



**MAIA**  
**2023**



*Hands On*

# "Mad Hatter"

Hats Exhibit

June 22–25, 2023 • Millersville, PA

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# Chris Anderson

Saint Paul, MN

Not a MAFA Member

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## *CORAL REEF*

**Fiber:** Wool, Silk, Mohair locks

**Technique(s):** Sewing, Felting, Textile Manipulation, Wet Felt, Nuno Felt

**Inspiration:** *"I was inspired by a Hand dyed merino roving that was purchased at MN Sherpherd's Harvest in a color way reminiscent of the ocean; and shapes, techniques learned in a class by Dawn Edwards; as well fabric scraps from a lifetime of garment sewing. I am inspired by the shapes, colors, textures that occur in nature. They are endlessly varied and shifting depending on conditions like light, temperature and movement. Reefs can have spectacular colors, broken light, hidden dark spots, waving weeds and fishes. My work tends to be a surprise when it finally is done. Early on I came upon this quote from Painter Richard Diebenkorn: 'I can never get what I want; only what I would have wanted, had I thought of it in the first place.'"*

**Design:** *"Coral Reef was wet felted using resists. It uses Merino roving, silk fabric scraps, silk hankies and fiber, Mohair locks and beaded silk scraps. The basic shape of the hat is from a pattern I received from Dawn Edwards during a week long class in 2019. Coral Reef is the 3rd hat I have made using the basic pattern. Additional resists were applied to create little explosions of color and texture that differ from the body colors. I used Dawn's video on this hat as a reference for technique, when I needed a refresher. An additional modification I make use of in many of my hats is the addition of machine sewing folds and pleats for greater stability."*





# Melanie Bailey Cox

Burlington, ON  
Associate Member

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## *Green Tea Hat*

**Fiber:** Wool, Silk, Angelina fibre

**Technique(s):** Knitting/Crocheting, Spinning

**Inspiration:** *“Our guild partnered with the Art Gallery of Burlington (AGB) to present a collaborative exhibition of ceramic and textiles in celebration of the AGB’s Permanent Collection’s 40th anniversary.*

*Members were asked to select a piece from the AGB’s Permanent Collection to act as a source of inspiration for their work.*

*I selected Reid Flock’s “Green Tea ice cream cone” with recommendation from my daughter and decided to make an “ice cream cone” hat using the colours in the ceramic piece. I was really inspired by the colours and wanted to try and get an ombre feel going from green to pink.”*

**Design:** *“Commercial Corriedale fibre was blended on a blending board. There was a slight progression from green to pink. Some Silk and Angelina was also added to add a bit of sheen.*

*Singles were spun “Z” at an 8:1 ratio using a short woollen draw letting the twist go between my hands. I chain plied the singles “S” at an 8:1 ratio. I decided to chain ply the singles in order to get a thicker yarn for a hat as well as to make it easier to keep the colour progression.*

*The hat was knit without a formal pattern based on the head size required for my daughter and the gage needed. I took inspiration from Purl Soho’s Garter Ear Flap Hat, as I liked using the short rows idea to create a cozy hat that covers the ears, but made it much pointer to match my inspiration piece.”*





# Heidi Brown

Laurel, MD

Weavers Guild of Greater Baltimore

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## *Aviator Hat*

**Fiber:** Wool, Polyester Fleece Lining

**Technique(s):** Weaving, Sewing, Spinning

**Inspiration:** *"My husband loves hats, and especially loves hats that I have made. In an effort to mix things up, I thought I would make him an aviator style hat. I processed the fleece from two different sheep (both purchased at the Maryland Sheep and Wool Festival). The grey sheep is a Romney (my first ever fleece) and the dark brown fleece is a Corriedale Cross. I spun the yarn, wove the fabric and then sewed the hat. With this same fabric, I also made a capelet."*

**Design:** *"Weaving draft: "A Weaver's Book of 8-Shaft Patterns" by Carol Strickler #198.*

*Sewing pattern: Aviator Hat by Twig and Tale"*







# Barbara Cabral

Palmetto, FL  
Instructor

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## *Fly Fishing in the Smokies*

