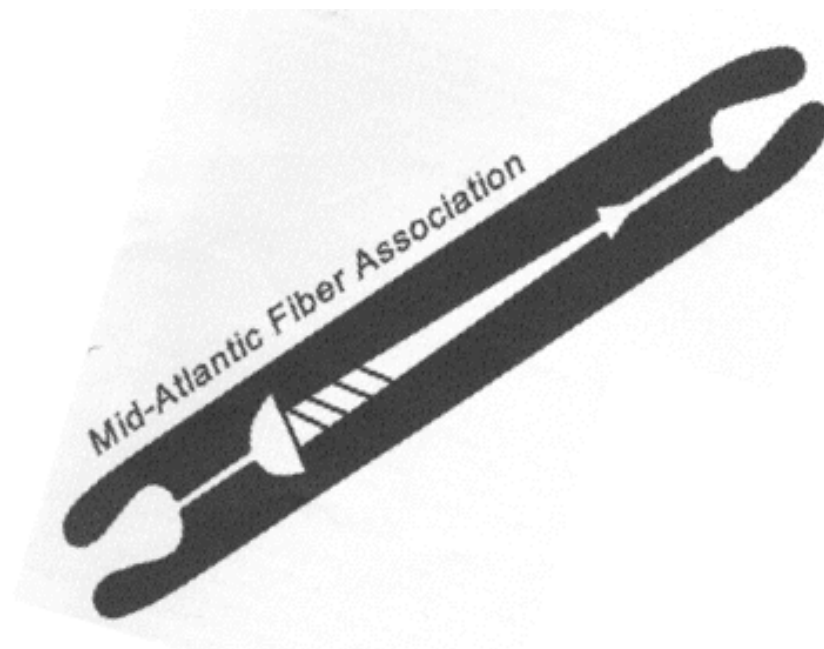


MAFA 2009 WORKSHOP WEEKEND

**July 30, 31
August 1, 2, 2009**

**Gettysburg College
Gettysburg, Pennsylvania**



President's Message

Changes have come to MAFA. We will hold our 2009 Workshop Weekend at Gettysburg College in Gettysburg, Pennsylvania. While we loved Marywood University, it has become apparent that they could not accommodate our hoped for increase in enrollment.

Gettysburg College has a student enrollment of 2000 so we won't outgrow that! The campus is flat; not even a rolling hill to be seen. I didn't think we could do it but we got rid of the hill to the dining hall. We will have the standard college dorm rooms — two beds/room; two rooms share a bath. The Dining Hall is across the street from the dorm and classroom building. The food is the usual good college fare. Vegetarians will be happy with the selections.

Dorms and classrooms are air conditioned. There are elevators in the classroom building. The college will furnish a blanket, pillow, sheets, pillow case, and two towels. However, you might want to consider bringing a towel with you (handwoven?) along with your toiletries and bathroom cup.

The brochure is scheduled to be on the web site December 1st with registration to begin on January 2nd. If you know any novice weavers or spinners, do encourage them to come. Our instructors' names have been sent out already. There are some difficult class choices to be made!

I hope to see you July 30th in Gettysburg. Until then, enjoy your projects.

Mickie Schneider
President
MAFA

Class Descriptions

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

Class designations:

100–114 Weaving
200–201 Dyeing
300–301 Spinning
400 Sewing

Levels of Experience:

Novice — Interested, but lacking in basic skills

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

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

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

WEAVING

100: More for Your Money: Loom-controlled Double Weave and Color-and-Weave Effects

Instructor: Sharon Alderman

Experience level: Intermediate

Materials fee: None

Loom required: 4 or more shafts

We begin with a thorough grounding in the techniques of double weave, including a clear and graphic way to think about how cloth woven in more than one layer at the same time works. Participants will work through at least six double weave variations on four shafts. Those bringing looms with eight shafts will have more options.

Midway through the workshop we shift our focus to color-and-weave effect cloth — cloth whose pattern is derived from the imposition of a dark/light color order, warp and weft, on a given weave structure. The patterns thus derived look much more complex than their structure alone would suggest. As the workshop proceeds, participants learn how to work out designs on graph paper both from the draft to the cloth diagram and from the image to the draft that will produce it.

