participated in the Virginia Artisan Trail and Western Loudoun Art Tours. Kathy is a Karakul sheep shepherd and uses the fleece for rug yarn, braiding roving rugs and worsted weight yarn.

Bluemont, Virginia

<http://www.checkmatefarm.com>

Melissa Weaver Dunning



WORKSHOP: #106
Scottish Weaving Sampler

ROOM: TBA, BUILDING: TBA

BIOGRAPHY:

Melissa Weaver Dunning is a hand-weaver, spinner and knitter with over 35 years of experience working on antique equipment to recreate 18th and 19th century home produced textiles. She began her textile study with Scottish master weaver Norman Kennedy in 1980, and carries on this rich tradition in her own teaching. Melissa is an avid tartan and linen weaver, a compulsive knitter and a lover of wool who enjoys sharing her passion for weaving and spinning with students.

Berryville, Virginia

<http://melissaweaves.blogspot.com/>

Laurie Duxbury



WORKSHOP: #101
Weaving 101

ROOM: TBA, BUILDING: TBA

BIOGRAPHY:

A weaver for over 25 years, Laurie Duxbury has taught weaving in the Charlottesville, Virginia area since 1995 and regionally since 2014. She has led workshops on color interaction, weave structure, warping methods, and beginning weaving in her home studio as well as for regional guilds in Virginia and West Virginia. As a teacher, Laurie loves the “aha” moments her students experience when they understand how a weave structure works, how colors interact, or when they master a weaving technique. When she is not teaching, Laurie weaves designs and weaves for items she sells locally.

Charlottesville, Virginia

<http://laurieduxbury.com/>

Molly Elkind



WORKSHOP: #107
Collage to Tapestry Cartoon

ROOM: TBA, BUILDING: TBA

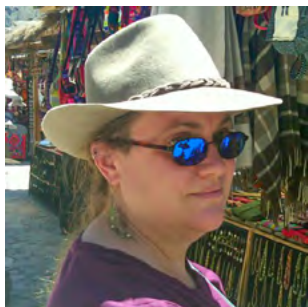
BIOGRAPHY:

Molly Elkind earned an M.A. in Studio Art from the Hite Art Institute at the University of Louisville in 2002, and in that year she was awarded an Artist Enrichment grant by the Kentucky Foundation for Women. Exhibition highlights include a solo show at Mercer University in Atlanta (2009) and numerous juried and invitational shows nationwide. Molly has been published in *Tapestry Weaver* (Britain), *Arts Across Kentucky*, *Needlearts*, *SAQA Journal*, and *Shuttle, Spindle, and Dyepot* magazines. Her work is in several private collections. Molly teaches design and fiber techniques to private students and guilds across the Southeast including Convergence 2016 and 2018.

Alpharetta, Georgia

<http://www.mollyelkind.com>

Abby Franquemont



WORKSHOP: #108
Awasaqa 1: Introduction to Backstrap Weaving

ROOM: TBA, BUILDING: TBA

BIOGRAPHY:

Abby Franquemont, author of bestselling spinning book, *Respect The Spindle*, is steeped in the fiber arts since birth. The daughter of field anthropologists studying textile production, she was raised largely in the rural Andes of Peru, where she learned to spin, weave and more starting at the age of five. She has been teaching fiber arts full time since 2006.

Lebanon, Ohio

<http://abbysyarns.com>

Joanne Hall

WORKSHOP: #109
Swedish Pattern Weaves

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Joanne Hall is a weaver, teacher and author of three weaving books, *Tying up the Countermarch Loom*, *Learning to Warp your Loom* and *Mexican Tapestry Weaving*. She specializes in decorative Swedish weaves, drawloom weaving, band weaving and tapestry. Knowledgeable about looms, she teaches on all looms, from rigid heddle and backstrap to the drawloom. In addition to teaching university level weaving classes at University of Montana and Cal Poly in California, she has taught classes ranging from beginner to advanced in her own studio in Montana and for art centers, folk schools, weaving shops, guilds and conferences for 44 years.

Clancy, Montana

joanne@glimakrausa.com

Bobbie Irwin

WORKSHOP: #503
Twined Rag Rugs

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Bobbie Irwin has been weaving since 1973 and teaching for guilds, conferences, shops and craft schools since 1986, in 40 states and two Canadian provinces. She enjoys researching textile topics that have not been widely published, and loves to play “what if?” games on her looms. An editorial assistant/columnist for many years for Interweave publications,, she has had dozens of articles published in more than a dozen textile and craft-business journals in three countries. She is the author of four textile books.

Montrose, Colorado

<http://www.bobbieirwin.com>

Deborah Jarchow

WORKSHOP: #110
Double Your Fun by using Two Heddles on the Rigid Heddle Loom—
Sampler and Technique from Patterns to Double Width

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

When Deborah Jarchow discovered weaving in 1996, her love of fiber, texture, and color came together. Since then she has worked full time as a weaver and artist, including teaching fiber arts, creating and selling wearable art, giving lectures, and showing in local, regional, and national exhibits. Deborah's work has been exhibited at galleries and museums across the country, and she has won numerous awards and written articles for national publications. Her work has been commissioned by churches and is in many private collections. Since 2004 Deborah has been an artist-in-residence, teacher, and weaver at Studio Channel Islands Art Center in Camarillo, Calif. For the past 8 years, Deborah has specialized in teaching rigid heddle weaving. She brings her enthusiasm and love for weaving as well as years of production weaving expertise to her teaching. She can be found teaching at conferences such as Stitches, Vogue Knitting Live, and Convergence, at guilds, and yarn shops across the country.

Simi Valley, California

<http://www.deborahjarchow.com>

Tara Kiley-Rothwell

WORKSHOP: #111
Weave SAORI

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Tara Kiley-Rothwell is a certified SAORI instructor and the owner of kite tales weaving SAORI arts studio in Mechanicsburg, Pa. She is an enthusiastic SAORI guide, skilled at encouraging her students to step outside of their comfort zone and experience the joy of free-flowing creativity through weaving. Tara began studying SAORI weaving in 2013, shortly after completing studies in traditional weaving. She has studied with SAORI teachers in the US and Japan. She is a guest teacher at Red Stone Glen and conducts workshops for art educators and artist in residence programs in local schools. An avid spinner and dyer, she is also a past president of the Central Pennsylvania Guild of Handweavers and a member of the Lancaster Spinners and Weavers Guild.

Mechanicsburg, Pennsylvania

<http://www.saorikitetales.com>

Amy King**WORKSHOP: #302**
Dyeing to Spin**ROOM: TBA, BUILDING: TBA****BIOGRAPHY:**

Amy King has taught across the U.S. at various guilds and at SOAR and PLY. She has two Craftsy classes and wrote the book, *Spin Control*. She owns and has operated the Spunky Eclectic company since 2001.

Lisbon, Maine<http://www.spunkyeclectic.com>**Tom Knisely****WORKSHOP: #112**
Sakiori and Zanshi Weaving—Japanese Rural Cloth**ROOM: TBA, BUILDING: TBA****BIOGRAPHY:**

Tom Knisely has been studying and teaching others about weaving and spinning for more than 4 decades, making him one of the most well versed fiber arts instructors in North America. In addition to teaching weaving, Tom weaves professionally and is a frequent contributor to *Handwoven* magazine. Tom is a resident instructor at Red Stone Glen Fiber Arts Center in York Haven, Pa.

Dover, Pennsylvania<http://redstoneglen.com>**Denise Kovnat****WORKSHOP: #113**
One Warp, Many Structures: An Exploration of Extended Parallel Threading**ROOM: TBA, BUILDING: TBA****BIOGRAPHY:**

Denise Kovnat has taught at Convergence (2016 and 2018), MAFA (2013, 2015, and 2017), and at guilds in the U.S. and Canada. She helped found the Weaving and Fiber Arts Center in Rochester, NY in 2002 and has taught there for more than 10 years. Since 2008, her garments have been juried into Convergence fashion shows and her coat, "Blue Rills," won the Seattle Weavers' Guild Award for Best Use of Color in 2016. She blogs about weaving and fiber arts at www.denisekovnat.com.

Rochester, New Yorkwww.denisekovnat.com**Sara Lamb****WORKSHOP: #202**
Spin Silk!!!**ROOM: TBA, BUILDING: TBA****BIOGRAPHY:**

Sara Lamb is a longtime spinner and weaver, and the author of three books: *Woven Treasures*, *Spin To Weave*, and *The Practical Guide to Spinning Silk*, all published by Interweave Press. She lectures and gives workshops in the U.S., Canada, Australia and England. She maintains a working studio in a yurt in her Northern California yard, with looms, spinning wheels, dyepots, fibers and yarns.