**Fiber:** Wool, Linen, feathers and traditional fly tying materials

**Technique(s):** Weaving, Sewing, Felting, Embellishment (beads etc.), Textile Manipulation, Fly tying, kumihimo

**Inspiration:** *"Inspired by the hats long worn by fisher men in the Smokie Mountains the Fly fishing hat is fun and functional. It keeps the sun off and provides warmth while providing a place to display ones prized fishing flies. The flies are fun to tie and a weaving studio is full of fibers perfect for flytying.*

*The hat is woven in a very special plaid. While reading James Michener's "Poland" I was inspired to design what I call my Polish Plaid. This Red and Gray plaid represent the Sword for fighting and Brick for rebuilding so common in Polish history. The red and gray colors also represent Polish thrift for those were the beautiful colors of Scottish wool in this Polish weavers stash!"*

**Design:** *"The fabric was an originally designed plaid twill pattern of Scottish wool. The hat band is needle felted over hand woven wool. All flies are hand tied many using spinning fibers and weaving yarns along with feathers and traditional fly tying threads. Braid is hand braided linen and rayon in a kumihimo pattern. The lining is recycled fabric. The hat band was curved to fit using a needle felting technique.*

*The hat pattern was an adaptation from numerous sources and samples."*





## Laurie Carlson Steger

South Dartmouth, MA  
Associate Member

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### *Stylized Flowers*

**Fiber:** Silk, Cotton, Rayon, sinnamay, nylon tulle, netting, glass beads,

**Technique(s):** Sewing, Textile Manipulation

**Inspiration:** *"Looking at paintings to find forms which can translate into 3-D sculptural millinery challenges skills for composition. Egon Schiele's painting "Stylized Flowers" had large shapes, implied dimensions and rich colors that begged for translation as a head piece. This piece might be worn at the Kentucky Derby, or Royal Ascot along with jewel toned and golden colored ensemble."*

**Design:** *"This millinery piece is in true bespoke tradition. Sinamay, netting, veiling, and accent fabrics are layered, and bonded as well as stitched to create complex visual color blending. The forms are curled and naturalized into organic leaf shapes, and stitched with stealth to defy detection, to how the form was shaped. Tulle and veiling create volume in the back of the hat, and shield the allure of the eyes."*





# Stephanie Daugherty

Olney, MD

Weavers Guild of Greater Baltimore

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## *Sakiori BOHO Hat*

**Fiber:** Silk, Tencel™

**Technique(s):** Weaving, Sewing

**Inspiration:** *“This hat is an example of a project that initially went a little wrong, but ultimately had a happy ending.*

*In keeping with my Sakiori upcycle vibe, I wove a scarf from silk purchased at a local thrift shop. I used 8/2 tencel for my warp set at 24EPI which unfortunately made the fabric very stiff. Although too stiff for clothing, the colors were so wonderful that I knew there would be a future use for the fabric.*

*When MAFA 2023 registration opened, I saw that there was a hat exhibit, and was inspired to transform the overly stiff scarf into a hat. Seeing a cool boho-style hat online, I found a pattern by Madcap Hats in Ontario. I didn't have enough fabric for all the sections but adjusted the size of the top and brim pieces to fit the fabric I had, and it worked! I love the shape of the hat. A brooch for the band is still in the works but should be done by June.”*

**Design:** *“The original scarf pattern is from Weaving Western Sakiori: A Modern Guide for Rag Weaving by Amanda Robinette. I was able to incorporate some of the Rose Bud over shot in the brim and in the back elastic casing.*

*The hat was modified from a BOHO Hat Pattern By MadcapHats.com.*

*The lining fabric is quilters cotton”*





# Dawn Edwards/Felt So Right

Plainwell, MI  
Instructor

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## *Blue Coral Hat*

**Fiber:** Wool, Silk

**Technique(s):** Felting, Embellishment (beads etc.)

**Inspiration:** *"I am inspired by nature's beauty, and for this hat, the organic shapes and textures of the underwater ecosystems found in coral reefs. Coral comes in a variety of astonishing colors, including the brilliant blue lettuce/cabbage coral found in the Great Barrier Reef in Australia, which is the inspiration for this hat."*

**Design:** *"My 'Blue Coral' hat is wet-felted using Nuno-felting techniques. I used multiple resists in order to achieve the ruffles and expose the silks and beaded treasures underneath."*

*Materials used: Dyed Merino wool top, silk and beaded silk fabrics, silk hankies, ceramic button."*