Grass Valley, California<http://www.saralamb.com>

Daryl Lancaster

WORKSHOP: #504
Custom Fit and Fabulous

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

A handweaver and fiber artist known for her handwoven garments, Daryl Lancaster has been sewing for more than 50 years. She gives lectures and workshops to guilds, conferences, and craft centers all over the United States. The former Features Editor for *Handwoven* magazine, she frequently contributes to various weaving and sewing publications. Daryl maintains a blog at www.weaversew.com/wordblog

Lincoln Park, New Jersey

<http://www.weaversew.com>

Judi Lehrhaupt/Nelda Davis

WORKSHOP: #203
The Versatility of a Shetland Fleece

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Judy Lehrhaupt's interest in fiber arts started about 24 years ago when she began to raise sheep. It seemed logical to start with a flock of Shetland sheep because she had a Shetland sheep dog. The sheep quickly won her over and she has been raising Shetland Sheep ever since. When she was eight, her mother taught her to knit and with the sheep in her back yard, the idea of creating her own yarn intrigued her. She started spinning with Betty Oldenburg at The Spinnery in 1994 and for the next 22 years studied under a variety of excellent instructors. In 2008, she completed the Ontario Hand Spinners (OHS) study program and in 2016, was awarded the Ontario Handweavers and Spinners Master Spinner Certificate. Her teaching experiences include mentoring high school students whose graduation projects involved learning to spin, becoming a fleece judge to help contestants learn how to skirt fleeces for showing, and teaching fiber arts classes at local shops, organizations and in her studio. Nelda Davis became hooked on spinning 40 years ago with the innocuous-seeming purchase of a hand spindle, a pair of hand cards and three pounds of Suffolk wool. Her home is now shared with too many spinning wheels, various and sundry other fiber tools, books, and a fiber stash that has gotten quite out-of-hand. She is a 1991 graduate of the Ontario Handweavers and Spinners Guild Spinning Certificate Programme and has taught classes and given lectures at various regional conferences, craft schools, guilds and shops. In 1991 she co-curated the exhibit, "To Spin a Fine Thread," at the New Jersey Museum of Agriculture. Nelda is delighted to return to MAFA as an instructor having taught spinning-related classes at MAFA in 1997 and 1999.

Ottsville, Pennsylvania

<http://www.ewecandoit.com>

Ruby Leslie

WORKSHOP: #114
The 3D's of 3-D: Deflection, Differential Shrinkage, and Doubleweave

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Ruby Leslie is a full-time weaver and studio artist in northern Vermont, designing handwovens as Ruby Charuby Weavings. She has developed design techniques for creating stunning textiles that appear custom-dyed or hand-painted, while using off-the-shelf commercial yarns. Her experience designing swatches on a regular basis for *Handwoven* magazine's 'Color Forecast' series, along with her deep-rooted enthusiasm for sampling and experimenting has led to the development of her classes. Ruby has taught above the Arctic Circle in northern Norway and Greenland, at Convergences, 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," which are posted at <http://www.youtube.com/user/WFLLTV>.

Hardwick, Vermont

<http://www.RubyLeslie.com>

Connie Lippert

WORKSHOP: #115
Wedge Weave Fundamentals

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Connie Lippert's work has been exhibited in 28 states and been accepted into over 150 juried exhibitions including Craft National (Penn.), Celebration of American Crafts, Craft USA (Conn.), Fiber Directions (Kan.), Fiber Celebration (Colo.), Annual Contemporary Crafts (Ariz.), Contemporary American Rug Makers at the Ohio Craft Museum, and Materials Hard and Soft (Texas) and others. She has received three artist grants from the South Carolina Arts Commission. Connie's work is represented in museum, corporate, academic and private collections and has been published in Surface Design Journal, Fiberarts Design Book 7, Line in Tapestry by Kathe Todd-Hooker, Fiberarts, Handwoven, and Shuttle, Spindle, and Dyepot magazines. She has taught wedge weave workshops and given seminars in Calif., N.Y., Mich., Colo., N.M., Ga., Fla., N.J., S.C., and Wis.

Seneca, South Carolina

<http://www.connielippert.com>

John Marshall

WORKSHOP: #303
Singing the Blues

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Trained in Japan as a teenager, John Marshall has spent the past 50 years specializing in katazome and natural dyes while researching and collecting traditional Japanese textiles. Exhibitions of his work have been sponsored by the U.S. State Department, as well as by Kodansha, among others. He has taught and lectured extensively throughout North American, Japan, and other regions in Asia and enjoys sharing the information. He continues to be inspired by the creative interpretations of students.

Covelo, California

<http://johnmarshall.to/>

Jan Massie

WORKSHOP: #204
Art Yarn Spinning

ROOM: TBA, BUILDING: TBA

**BIOGRAPHY:**

Jan Massie has been spinning fiber for more than 40 years and describes herself as having the attention span of a gnat who loves to laugh and enjoy life. Jan loves color and texture in her works and is great at pushing boundaries and instilling that creativity in others. Not a technical person, she loves what she does, is good at it, and it makes her happy to share her gift with others. Jan has her own shop/studio, where she does all sorts of fiber arts and painting. Spinning is her first love, but she also weaves, felts, and knits. She teaches classes out of her shop and online and most recently has taught in Mulberry Days, Ambia, Iowa; EGLFC in Chautauqua, N.Y.; Sheep in the City, Milwaukee; and Fiber Retreat, Temecula, Calif. She is a certified Teacher and Master Dyer Redding Method and known Internationally for her Art Yarn DVD. She is a member of Fiberygoodness and Redding method groups and does many online spinning classes.

Oak Creek, Wisconsin

<http://www.just4ewe.com>

Jennifer Moore**WORKSHOP: #116**
Double Rainbow**ROOM: TBA, BUILDING: TBA****BIOGRAPHY:**

Jennifer Moore holds an MFA in Fibers and specializes in exploring mathematical patterns and musical structures in doubleweave wall hangings. She has exhibited throughout the world, receiving numerous awards for her work, and has been featured in many weaving publications. Jennifer lives in Santa Fe, New Mexico and travels extensively to teach workshops in doubleweave, color and geometric design. She is the author of *The Weaver's Studio: Doubleweave*, and several doubleweave videos. Jennifer has been teaching classes and workshops since 1988, traveling to teach between 10 and 20 workshops a year. In 2013 she was invited to teach doubleweave to indigenous Quechua weavers in Peru on backstrap looms, and they are once again practicing this art form that had been lost there since the conquest.

Santa Fe, New Mexico<http://www.doubleweaver.com>**Jillian Moreno****WORKSHOP: #205**
Colorplay: Stress-Free Way to Spin with Color**ROOM: TBA, BUILDING: TBA****BIOGRAPHY:**

Jillian Moreno, author of the bestselling spinning book, *Yarnitecture: A Knitter's Guide to Spinning: Building Exactly the Yarn You Want*, can't stop writing and teaching about spinning and using hand-spun to knit, weave and stitch. She explores, questions and plays and wants to take as many people as possible along for the ride. Jillian enthusiastically encourages her students and readers to feel confident and joyous when using their handspun, even if it means singing and dancing in class. In addition to teaching in person, Jillian can be found at [Craftsy.com](https://www.craftsy.com) and in *Knittyspin*, *PLY* and *Spin Off* magazines. At home in Ann Arbor, Michigan, she can be found wantonly basking in her stash. Keep up with her fiber exploits at jillianmoreno.com

Ann Arbor, Michigan<http://www.jillianmoreno.com/>**Rosalie Nielson****WORKSHOP: #117**
8-shaft Rep Runner: A Study in Block Design using Linked Blocks and Solid Stripes**ROOM: TBA, BUILDING: TBA****BIOGRAPHY:**

Rosalie Nielson loves using color and geometric design in her kumihimo and weaving, where her specialty is rep weave. She teaches throughout the United States, Canada and England and shows her work in solo and group exhibits, including Japan. Author of three kumihimo design books, she recently published *An Exaltation of Blocks*, which is a toolkit for weavers and designers exploring symmetric block design.

Milwaukie, Oregon<https://www.rosalieneilson.com>**Sara Nordling****WORKSHOP: #118**
Design: Taking Your Weaving to the Next Level**ROOM: TBA, BUILDING: TBA****BIOGRAPHY:**

Sara Nordling has been involved with fiber art in many media most of her life. When she found weaving as an adult, what had been a hobby turned into a passion. She returned to school for her BFA and then her MFA in studio art/textiles. Sara's recent work is focused on various forms of double weave where she uses the structure to play with color, texture, rhythms, and emphasis. She enjoys the technical side of weaving, as well as the more spontaneous and esthetic aspects of making art. Her goal is to combine both in her work to create weavings that are simultaneously simple and complex. Sara has been teaching design for weaving and for general art students for years. In 2017, she began a series of blog posts on weaving design that have led to further teaching on the topic and additional blog series.

Fort Wayne, Indiana<http://www.saranordling.com>

Martha Owen**WORKSHOP: #201****Spinning Your Own Yarn—Spindle and Wheel (Beginning)****ROOM: TBA, BUILDING: TBA****BIOGRAPHY:**

Martha Owen is a resident artist at the John C. Campbell Folkschool (folkschool.org) in Brasstown, N.C., in spinning, knitting, crochet, felt making, dyeing and surface design. Her adventure in spinning and natural dyeing began at this very school in 1978. She has been teaching spinning, natural dyeing and knitting design since 1984. (She taught her first class of thirteen with a one month old nursing in a wind up swing as her assistant. That baby is now 34!) Since 1980, her extended family has included sheep (currently Corriedale, Romney, and Shetland) and angora rabbits (French). Also a banjo player and known to tell a story or two, Martha's interest in sheep and wool, music and dance has carried her literally and joyfully around the world. Her children say she is a wool nerd but her sheep say she is out-standing in her field! –Photo courtesy of John C. Campbell Folk School

*Murphy, North Carolina***Tamara Poff****WORKSHOP: #119****Beyond the Rectangle with the V Cowl****ROOM: TBA, BUILDING: TBA****BIOGRAPHY:**

Tamara Poff holds a BA in Art Education from Michigan State University, with graduate study at Kendall College of Art and Design in Grand Rapids, Mich. A designer, author, and teacher of rigid heddle weaving for many years, she currently teaches in local yarn shops throughout the United States. Her first book, *Woven Style for the 15" Rigid Heddle Loom*, which was introduced in 2016, will soon be followed by the second in that series. Through the introduction of new designs and online courses for the little loom, she works to share the love of color, texture, fiber, and the creative spirit to a global audience.

Summerfield, Florida<https://www.poffstudio.com>**Natalie Redding****WORKSHOP: #304****Redding Method of Protein Fiber Dyeing Intensive****ROOM: TBA, BUILDING: TBA****BIOGRAPHY:**

Shepherdess, fiber artist and founder of Redding Method of Dyeing, Natalie Redding is known around the world for her innovative and entertaining teaching style that incorporates her science background with more than a decade teaching fiber arts. Natalie's passion is for sharing her knowledge, philosophies and techniques that will continue to enrich fiber artists lives. In addition to being a fiber arts teacher, shepherdess, and mother, Natalie has been featured in many magazines including *Vogue Knitting*, *Knit 'N Style*, and *sheep!* magazines and articles in the *Los Angeles Times*, *Huffington Post*, and others, and has had her own television show, *Shear Madness* on Nat Geo Wild.

Temecula, <https://reddingmethod.com/><https://reddingmethod.com/>**Robyn Spady****WORKSHOP: #120****The Beauty of Lace Weaves****ROOM: TBA, BUILDING: TBA****BIOGRAPHY:**

Robyn Spady learned to weave over 45 years ago and completed HGA's COE-W in 2004. She is committed to turning the weaving world on to double-faced fabrics, four-shaft weaves, uncommon weave structures, narrow warp weaves, and the many forms of passementerie. Robyn is a well-known instructor and speaker. She is also the editor of the weaving magazine *Heddlecraft*.

Tokeland, Washington<http://www.spadystudios.com>

Bonnie Tarses**WORKSHOP: #121****Three Workshops in One: Color Horoscope, Woven Words, Almost Ikat****ROOM: TBA, BUILDING: TBA****BIOGRAPHY:**

A graduate of Rhode Island School of Design, Bonnie Tarses has been weaving since 1960. Inspired by ethnic textiles, color symbolism, and the non-verbal language of color woven as joyous prayer, Bonnie specializes in one-of-a-kind art cloth and private commissions. She operated her studio in Seattle from 1980 to 2010 where she perfected her original techniques: Color Horoscope Weaving and Woven Words and developed a new slant to the ancient technique of Ikat. Bonnie began teaching these techniques in the early 90's, and in 2010 she returned to Montana to continue her weaving journey. Bonnie's work appears in homes and on bodies all over the world and in addition to sharing her love of weaving by presenting innovative workshops and lectures throughout the U.S. and Canada. Bonnie's current focus is collaborative weaving projects for the betterment of the greater community. To find out more and see images of her work, visit bonnie@bonnietarses.com.

Missoula, Montana<http://www.bonnietarses.com>**Marjie Thompson****WORKSHOP: #122****2, 3, 4: A Lot of Interesting Older Weave Structures on Less Shafts****ROOM: TBA, BUILDING: TBA****BIOGRAPHY:**

Marjie Thompson is a weaver, teacher, lecturer, and guild president, among other leadership roles that include president of Complex Weavers, president of the Central Ohio Weavers Guild, dean of the Weavers' Guild of Boston, the chairperson of NEWS, and is currently president of the New Hampshire Weavers Guild and the leader of the Complex Weavers Early Weaving Books and manuscripts study group. She has been weaving for almost 40 years and her primary interest is in historical "stuff," which is based on weaving manuscripts, textiles, diaries, and whatever other historical resources she can find.

*Cumberland, Maine***Dianne Totten****WORKSHOP: #123****Design Inlay Rag Rugs and More...****ROOM: TBA, BUILDING: TBA****BIOGRAPHY:**

One-of-a-kind handwoven garments have been Dianne Totten's main focus with emphasis on garments using "crimp cloth," a technique she developed and teaches nationally and internationally. Dianne has been a weaver for over 35 years and a teacher for 20. Her expertise in sewing complements her passion for weaving. She enjoys creating whimsical rag rugs and wall hangings with design inlay in an attempt to use up her fabric stash. Dianne teaches at John C. Campbell Folk School in N.C. as well as for guilds and regional conferences in the U.S. and Canada, and at Convergence. She has been published in *Handwoven*, *Weavers*, *Shuttle, Spindle & Dyepot*, *Complex Weavers Journal*, and *Vävmagasinet* and her work has won numerous awards.

Marietta, Georgia<http://www.diannetottenhandwovens.com>

Jen Weber**WORKSHOP: #505****Introduction to Japanese Temari****ROOM: TBA, BUILDING: TBA****BIOGRAPHY:**

Jen has been a fiber addict since the early 2000's. Her background in mathematics heavily influences her love of pattern and she strives to translate such "heavy" topics into understandable projects for all of her students. While she teaches weaving and spinning privately, her true passion of Japanese Temari was discovered in 2011. Together with her friend and "Temari Twin," she dove headfirst into the art and soon began traveling around the East Coast teaching this exciting craft to guilds, conferences, and private groups. Jen is an active member of the Japanese Temari Association and is working on her Level 3 certification. She also enjoys being part of an exciting online worldwide network of Temari enthusiasts, where she works with hundreds of stitchers. She has had private showings of her original works, and enjoys pushing the envelope of the current state of the art form. Oh, and she really loves bunnies.

*Abingdon, Maryland***<http://www.temaritwins.com>****Patsy Zawistoski****WORKSHOP: #206****Spin-It/Weave-It: Your Rigid Heddle Scarf****ROOM: TBA, BUILDING: TBA****BIOGRAPHY:**

Patsy Zawistoski, an innovative international teacher and lecturer throughout the U.S., Canada, New Zealand, and Sydney, Australia, holds a Master Certificate from the Handweavers Guild of America on "Spinning Novelty Yarns for Use as Warp." For more than 30 years, she has created spinning and weaving classes using her teaching background to present at large and small conferences, including Michigan Fiber Festival, Convergence, SOAR, SAFF, and N.C.'s John C. Campbell Folk School. Patsy is the highly acclaimed instructor on three Victorian Video and three Interweave Press DVDs, writes scholarly articles for various national and international magazines, and reviews new books and DVDs. She continues to explore the "What if?" questions; while constantly clarifying and refining her own spinning and teaching techniques. Patsy creates and teaches spinning classes on all natural and manufactured fibers. Her classes concentrate on spinning complex multiple-ply yarns as well as simple, even yarns.

*Silver Spring, Maryland***<http://spinninguru.com>**

Schedule and Events

Spend the weekend—or spend a day—with fiber artists from around the world at MAFA 2019!

MAFA 2019 is not only about the weekend-long workshops and shopping in the Marketplace. Other highlights will include:

- Opening Keynote by Tom Knisely
- Threads of Communication Artist Exhibit
- Fashion Exhibit and Show
- Kitchen Towel Exchange
- Skein Competition and Spinning Games
- Open Studio Tour on Saturday evening
- Bobbin Boy repairs and Circular Sock Knitting Machine mini-workshops
- “*Sheep and Wool in Song and Story*,” a musical presentation with Melissa Weaver Dunning and Martha Owen

For members of the public. The Marketplace is always open to the public, as are the exhibits and the musical presentation. In addition, you are welcome to attend the Open Studio Tour on Saturday evening to see examples of the work that has been done over the weekend.

MAFA 2019 Schedule

Check back later—more events will be added as we get closer to the conference.

Day	Time	Event	Location
Thursday, June 27			
	12 noon–6:00 p.m.	Registration	Marauder Court, Student Memorial Center (SMC)
	12 noon–6:00 p.m.	Marketplace Open**	Marauder Court, SMC
	1:00 p.m.–3:00 p.m.	Circular Sock Machine mini-workshop**	Marauder Court, SMC
	4:00 p.m.–6:00 p.m.	Circular Sock Machine mini-workshop**	Marauder Court, SMC
	5:30 p.m.–7:00 p.m.	Dinner	The Galley, SMC
	7:00 p.m.–9 :00 p.m.	Opening Session, Keynote Address and Fashion Show, followed by dessert reception	Reighard Multipurpose Room, SMC
Friday, June 28			
	7:00 a.m.–9:00 a.m.	Breakfast	The Galley, SMC
	9:00 a.m.–noon	Workshops	
	12:00–1:30 p.m.	Lunch	The Galley, SMC
	1:30 p.m.–4:30 p.m.	Workshops	
	5:00 p.m.–5:45 p.m.	Sheep & Wool in Song & Story with Melissa Dunning and Martha Owen**	Reighard Multipurpose Room, SMC
	5:30 p.m.–7:00 p.m.	Dinner	The Galley, SMC
	4:00 p.m.–10:00 p.m.	Marketplace Open: Shop til You Drop**	Marauder Court, SMC
	6:30 p.m.–8:30 p.m.	Circular Sock Machine mini-workshop**	Marauder Court, SMC
	7:00 p.m.–9:00 p.m.	Spinning Games	Marauder Court, SMC
	7:00 p.m.–8:00 p.m.	Book Signings**	Marauder Court, SMC
Saturday, June 29			
	7:00 a.m.–9:00 a.m.	Breakfast	The Galley, SMC
	7:30 a.m.–8:30 a.m.	MAFA Representatives Assembly–breakfast meeting	tbd
	9:00 a.m.–12:00	Workshops	
	12:00–1:30 p.m.	Lunch	The Galley, SMC
	1:30 p.m.–4:30 p.m.	Workshops	
**Open to the Public			

Day	Time	Event	Location
Saturday, June 29 continued			
	2:00 p.m.–4:00 p.m.	Circular Sock Machine mini-workshop (for public)**	Marauder Court, SMC
	4:00 p.m.–9:00 p.m.	Marketplace Open**	Marauder Court, SMC
	5:30 p.m.–7:00 p.m.	Dinner	The Galley, SMC
	7:00 p.m.–9:00 p.m.	Open Studio Tour**	
Sunday, June 30			
	8:00 a.m.–9:00 a.m.	Early Dorm Checkout	West Village Dorm
	7:00 a.m.–9:00 a.m.	Breakfast	The Galley, SMC
	8:15 a.m.–8:45 a.m.	Guild Grant information session	tbd
	9:00 a.m.–12:00	Workshops	
	12:00 p.m.–1:30 p.m.	Lunch & End of Conference	The Galley, SMC
	12:00 p.m.–2:00 p.m.	Checkout of Dorms	West Village Dorm
**Open to the Public			

Opening Keynote with Tom Knisely

Thursday evening, our very own nationally-recognized instructor, Tom Knisely, will give our keynote speech on the conference theme “United in Fiber.” After a short Fashion Show, we’ll have the opportunity to greet old friends and meet some new ones at our dessert reception.