# Alice Garbarino

Blackwood, New Jersey

South Jersey Guild of Spinners & Handweavers

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## *Pigtail Hat*

**Fiber:** Wool

**Technique(s):** Knitting/Crocheting

**Inspiration:** *"There were two inspirations for this hat. The first inspiration for this hat came from a hat that I had made for a friend who was battling cancer and had lost all of her hair due to chemo therapy. She said that it felt funny not having her pony tail swish back and forth on her head. I saw a hat pattern that had pigtails and made a similar hat for her. The second inspiration came from a slip stitch mosaic shawl that I had done as part of a KAL. I liked the ease of the slip stitch and decided to use the slip stitch method with a pattern sequence that I had found for a wash cloth that I imitated on this hat."*

**Design:** *"The hat is my own creation that I started with a black seed stitch border and then changed to a stockinette stitch. I then introduced the mint green yarn with one row of the green stitches being knit and the next row purling the green stitches with the black stitches in between being slipped on these two rows. There are two rows of the mixed black and green rows followed by two rows of stockinette in the black yarn."*

*The black yarn used in the hat is Cascade 220 Superwash Merino. The mint green yarn is Ella Rae Classic Superwash Wool."*





# Carol Ireland

Hockessin, DE

FiberGuild, Harmony Weavers Guild

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## *Helmet or Hat?*

**Fiber:** Wool

**Technique(s):** Weaving, Sewing

**Inspiration:** *"I warped my loom with an interesting color order in anticipation of my grandkids wanting to try the loom, when they were in town for a few days. They were uninterested but their au pair from Colombia, who had never woven before, sat down and started weaving! After she'd woven a substantial length, I asked her what she wanted to make. She said "a hat". I was taken aback -- I've knitted hats, but never sewn one from handwoven fabric. I searched the internet, found a pattern, and sewed her handwoven fabric into a hat. Intrigued, I decided to weave off the rest of the warp and make a similar hat for myself. I used weft yarns from my stash, picking green or greenish wool yarns of appropriate weight.*

*When it came to a lining, I thought a good quality wool would be appropriate, and found the plaid wool in my fabric stash. Technically, the hat is reversible but I would only ever wear it with the handwoven fabric on the outside."*

**Design:** *"I found this pattern on-line from We All Sew: <https://weallsew.com/diy-reversible-wool-hat/>. Adjustments and modifications included:*

- \* modifying the size to fit the available handwoven fabric as well as the size of my head*
- \* laying the pattern out so that weaving was symmetrical, e.g. having the bright green stripes centered on each ear flap*
- \* using braided tassels rather than sewn straps"*





# Sheryl McGettigan

Milton, PA

Susquehanna Valley Spinners & Weavers Guild

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## *Memories of my Huskies*

**Fiber:** Wool, Husky undercoat

**Technique(s):** Knitting/Crocheting, Spinning, Embellishment (beads etc.)

**Inspiration:** *"My inspiration came from my dogs. Every spring my dogs would (blow their coats) that is to say they would shed out their undercoats and it happens that the white undercoat comes to the surface and falls out or I would help them along by gently pulling large tufts out. I saved these clumps of fur in paper bags until I had a goodly amount. I took those bags along with a Corriedale fleece to be processed at a mill.*

*The blend is 60%Corriedale 40% Husky undercoat. I then spun up several skeins of worsted yarn. I also used some BFL fiber I had on hand and Wensleydale locks."*

**Design:** *"My hat is completely my own creation, no pattern was used, I simply cast on a number of stitches and started knitting in the round. I knitted in and added a band of BFL to break up the grey and add a little interest.*

*As I knitted sometimes I would knit in a lock of Wensleydale, changing from stockinette to reverse stockinette as the mood would strike, decreasing the crown as I knit and finishing with an I-cord knot. When the knitting was completed I used a crochet hook to embellish the hat further with locks of Wensleydale which were a gift from a friend.*

*The idea is to remind me of my dogs when they would be shedding out their undercoats, thus the locks of fur. My Husky /Corriedale blend gives a nice halo and further reminds me of my soft and fluffy dogs."*