Artist Exhibit: Threads of Communication

New to the 2019 conference will be a fiber artist exhibit with the theme “Threads of Communication.”

Fiber artists may express an event, story, message, conversation through the use of fibers. This is not restricted to a literal interpretation; an abstract approach may be leveraged.

Fashion Exhibit and Show

The Fashion Showcase exhibit will feature garments and accessories created by conference attendees. Open during Marketplace hours Friday and Saturday, the exhibit will enable conference participants to study the works up close. Opening Night’s Fashion Show will feature representative works from the Fashion Showcase exhibit.

Kitchen Towel Exchange

Show off your weaving and towel making skills by having a good old-fashioned kitchen towel exchange. Everyone who participates takes home with a new addition to brighten up their kitchen! During the conference, all towels submitted will be on display for all conference goers to enjoy. At the exchange event,

every participant’s name will be in the “hat.” When it’s your turn to draw a name from the “hat,” you will take home the towel made by the person whose name you draw.

Handspun Skein Competition

Calling all spinners to show off their handspun! This will be a judged show in which entries are free and exclusive to 2019 MAFA Conference attendees. All work must be the creation of the entrant and have been completed in the last two years. There are no restrictions on the number of items you may enter in any class and entries developed in workshops are welcome. So, get spinning!

Silly Spinning Games

These games are purely for fun. But they require spinning expertise, too. Details and how to participate will be posted nearer to the MAFA 2019 conference dates.

Open Studio

This self-guided walking tour takes place on Saturday evening and is an opportunity to see what has been happening in the other classes over the weekend.

You can chat with the instructors, and get lots of great ideas for workshops for your guilds. In the past, many participants have been able to visit every studio, but as the conference has grown in size, it has become necessary to plan visits more carefully, recognizing that there simply won't be time to see every single classroom. To optimize your visits, a printable key to classroom locations will be available.

This event is open to the public as well as to guild members who can't attend the full weekend.

Sheep and Wool in Song and Story

Join Martha Owens and Melissa Weaver Dunning as they share with us a delightful program of stories and music with a fiber twist.

Bobbin Boy repairs and Circular Sock Knitting Mini-classes

Bring a wheel or other piece of fiber equipment in need of repair for Bobbin Boy Alan Dewey to evaluate—and fix on the spot, if he can. Alternatively, join Milissa Ellison Dewey in a two-hour Drivers' Ed class to take her Circular Knitting Machines out for a spin. (Fee applies.)

MidAtlantic Fiber Association Fellowship Program

The MAFA Conference 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.

MAFA will award \$300 fellowships to four conference participants who commit to pass on knowledge gained at the Conference within the MAFA region. More information at

<https://mafafiber.org/grants/fellowships>.

Frequently Asked Questions

Lots of questions. Lots of answers.

MAFA has received lots of questions over the years, many of which are the same. This compilation is for those who have never attended a MAFA conference, as well as for regular attendees. Divided into main categories, these answers cover both nice- and need-to-knows.

What is MAFA 2019?

- MAFA 2019 is the Mid-Atlantic region's premier fiber arts workshop weekend hosted by the MidAtlantic Fiber Association (MAFA).
- The MAFA conference will begin on **Thursday, June 27**, with an evening keynote by Tom Knisely, followed by a juried fashion show and reception.
- Other highlights include an artist exhibit, towel exchange, skein exchange, Open Studio tour of classrooms, and the Marketplace, where all activities—access to quality fiber and equipment suppliers, educational seminars, the Fashion Showcase, knit-ins and spin-ins and more—are free and open to the public!
- The three day event offers attendees an opportunity to dive deeply into one of 40 workshops in weaving, spinning, dyeing, felting, and other fiber-related arts and to meet and be inspired by others' creativity and projects.

Where is MAFA 2019?

- On the campus of Millersville University, Millersville, Pa., approximately 5 miles southwest of Lancaster, Pa.
WEBSITE: <http://www.millersville.edu>
- The Student Memorial Center (SMC) serves as the main building for the conference and is known to Millersville students as "The Smack."
- The **Marketplace** is at the south end of Marauder Court, lower level.
- The **"Atrium"** is on the upper ground level, with an entrance on George Street.
- The **MU Galley** will serve as the dining hall for the conference.
- The Opening Night activities will take place in the **Reighard Multipurpose Room**, in the middle of the upper ground level.
- Some classrooms will also be in this building.

When is MAFA 2019?

- Thursday, June 27 through Sunday, June 30, 2019.

What's New for 2019?

- Artist Exhibit, Threads of Communication
- Handwoven Kitchen Towel Exchange
- Skein Competition....and more!

And Returning Favorites...

- **Online Registration:** Know immediately whether your first choice of workshops is available—and whether you're in it.
- **Fashion Showcase Exhibit:** For all attendees! Plan now to enter an original fiber art wearable.
- **Fashion Show:** A short runway show on Opening Night of selected wearables selected from the Fashion Showcase exhibit.
- **Spinning Games:** Bring your wheel and plan to join the fun! Watch for signups online.
- **Demonstrations:** Ongoing in The Marketplace Community Hub
- **Sheep and Wool in Story and Song:** by Martha Owen and Melissa Weaver Dunning.
- **The Marketplace:** A hub of activities including book signings; mini-seminars, including wheel repair and maintenance, spinning; and knit- and spin-ins.
- **Come for the Day:** Activities, demonstrations and experiences open to the public.
- **Evening in the Marketplace:** Extended hours for shopping on Friday night.
- **Housing:** The West Village dormitory, new in 2017, is near the dining hall, the Marketplace and evening activities.
- **Guild Reps breakfast meeting and MAFA elections:** MAFA guild representatives meet to elect MAFA board members.

Registration

When can I register?

- **Early registration:** February 2, 2019 at 9 a.m. and continues through February 15, 2019 for MAFA-affiliated guild members and associate members only.
- **Open registration:** February 16, 2019 through March 31, 2019 for all registrants.
- **Late registration:** April 1, 2019 through May 31, 2019. *A late charge of \$35 applies.*

What does it cost?

Workshop Weekend Packages I, II, and III include the three-day workshop, housing, meals, and all conference events and activities.

REGISTRATION PACKAGES	WORKSHOP	HOUSING	COST
Workshop Weekend I	Workshop	Double room/Shared bath	\$560
Workshop Weekend II	Workshop	Single room/Shared bath	\$590
Workshop Weekend III	Workshop	Private room with bath	\$680
Commuter	Workshop only		\$360

OTHER REGISTRATIONS AND FEES	HOUSING	COST
Non-participants	Sharing a double room (includes meals)	\$240
Wednesday Night Arrival	Early access to suite, includes Thursday breakfast & lunch	\$65
Sock Knitting Machine Mini-Workshop		\$125
Day Tripper/Spend a Night	One night/Fri. or Sat. Single room (no meals)	\$60
Non-MAFA-member fee		\$30
Late Registration Fee		\$35

How many workshops can I register for?

Unlike some conferences, the MAFA conference is a weekend devoted to one in-depth hands-on 15-hour workshop over two and a half days. So you just pick one workshop for the weekend. (Yes, we know it is hard to choose!)

How do I register?

All registrations will be online through a program called RegOnline. Look for the red "REGISTER" button on the conference website. When registration opens on **February 2, 2019**, the button will take you right to the online form. *(The REGISTER button will not be "live" until 9 a.m. on Feb. 2.)*

Can I mail in a registration form, like in previous years?

We prefer all registrants use online registration. However, if there are extenuating circumstances, you may contact our registrar at registrar@mafafiber.org for assistance.

What are the payment options?

- Payment may be made using any major credit card (MasterCard, Visa, Discover, or American Express), as well as direct debit.

- Please note: To use a credit card or direct debit, you must have a PayPal account.

- When you register, the payment form will link to MAFA's PayPal account to accept your payment. (We don't get your card number.)

What if I don't have a PayPal account?

The registration program will allow you to create an account in PayPal. Simply select PayPal as your payment method, then select "create an account." You will be asked to provide your email address, your preferred payment information and a password. Save your User ID and password so you can use PayPal at other sites. Questions about payment, please contact the registrar at registrar@mafafiber.org

When will I know what class I am in?

Immediately! That's the big benefit of the online registration process. When you register, you will see the number of available spaces in each workshop. You will only be able to register if a workshop is not full. When you check out at the end of the registration process, the workshop you selected will be on the receipt, which you can save and/or print out.

What happens if the workshop I want is full?

You can select it to be wait-listed. However, you should still select an alternate workshop with open spaces. If a spot opens up in your wait-listed workshop, you will be *automatically* switched into that workshop, and you will be notified.

Do I need to create a password to save my registration?

At the end of the registration process, you will be offered the opportunity to create a password and save your registration. By doing this, you will be able to access your registration at a later date and make changes, if necessary. *If you don't create a password, please note that you must keep your confirmation email as it will contain a link to access your registration.*

Can I change the workshop I signed up for?

Yes, you can! If you saved your registration, as prompted, at the end of your registration process or have the confirmation email of your registration, you may go into your registration and change the workshop for which you are registered. **You may only do this PRIOR to April 1. No workshop changes will be permitted after April 1.**

What if I decide I no longer wish to be wait-listed for a class?

If, after registering for one class and putting yourself on the wait-list for another one, you decide you are happy with the class you are registered in, you should go back into the registration program and remove your wait-listing. Otherwise, if a spot pops open, you will automatically be moved into the class you requested and you will lose your spot in your current class. If you have any trouble doing this, please contact the registrar.

What if I want to add a roommate or make a note about a dietary restriction after I have completed my registration?

If you created a password at the end of the registration process or have the confirmation email of your registration, you can go into your registration and add additional information for the registrar. **Any changes regarding housing or dining must be made by May 15, 2019.**

What happens if the workshop I select is cancelled?

If, by some chance, the workshop you have registered for must be cancelled due to low enrollment or an unforeseen circumstance, the Registrar will contact you to make another choice. *(Any necessary*

cancellations of classes due to low enrollment will be made in early April.)

What if I have to cancel my registration?

Registrations may be cancelled **before April 1, 2019** by contacting the Registrar via email. A processing fee of \$50 will be deducted from your refund. **After April 1, 2019**, you will forfeit the entire amount unless there are extenuating circumstances. In this case, you must provide documentation to the Registrar at **registrar@mafafiber.org**.

My spouse/partner is coming, how do I register him/her?

When you complete your registration form and get to the payment page, you can "add a person" and register him/her at the same time.

What is MAFA's new Photo Release Policy?

Attendees at a MidAtlantic Fiber Association conference (MAFA), must agree to the following photography release before their registration will be processed:

- As a participant, I understand that my image may be used in association with additional editorial or promotional materials without compensation or credit. In consideration of my appearance, and without my further consideration, I hereby grant permission to utilize my image in connection with said promotional and editorial materials in any and all manner and media through the world in perpetuity.
- I expressly release MAFA and its volunteers from and against any claims that I have or may have for invasion of privacy, defamation, or any other cause of action arising out of production, distribution, broadcast, or exhibition of this event.
- I agree that all resulting intellectual property is the sole property of MAFA.

Why do I need to agree to this photo release policy?

While we would like to ensure that no one who wishes not to be photographed will not be, we simply cannot offer that guarantee in the large public setting of our conference. The onus needs to be on the individual, and not on our photographers.

What if I don't want to be in any photographs?

MAFA photographers will still be instructed to ask your permission before photographing you individually or in a classroom setting, and will, of course, respect your wishes. At other times, it will be your responsibility to watch out for photographers

photographing large groups of people—and to move away if you want to get out of the photo.

What if I later see a photo of myself online that I don't want there?

If, at any time after the conference, you see a photo on the MAFA website and wish it taken down, please contact the MAFA president at president@mafafiber.org, and we will ensure that it is removed.

Workshops

Where will my workshop be located?

Classroom locations will be posted on the website when they become available. Because classrooms are used by many groups at Millersville in the summer, we often do not have room confirmations until shortly before the conference. At this time, however, we expect that all dye classes will be in Breidenstine Hall

Will I have to deliver my workshop equipment to my classroom by myself?

There will be volunteers on hand to assist you. (And speaking of volunteers—If you can help others with their looms, wheels and supplies, please sign up to help when you register online!)

What are the class hours?

DAY	HOURS
Friday	9 a.m. to 12 p.m.
	1:30 p.m. to 4:30 p.m.
Saturday	9 a.m. to 12 p.m.
	1:30 p.m. to 4:30 p.m.
Sunday	9 a.m. to 12 p.m.

I need to rent a loom or spinning wheel – who should I contact?

To rent a loom or spinning wheel, arrange directly by contacting:

- **Looms and spinning wheels:** Contact Sara Bixler of Red Stone Glen Fiber Arts Center at RedStoneGlen@gmail.com

What do the “skill levels” for the workshops mean?

SPINNING

Novice	No experience necessary
Beginner	Able to use a wheel and is learning to spin a continuous yarn
Intermediate	Comfortable with equipment and is learning to spin fine, medium, and heavy thread with some consistency in diameter
Advanced	Very comfortable with equipment and able to spin a range of fibers and produce a variety of plain and fancy yarns

WEAVING

Novice	No experience necessary
Beginner	Able to warp a loom and weave plain weave and twill
Intermediate	Able to read a draft and make a drawdown; has experience in several techniques
Advanced	Familiar with many techniques and able to recognize weave structures

What is a “Round Robin” workshop?



In a Round Robin workshop, participants move around the classroom to work on each other's equipment during the workshop time. In a weaving Round Robin, for example, each loom is set up differently, be it number of shafts, colors, threadings, fibers, etc., and students weave a sample for themselves on each of the looms, including their own. The format enables students to have as many experiences and as many samples as there are participants.

Round Robins are most successful when all participants arrive with a loom dressed as per the directions by instructor and ready for weaving.

I have a question about a class. How do I contact the instructor?

Please address your questions first to the Education Chair at education@mafafiber.org since that person may have your answer. If not, they will help you get it.

When and how will I get the pre-workshop instructions and supply lists for my workshop?

Instructors will receive their roster of registered students in May. Instructors will contact their students and provide any instructions and information needed for their workshop prior to **May 15, 2019**. If you have not heard from your workshop instructor by May 15, 2019, please contact the Education Coordinator at education@mafafiber.org.

My workshop has a materials fee. How do I pay this fee?

Materials fees for workshops are due to the instructor on the first day of class. Please have exact change or checks made out to the instructor.

Housing and Dining

What housing accommodations are available?

We will be housed in **West Village Dorm**. A fairly new dorm, West Village is close to the the Student Memorial Center, which will host the Marketplace and other MAFA activities.

There are two types of suites available this year:

- Two single rooms sharing a bathroom
- Two double rooms, each with its own bathroom. (Each double has two twin beds.)

There are also a limited number of private single rooms with private bathrooms.

This year each type of room will have a different cost. See the Registration pages for the details.

Can I get a single room?

You may request a single room that shares a bathroom with another attendee or a “private” room. These rooms will be filled on a first come, first served basis and have an added cost.

Can I designate a roommate or suite-mate?

Yes. You can put one or more names of those with whom you want to share a suite on your registration form.

Can a group/guild request to be assigned rooms near one another?

Yes. You can indicate the size of the group and the names on your registration form. There is no guarantee that we can accommodate all requests but we will make every attempt to do so.

What if I find a roommate after I have already registered?

If you save your registration with a password (or have your confirmation email), you will be able to access your registration form and add roommate (or other) information later. Any changes of this kind must be made before **May 15, 2019**.

What do I need to bring for the dorm room?

Beds are furnished with a blanket, pillow, sheets, and pillowcase. Two towels are provided. You may wish to bring an additional blanket and/or an extra-long twin fitted sheet or a sleeping bag since the mattresses are covered in plastic, and the flat sheets provided tend to slip.

Remember to bring soap, shampoo, drinking cups, hair dryers, clothes hangers, and a plastic or paper bag to use as a wastebasket. A small bedside lamp might also be useful. All rooms are non-smoking. Remember, these are *empty* dorm rooms.

If you want snacks to share with your suitemates or guild-mates, you might want to bring those too. The rooms do NOT have refrigerators or microwaves, but these appliances can be found in the dorm kitchens.

Where do I go when I arrive on Thursday to register for the conference and to check-in for my room?

Your first stop after parking should be the conference registration desk which will be housed just inside the entrance to the **Marketplace** at the end of the **Student Memorial Center** that faces the parking lot. Here you will receive your name badge and goodie bag. Then you can proceed to the **West Village Dorm**, which is alongside the same parking lot, to check into your room and receive your room key and meal card.

I have a long drive. Can I arrive on Wednesday night? Or stay over on Sunday night?

You can arrive on Wednesday and pay an additional charge for the single night. The fee includes breakfast and lunch on Thursday. Just select this option on the registration form. Sunday night stays are usually not an option, but there are many hotels nearby. Prices can be found online at the Registration page.

If you plan to arrive on Wednesday, please think about volunteering when you register. There are lots of ways to help on Thursday morning and afternoon.

I want to come for the day, but I live too far for a day trip. Can I stay over?

Yes. Guild members not taking classes, but who don't want to drive home after a day of fiber activities

may register for Friday and/or Saturday night stays. See Registration pages for room cost. No meals are included with this package, but they can be purchased individually for cash at the MU Galley dining facility.

Is WiFi available on campus?

Yes, there is a WiFi network for the dorm and one for the main campus. You will receive instructions on how to connect to both at registration.

Is there a gym where we can work out? Or a pool?

Unfortunately, our contract with the university does not include access to the fitness center. However, the campus is conducive to walking and running.

What is the food like?

The MU Galley is a full-service, all-you-can eat dining hall. It provides two hot lines, a salad bar, pizza, burgers, sandwiches and vegetarian options. There is usually a bowl of fresh fruit at the end of the salad bar, and the University makes their own baked goods.

Why can't I fill my thermos or water bottle in the dining hall?

Health regulations prohibit filling reusable vessels at the cafeteria beverage dispensers. However, there are several water-bottle filling stations on campus for that purpose.

Is there coffee available all day?

There is a Starbucks in the library that will be open on Friday. (The library is across the street from the SMC.) MAFA will provide a coffee station in each dorm wing's main lobby, beginning at 7 a.m. Friday through Sunday. Feel free to get an early morning coffee and/or to fill your coffee mug to take to class.

I need a special diet. Can you accommodate me?

Special dietary needs can be accommodated. Please note them on your registration form.

I plan to commute. Can I eat in the dining hall on campus with my friends?