# Patricia Mueller

Lake Hopatcong, NJ  
North Country Spinners

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## *Shroom Hat*

**Fiber:** Wool, Alpaca

**Technique(s):** Knitting/Crocheting, Spinning, Dyeing, Embellishment (beads etc.)

**Inspiration:** *"The "Shroom Hat" was inspired by my interest in the mystery of mushrooms and how they are viewed in all world cultures. Mushrooms are a surprising part of the flora in the primeval forest that can conjure up images of everything from the elf and fairy kingdom to how some will taste with a good steak ! My mushrooms are crocheted from my homespun wool yarn and represent the natural colors of the plants themselves. Most people only know the supermarket variety and maybe some other varieties from specialty markets but wild edible and non-edible mushrooms have vivid colors. I chose to use the more conventional mushroom form as well for the viewer to relate to. The base, the hat itself, is styled after the Peruvian Indian homespun wool caps they wear in the Andes. Even though it is not an exact design of their caps, the patterns and colors under the mushrooms could be and lends itself to the fantasy of the piece."*

**Design:** *"The "Shroom Hat" is a one of a kind creation entirely crocheted. This is an intuitively created sculptural fiber art piece without the use of a published pattern. The hat is crocheted with my own homespun wool yarn as well as commercially made wool yarn ( mostly the hat base ). Even though the piece is sculptural it can be worn. I enjoy the challenge of taking a basic style and pushing it to the next level through the structural qualities of crochet."*





# Susan E. Picinich

Towson, MD

Weavers Guild of Greater Baltimore

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## *Eighteenth Century Linen Cap*

**Fiber:** Linen

**Technique(s):** Weaving, Sewing

**Inspiration:** *"I was inspired by the chapter on costume in the foundational weaver's text 'Keep Me Warm One Night': Early Handweaving in Eastern Canada by Burnham and Burnham (1972). This reproduction cap is specifically related to a Woman's cap, c. 1790-1810 from Fitting & Proper: 18th Century Clothing from the Collection of the Chester County Historical Society by Sharon Ann Burston (1998). The cap is a first step in a project to recreate both the weaving and sewing of clothing made at home in the mid-Atlantic, New England, and Canada as found in museum collections. What can we learn about patternmaking, handweaving, and sewing by carefully reproducing a historic garment from the late 18th or early 19th century? Going through the process step by step allows reflection about materials, techniques, and skills used to make clothes domestically. Next is an 1840s chemise from the Royal Ontario Museum in Toronto. Future recreated garments will include the petticoat, stays, skirt, and bodice, and perhaps even an apron, and pockets as well."*

**Design:** *"The fabric is handwoven using 40/2 half-bleached linen from Yarn Barn, at 36 ends per inch. The draft is 'M's & 'O,'s three-block variation, on 4 shafts from Keep Me Warm One Night, figure 19 page 60, also shown in illustration 187 on page 135. The illustration shows a towel from Nova Scotia (1825-50) made of half-bleached linen (z singles).*

*The pattern for the cap is drawn from Fit & Proper. According to author Burston, the inspiration cap was made of fine white linen at 144 threads per inch. It is attributed to Jane Pyle (1776-1860). Such a cap would have been worn by Quaker women in particular "with day clothes at all times and under a hat or hood out-of-doors."*

*The cap is sewn by hand."*





# Mayine Lynn Yu

Brooklyn, NY

Handweavers of Bucks County

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## *Mad Hatter's hat*

**Fiber:** Cotton, Spindles are made of wood or metal pins and purchased beads

**Technique(s):** , Embellishment (beads etc.), Textile Manipulation

**Inspiration:** *"This was the hat I initially made for my costume when our team, Spin City, won the 2016 MDSW sheep to shawl competition. I wore it as the Mad Hatter. Naturally, it immediately came to mind when I read the description of the exhibit.*

*(I just finished making the wood and black bead spindle but the rest of it was mostly constructed in 2016 so is not eligible for awards or anything like that, but if you would like to include it as theme decoration, for fun, I can bring it with me to the conference. Relevant, just not made recently. Pix included, I'm confirming with the team if they mind if you use the group shot, if you actually put the crazy hat out on display at the conference)"*

**Design:** *"Constructed of jersey knit fabric stretched over a cardboard substructure, with a silky lining at the attachment of the flared top to the base. I made the hat pins and support spindles from beads and metal or wood shafts. The Dorset button is made from wool warp thrums, left over from our shawls."*