You can purchase meals individually in the dining hall. Please check the MAFA website for the current prices. The dining hall is an all-you-can-eat facility so unfortunately those who bring their lunch or don't choose to purchase the meal cannot enter the dining hall.

Events and Get-togethers

What's Open Studio all about?

Open Studio takes place on Saturday night and is an opportunity to see what has been happening in the other classes over the weekend. You can chat with the instructors, and get lots of great ideas for workshops for your guilds. In the past, many participants have been able to visit every studio, but as the conference has grown in size, it has become necessary to plan visits more carefully, recognizing that there simply won't be time to see every single classroom. To optimize your visits, bookmark or print out the campus map, as well as the key to classroom locations, which will be posted once classroom assignments have been made.

Are there places where commuters and day trippers, our guild or special interest group can meet?

Commuters and day trippers will find the commuter lounge located in the lobby area adjacent to the Marketplace convenient to demos, games, exhibits and the Marketplace itself.

In addition, there are meeting rooms on each floor of the dorms that we hope to hold open for meeting spaces. There are also other meeting areas, including the seating areas near each main entrance to the dorm towers; the Club de'Ville in the lower level of the Student Memorial Center (SMC); the SMC Atrium; and the large Galley area.

And of course, there will be areas in the Marketplace for relaxing, chatting and spinning.

How will we know what's going on when?

You will receive a copy of the latest schedule at registration. If you give us your cell phone number when you register, we will send you text messages throughout the conference about important events and/or any changes to the schedule.

Also, be sure to check the Community Bulletin Board in the Commuter Lounge, which is in the lobby adjacent to the marketplace. Use the Board to leave messages for friends or post notices about equipment for sale, etc. Attendees are welcome to post for sale signs up to 8.5 x 5.5" (half sheet) size. *(Note: MAFA assumes no responsibility for these transactions.)*

Help! There's no downtime in the schedule!

There's lots to do at the conference, so pace yourself. You may not be able to attend every gathering. That's OK. Save some time for shopping, for sitting and chatting with old friends and new. This year we are adding a few special interest group gatherings. We wouldn't expect anyone to attend them all!

What activities are open to the public?

The public is invited to shop and participate in events in the Marketplace, learn to knit on antique and modern circular sock knitting machines in mini-workshops, as well as to attend the Open Studio evening. See the conference schedule.

Stay-over option for day trippers

Guild members not taking classes, but who don't want to drive home after a day of fiber activities may register for Friday and/or Saturday night stays. See Registration page for costs and Housing and Dining FAQs for more detailed information. No meals are included with this package, but they can be purchased individually for cash at the MU Galley dining hall.

Exhibits and Exchanges

Artist Exhibit

This exhibit, which will debut in 2019, is open to fiber artists working in any fiber media and not restricted to garments and accessories. The theme is "Threads of Communication." Detailed information online at <https://mafafiber.org/conferences/mafa2019/schedule-events/artist-exhibit-threads-of-communication>.

Fashion Exhibit and Show

The **Fashion Exhibit** will be an exhibit of all garments and accessories submitted by conference attendees and will enable conference participants to study the works up close all day Friday and Saturday of the conference.

The **Fashion Show** will be a short runway show on Opening Night of selected wearables chosen from the Fashion Showcase exhibit.

Full details and a link to the submission **form can be found at** <https://mafafiber.org/conferences/mafa2019/schedule-events/fashion-exhibit>.

Kitchen Towel Exchange

A towel exchange is a fun event in which each participant weaves a towel, brings it to the conference where it will be exhibited, and takes home a towel woven by another member of the exchange group. Open to weavers at all levels of experience and with any type of loom, including rigid heddle. Detailed information online at <https://mafafiber.org/conferences/mafa2019/schedule-events/kitchen-towel-exchange>.

Skein Competition and Exhibit

This competition and exhibit, which is being introduced at the MAFA 2019 conference, will showcase spinners' skills and is open to all conference attendees. Full details and a link to the submission form can be found at <https://mafafiber.org/conferences/mafa2019/schedule-events/skein-competition>.

Silly Spinning Games

These games are purely for fun. But they require spinning expertise, too.

Details and how to participate will be posted nearer to the MAFA 2019 conference dates.

Mobility and Special Needs

I have special requirements for housing or food. Will I be able to have these needs met?

The University has been very responsive in handling special requests. Please list any special needs on your registration so we can address them in advance.

How far are the workshop classrooms from the dorms and dining hall?

Some classrooms are a fair distance from dining and dorm so if you are unable to walk more than a few blocks, you may want to consider driving your vehicle. There is ample parking near the dorm and Student Memorial Center, where the dining hall, the Marketplace and other activities will be located.

If you are driving between classes, dorms, and the SMC, please consider offering rides to your instructor and classmates. They will be grateful!

Can I bring a bike?

Yes, you may bring a bike if you wish. There are many bike racks around campus.

Emergencies and Problems

Emergency Contact

In case of emergency, families can call the Campus Security number at **717-872-3024** or **717-871-4357**. The campus police will be able to locate and/or get a message to you.

Lost and Found

The Lost and Found box is located at the Student Information Desk in the Student Memorial Center, just off the Atrium.

Problem Resolution

What if I have problems with my room once I get to the conference?

If you have a problem with your room, please first try to resolve it with the students at the dorm desk.

If that doesn't work, or the students are not available, call the MAFA Hotline. (*The number will be publicized at Registration.*) When asked to leave a message, clearly state your name, your room number, your problem, and how we can best reach you (e.g. by phone, text, email). One of the MAFA organizers will deal with your problem and get back to you with resolution.

What if I have another problem and don't know how to resolve it?

Call the MAFA hotline. When asked to leave a message, clearly state your name, your room number or the workshop you are in, your problem, and how we can best reach you (e.g. by phone, text, email). One of the MAFA organizers will attempt to get resolution to your problem and get back to you.

Alternatively, look for a MAFA board member or conference committee member. These individuals will have a different colored badge holder than everyone else. Feel free to talk to any of them, and they will help get your issue to the correct person for resolution.

Will I have a chance to give MAFA feedback?

Yes, MAFA always sends out a survey form after the conference. The survey results will be studied by board members and conference volunteers—and will serve to inform the next conference committee on ways to improve MAFA 2021!

What if I want to report a problem after the conference?

Post-conference problem reporting can be done on the feedback form, or can be directed to the president of MAFA at president@mafafiber.org. We are always looking for constructive feedback, so please do give us your suggestions for improvement.

Please understand, however, that if you only report a problem after the conference is over, you have not given us a chance to resolve it in a timely manner. We can't fix what we don't know is broken.

Get Involved! Volunteer!

There are numerous ways you can participate and assist in the conference, as you can see from the list **on the website**. On the registration form, you will see a list of jobs from which you can choose. An electronic sign-up sheet will be sent to those who express interest in volunteering so you can select the time slots that are convenient for you. Questions on volunteering?

Contact Volunteer Coordinator Margaret Briggs at volunteer.coordinator@mafafiber.org

Membership

How do I know if my guild is a MAFA member?

Visit the **MAFA website** and see if your guild is listed as a member. In addition, the registration form will provide you a list of guilds. If your guild is not on this list, it is not a member.

My guild belongs to MAFA. What are the benefits to me?

Members of a MAFA-affiliated guild pay \$25 less for the conference fee and can register for the conference two weeks earlier than non-members.

My guild is in the greater Mid-Atlantic region but not a member. How do we join?

Joining MAFA is simple. Just fill out the application on the **MAFA website**. Send any questions to our Membership Chair at membership@mafafiber.org

**My guild is not a MAFA member guild.
Can I join MAFA as an associate member
to be eligible to register during early
registration and get the \$30 discount?**

Yes, you may join MAFA as an associate member—even if you don't live in the Mid-Atlantic region. Associate member dues are \$40. The application can be found on the **MAFA website**.

Marketplace Vendors

As of January 2019. Check MAFA's conference website <https://mafafiber.org> for the most current list.

• A Touch of Twist

#23

Pattersonville, NY

PRODUCT FOCUS: Yarn, roving, weaving, felting, spinning tools and equipment
Weaving yarns of various fibers, dyes, and books. Weaving, spinning and felting tools and supplies.

TEL: 518-864-5885

EMAIL: info@atouchoftwist.net

WEBSITE: www.atouchoftwist.net/



• Allen B. Carr, Works in Wood

#6

Palm Harbor, FL

PRODUCT FOCUS: Weaving and spinning accessories

Wood-turned and crafted items for spinners, weavers and other fiber artists: niddy-noddys, yarn bowls, spinning yarn caddies for skeins and cones, reed racks, raddles, nostepinnes, lap bowls, and more.

TEL: 727-784-1905

EMAIL: turn.weave@gmail.com



• Bauer Family Farm

#26

Dauphin, PA

PRODUCT FOCUS: Yarn, roving, wooden tools

Hand-dyed merino, merino blends, targhee and targhee blends as well as other roving, stitch markers and fiber-related jewelry. Also handmade drop spindles, lazy kates, warping boards, and blending boards.

TEL: 717-921-2939

EMAIL: bauerfamily3@hotmail.com

WEBSITE: www.bauerfamilyfarm.webs.com



• Bobbin Boy

#EX

Asheville, NC

PRODUCT FOCUS: Spinning wheel repair

Textile tool restorations, demonstrations, consultations, and repairs by Alan & Milissa Dewey. Free demos and consultations--and free spinning wheel repairs for on-site repairs.

EMAIL: flootsie.mail@gmail.com

WEBSITE: www.chessspy.com/BOBBIN-BOY/BB-resources.htm



• ButtonBabes

#17

Downingtown, PA

PRODUCT FOCUS: Buttons, buckles, and trim.

Antique and vintage buttons, buckles, and trim. Our products were created as early as 1800 and range to the 1980s. Also some vintage fabric that can be used for quilts, clothing, and housewares.

TEL: 610 269-5819

EMAIL: vintagebuttonbabes@gmail.com

WEBSITE: www.facebook.com/vinatgebuttonbabes/



• Claudia Hand Painted Yarns

#20

Harrisonburg, VA

PRODUCT FOCUS: Yarn

Hand-dyed yarn: linen, silk and cotton in weaving weights.

TEL: 540-433-1140

EMAIL: claudia@claudiaco.com

WEBSITE: www.claudiaco.com/



• Crabapple Yarn

#16

East Earl, PA

PRODUCT FOCUS: Yarn

Hand-dyed luxury yarn for knitting, crocheting and weaving.

TEL: 717-413-9099

EMAIL: amanda@crabapple yarns.com

WEBSITE: www.crabapple yarns.com



• Flannel Cakes Fiber

#13

Powhatan, VA

PRODUCT FOCUS: Yarn, roving, spinning equipment

Handspun yarns, indie dyed yarns, indie dyed spinning/felting fibers, custom and commercial blends, natural colored fibers, Unicorn Clean products, drop spindles.

TEL: 434 390-2479

EMAIL: tlc@flannelcakes.com

WEBSITE: www.flannelcakes.com



• Fluffy U Fiber Farm

#7

Dover, PA

PRODUCT FOCUS: Yarn, roving, equipment, books

Sheep to yarn farm with BFL, Coopworth, Gotland, Leicester Longwool, Kerry Hill, Romney, Alpaca and blends. Roving, shawl pins, knitting needles, books and patterns, plus Schacht looms and wheels.

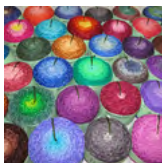
TEL: 717-88782364

EMAIL: fluffyufiberfarm@yahoo.com

WEBSITE: www.fluffyufiberfarm.com/



- **Galiana Creations** #24
Dallastown, PA
PRODUCT FOCUS: **Yarn, accessories, jewelry**
Hand-dyed yarn, project bags, stitch markers, earrings and more.
TEL: 717 424-0777
EMAIL: galianacreations@comcast.net
WEBSITE: www.galianacreations.com



- **Handen Studios - SAORI Weaving** #25
Peachtree City, GA
PRODUCT FOCUS: **Books, yarn, weaving accessories, looms**
SAORI weaving looms, equipment, and threads, including coned and ready-made warps.
TEL: 952 200-4869
EMAIL: denise.lynn.prince@gmail.com
WEBSITE: www.handenstudios-saori.com



- **HipStrings** #14
Allison Park, PA
PRODUCT FOCUS: **Yarn, roving, weaving and spinning tools and equipment**
Designed and manufactured tools for spinning, weaving, knitting and crochet. Also hand dyed fiber.
TEL: 814 777-5301
EMAIL: shop@hipstrings.com
WEBSITE: www.hipstrings.com



- **Leicester Longwool Company** #4
Lancaster, PA
PRODUCT FOCUS: **Yarn, roving**
Local heritage breed Leicester Longwool fiber including raw fleece, washed locks, roving, and yarn. Hand-painted locks, roving and yarn. Needle-felting kits and sculptures.
TEL: 717 291-5458
EMAIL: jdwalgib@verizon.net
WEBSITE: www.LeicesterLongwoolCo.etsy.com



- **LoftyFiber / TempoTreadle** #5
Easley, SC
PRODUCT FOCUS: **Computer loom tracking**
TempoTreadle, an automated treadle tracking for traditional looms. Also various coned yarn.
TEL: 518-253-6837
EMAIL: dawne@loftyfiber.com
WEBSITE: www.loftyfiber.com



- **Mary Waite, Weaver & Dyer** #11
Leesburg, FL
PRODUCT FOCUS: **Yarn, buttons, pins**
Hand-dyed, pre-wound weaving warps, hand-dyed skeins, handmade buttons, scarf pins.
TEL: 352 408-5196
EMAIL: mmweaves@me.com
WEBSITE: www.mmwaiteweaves.com



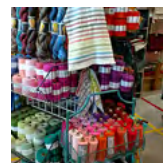
- **Mayan Hands** #22
Albany, NY
PRODUCT FOCUS: **Baskets, textiles**
Fair trade and handmade pine needle baskets, felted wool animals, and handwoven textiles including bags, scarves and table linens.
TEL: 518-729-1900
EMAIL: info@mayanhands.org
WEBSITE: www.mayanhands.org



- **Nistock Farms** #15
Prattsburg, NY
PRODUCT FOCUS: **Yarn, roving, rug hooking supplies**
Cotswold fleeces, roving and yarn, handcrafted fiber tools, and wool quilt batting
TEL: 607 522-4374
EMAIL: robin@nistockfarms.com
WEBSITE: www.nistockfarms.com



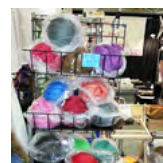
- **Red Stone Glen Fiber Arts Center** #2
York Haven, PA
PRODUCT FOCUS: **Books, yarn, roving, weaving, felting and spinning tools and equipment**
Fiber arts equipment, tools and supplies, including yarns, dyes, and fiber for spinning; books and digital video support products.
TEL: 717-212-9022
EMAIL: redstoneglen@gmail.com
WEBSITE: www.redstoneglen.com



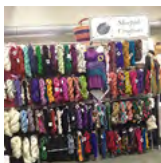
- **Schiffer Publishing** #21
Atglen, PA
PRODUCT FOCUS: **Books**
Fine craft, weaving, textile art, and fiber books.
TEL: 610-593-1777
EMAIL: melissal@schifferbooks.com
WEBSITE: www.schifferbooks.com



- **Serendipity Farm and Studio** #27
Leesburg, FL
PRODUCT FOCUS: **Books, yarn, roving, weaving, felting and spinning tools and equipment**
Spinning and weaving equipment, reeds, heddles—including Structo Loom stainless steel reeds and heddles—roving, yarns, books, DVD's, etc.
TEL: 757-986-2010
EMAIL: serendipityfarmstudio@gmail.com
WEBSITE: www.fibertoolsonline.com



- **Sheepish Creations** #19
Huntersville, NC
PRODUCT FOCUS: Yarn, roving, accessories
Fair trade handspun silk and ribbon yarns; shawl pins, buttons; natural ecru yarns; acid dyes.
TEL: 608-385-4272
EMAIL: sheepishcreations@gmail.com
WEBSITE: www.sheepishcreations.com



- **Shepherd's Woodworking** #18
North Fairfield, OH
PRODUCT FOCUS: Wood products
Hand crafted fiber tools made for domestic and exotic hardwoods. We made everything ranging from hand combs and carders to spindles, knitting needles and crochet hooks. We also have beautiful turned wood yarn bowls and caddies, and hand-made shaker-style brooms and broom-making tools.
TEL: 419-706-6825
EMAIL: David@shepherdscustomwoodworking.com
WEBSITE: www.etsy.com/shop/shepherdswoodworking



- **Solitude Wool** #9
Round Hill, VA
PRODUCT FOCUS: Yarns, roving
Small batch, breed-specific wool yarns and roving sourced exclusively from small farms in the mid-Atlantic region. Hand-painted warps, yarn on cones designed for weaving, and lace- to Aran- weight yarns for knitting.
TEL: 540-554-2312
EMAIL: f-solitude@mindspring.com
WEBSITE: www.solitudewool.com



- **Spinaway Farm** #12
Kirkwood, PA
PRODUCT FOCUS: Yarns, roving
Handspun yarn, hand dyed and natural roving and top, as well as coned yarn of protein and plant source yarns.
TEL: 484 319-7709
EMAIL: sk8ndrake85@aol.com
WEBSITE: www.spinawayfarm.com



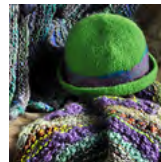
- **Séguin Looms** #1
St-Jerome, QC Canada
PRODUCT FOCUS: Looms
Motorized and computer-assisted weaving looms.
TEL: 450-660-0440
EMAIL: denis@edapi.com
WEBSITE: www.seguinlooms.com



- **Tempting Ewe Yarns** #3
Catonsville, MD
PRODUCT FOCUS: Yarn, roving
Baltimore-based indie dyers with a brick and mortar yarn shop offering a variety of hand dyed yarns and fibers in unique colorways.
TEL: 410 788-7262
EMAIL: temptingewe@cloverhillyarn.com
WEBSITE: www.temptingeweyarns.com



- **Twisted Wool** #8
Marietta, VA
PRODUCT FOCUS: Yarn, spinning and weaving equipment, wearables and hats
Louet spinning wheels, looms, and equipment; hand dyed wool top, carded art batts, hand spun wool yarn, wearable accessories
TEL: 315 430-7823
EMAIL: twistedwool.etsy@gmail.com
WEBSITE: www.twistedwool.etsy.com



- **Twisted Yarn and Fiber Bags** #10
Rockville, VA
PRODUCT FOCUS: Bags, needle holders
Quality handmade project bags and totes for knitting, crochet, and fiber arts; needle holders; accessories for fiber arts.
TEL: 804 370-3740
EMAIL: wanda@twistedyarnfiber.com
WEBSITE: www.twistedyarnandfiber.etsy.com



The Marketplace

**The MidAtlantic Fiber
Association 2019**

**Student Memorial Center/SMC (south)
Marauder Court (lower level)**

↑
Stairs to SMC

**Registration
Book Signing
Spinning Games**

Fashion Showcase

Art Exhibit

Vendors by Name

	Booth
Allen B. Carr, Works in Wood	6
Bauer Family Farm	26
ButtonBabes	17
Claudia Hand Painted Yarns	20
Crabapple Yarn	16
Flannel Cakes Fiber	13
Fluffy U Fiber Farm	7
Galiana Creations	24
HanDen Studios - SAORI Weaving	25
HipStrings	14
Leicester Longwool Company	4
LoftyFiber / TempoTreadle	5
Mary Waite, Weaver & Dyer	11
Mayan Hands	22
Nistock Farms	15
Red Stone Glen Fiber Arts Center	2
Schiffer Publishing	21
Serendipity Farm and Studio	27
Sheepish Creations	19
Shepherd's Woodworking	18
Solitude Wool	9
Spinaway Farm	12
Séguin Looms	1
Tempting Ewe Yarns	3
Twisted Wool	8
Twisted Yarn and Fiber Bags	10

LoftyFiber / TempoTreadle 5
Leicester Longwool Company 4
Tempting Ewe Yarns 3
Red Stone Glen Fiber Arts Center 2
Séguin Looms 1

Allen B. Carr, Works in Wood 6	Fluffy U Fiber Farm 7	Twisted Wool 8	Solitude Wool 9
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Spinaway Farm 12	Mary Waite, Weaver & Dyer 11	Twisted Yarn and Fiber Bags 10
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Flannel Cakes Fiber 13	HipStrings 14	Nistock Farms 15
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Shepherd's Woodworking 18	ButtonBabes 17	Crabapple Yarn 16
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Sheepish Creations 19	Claudia Hand Painted Yarns 20	Schiffer Publishing 21	Mayan Hands 22	A Touch of Twist 23
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Serendipity Farm and Studio 27
Bauer Family Farm 26
HanDen Studios - SAORI Weaving 25
Galiana Creations 24

Shenks Lane

H Main Entrance

Parking lot



Not to scale

**Open
to the
Public**

Vendors by Booth

1	Séguin Looms
2	Red Stone Glen Fiber Arts Center
3	Tempting Ewe Yarns
4	Leicester Longwool Company
5	LoftyFiber / TempoTreadle
6	Allen B. Carr, Works in Wood
7	Fluffy U Fiber Farm
8	Twisted Wool
9	Solitude Wool
10	Twisted Yarn and Fiber Bags
11	Mary Waite, Weaver & Dyer

12	Spinaway Farm
13	Flannel Cakes Fiber
14	HipStrings
15	Nistock Farms
16	Crabapple Yarn
17	ButtonBabes
18	Shepherd's Woodworking
19	Sheepish Creations
20	Claudia Hand Painted Yarns
21	Schiffer Publishing
22	Mayan Hands

23	A Touch of Twist
24	Galiana Creations
25	HanDen Studios - SAORI Weaving
26	Bauer Family Farm
27	Serendipity Farm and Studio

January 7, 2019 9:17 PM

Directions to Millersville University

Millersville University is located in south-central Pennsylvania, in Lancaster County.

www.millersville.edu

GPS Coordinates for entrance to Registration and the Marketplace:

N 39°59.701'
W 076°21.201'

If you need to use an address, use: 101 Shenks Lane, Millersville, PA, 17551. — *Note: This will take you to Reighard Hall which will be on the right as you drive down Shenks Lane. Note that you will want to turn **left** to enter the Marketplace parking lot. Watch for MAFA signs.*

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 the exit for Route 741 east. Then follow "From Route 741," below.

From Route 222, traveling south: Take the exit for Route 30 west. From Route 30, take the exit for Route 741 east. Then follow "From Route 741," below.

From Route 30: Take exit for Route 741 east. Then follow "From Route 741," below.

From downtown Lancaster City: Go west on Orange St., turn left on Charlotte St. 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.

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.

Almost There:

- After the second traffic light (after Route 741), watch for the fork in the road and bear left onto George St. (see dotted line on MAFA Conference map)
- Follow George St. for several blocks.
- Turn right onto W. Frederick St. and then almost immediately left onto Shenks Lane.
- The long building on your left is the Student Memorial Center (SMC).
- At the end of this building, turn left into the parking lot and park.
- Registration will take place in the MAFA Marketplace, located on your left as you drive into the parking lot, at the end of the Student Memorial Center.

Unloading at Classrooms—Starting from Registration Parking Lot

Unloading for Caputo, Breidenstine and Osburn:

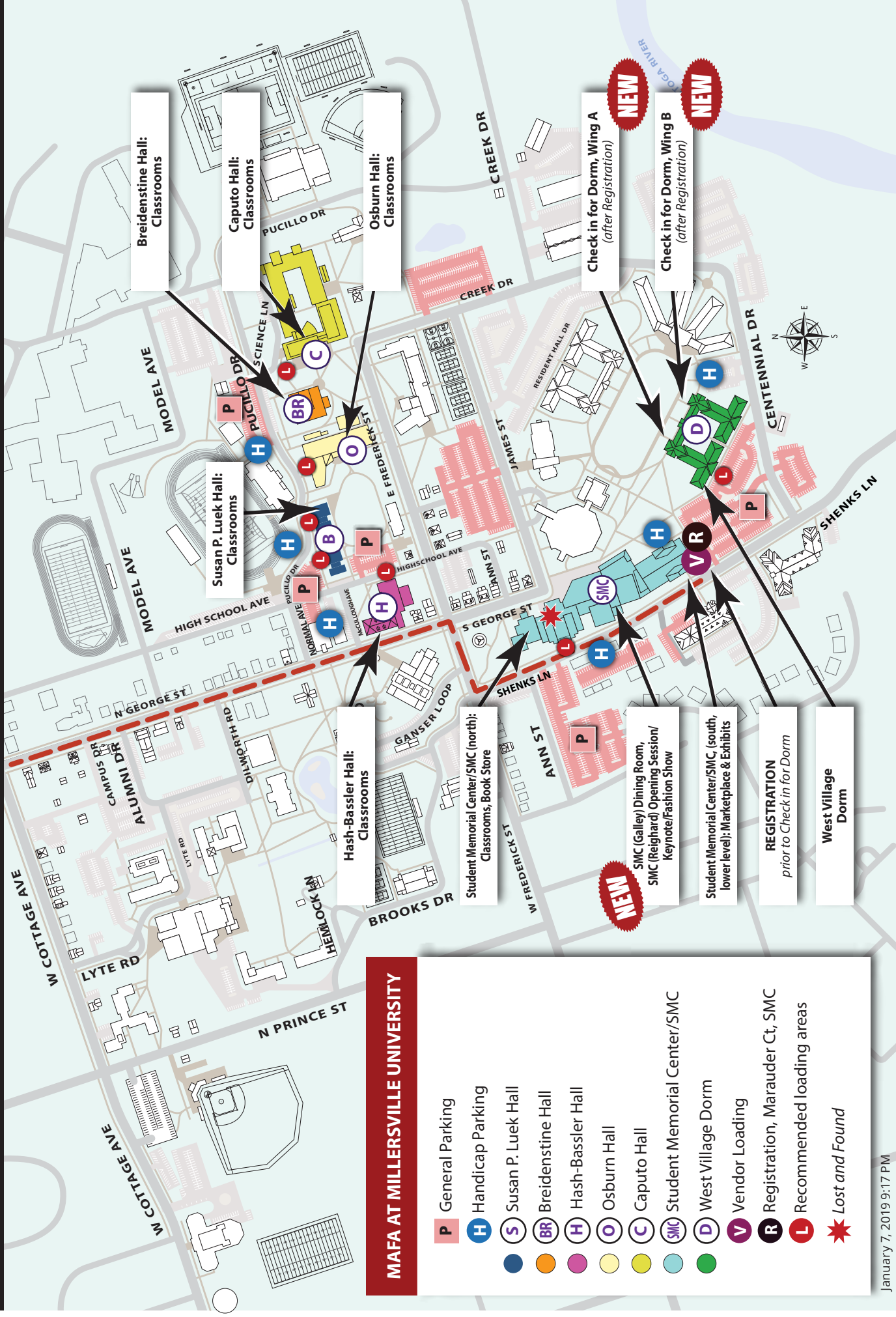
- Exit the West Village Parking lot making a
- Left turn onto Centennial Drive for 0.3 miles to turn
- Right onto Creek Drive for 0.1 miles to turn
- Left onto Pucillo Drive for 0.4 miles
- Park if unloading in Caputo or Breidenstine Hall or continue on 0.1 miles and
- Park if unloading in Breidenstine or Osburn Hall

Unloading for SMC, Hash/Bassler or Luek Hall:

- Exit the West Village Parking lot making a
- Right turn onto Centennial Drive for 0.1 miles to turn
- Right onto Shenks Lane for 0.1 mile
- Park if unloading in SMC or continue 0.1 mile to turn
- Right onto Frederick St. for 0.1 miles, crossing George St., and turn
- Left onto High School Avenue and
- Park immediately if unloading for Hash/Bassler (on your left) or continue straight ahead for 0.1 mile and
- Park behind Luek Hall (on your right) to unload

MAFA Conference 2019 at Millersville University

<https://mafafiber.org/conferences/mafa2019/> • Campus Security: 717-872-3024 • <https://www.millersville.edu/directions/>



MAFA AT MILLERSVILLE UNIVERSITY

- P** General Parking
- H** Handicap Parking
- S** Susan P. Luek Hall
- BR** Breidenstine Hall
- H** Hash-Bassler Hall
- O** Osburn Hall
- C** Caputo Hall
- SMC** Student Memorial Center/SMC
- D** West Village Dorm
- V** Vendor Loading
- R** Registration, Marauder Ct, SMC
- L** Recommended loading areas
- ★** Lost and Found