Double cloth offers special design possibilities, more insulating cloth, and interesting visual effects. Color-and-weave effects may be applied to functional weaving: clothing, upholstery accessories, and table linens.

101: Color Interaction for Handweavers

Instructor: Su Butler

Experience level: Beginner through Intermediate

Materials fee: \$50

Loom required: 4 or more shafts

Through sample weaving and exercises with colored paper and scissors we will explore the basic rules of color theory and learn how to apply them effectively in handweaving. Practical ideas, useable color theory, samples, and paper experiments, along with handouts and lecture notes, will enable students to complete a color theory notebook for themselves to use throughout their weaving careers.

102: 3-End Block Weave

Instructor: Jason Collingwood

Experience level: Intermediate

Materials fee: None

Loom required: At least 4 shafts

This class is an exploration of 3-end block weaves — the same structure Jason uses to weave all of his rugs. Students will start with simple two-color designs, move on to designing within the blocks, and then the introduction of a third color. Such techniques as clasped wefts and dovetailing will be looked at to further increase the design scope of this structure.

2/1 double-faced twill will be covered in this class. Special emphasis will be placed on shaft switching, everyone being able to adapt his or her loom in class to try out this exciting technique.

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The class will include instruction on how to set up one's loom correctly for rug weaving — twining at the beginning and end of the rug, darning in of the loose ends, use of the temple, and many other invaluable tips for successful rug weaving.

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

103: Brocades and Other Inlay Techniques

Instructor: Inge Dam

Experience level: Advanced Beginner—Intermediate

Materials fee: \$1.00

Loom required: At least 4 shafts

In this workshop, the participants will be introduced to the broad scope and great freedom in the kind of designs that can be employed when using inlay techniques. The possibilities are endless in pattern and color application. The students will be taught different inlay techniques, such as, brocading, boutoné, twill inlay, Minor's inlay, dukagång, and glit (an Icelandic inlay technique). Inlay on plain weave and twill weave ground structures will be explored. Sets for ground weave and sizes of yarn for inlay will be discussed. Participants will learn how to work out a design on graph paper. The participants will bring looms already dressed and samples will be woven trying the different inlay techniques. Must be able to thread, tie up and weave tabby and twill.

104: Learn to Weave, Then Take the Next Step

Instructor: Barbara Diefenderfer

Experience level: Novice

Materials fee: \$20

Loom required: At least 4 shafts

Begin a new adventure: learn to weave! Students who have never warped a loom will learn to do so and progress to making a sampler, then weave a finished piece as time permits. Students who have never warped a loom, but who have woven, are also welcome and will come away confident at warping and excited about the new challenges they have mastered. The emphasis in this class is to learn the basics and to understand the math and science of weaving. Let's do it! The door is wide open for your adventure in weaving to begin.

Note: Looms can be made available but students are encouraged to borrow a table or portable floor loom from a friend, if possible. This will allow taking a project home on the loom to finish and enjoy. I will call all students in the class as soon as I get the class list to discuss possibilities.

105: Shadow Weave: More than Two Colors

Instructor: Sarah Fortin

Experience level: Advanced Beginner

Materials fee: \$5.00

Loom required: At least 4 shafts

The objectives of this class are to experience and become aware of the vast creative possibilities when working with the shadow weave structure and more than two colors and/or textures of yarn.

Shadow weave is a visually graphic and exciting weave structure, but may also be a stable, yet fluid, fabric. Explore the many possibilities for creating beautiful cloth when using more than two colors or textures while weaving the shadow weave structure. Using the Powell method of shadow weave as inspiration, we will talk about and use many colors and textures of yarn, including warp blending and shading, to create a variety of fabric with one draft and one warp. Students will be assigned a draft and base warp color with instructions to create color gamps, bringing dressed looms to weave in a round robin workshop. Many samples and slides will be used for illustration.

106: Weaving with Singles: Harnessing Twist Energy

Instructor: Eileen Hallman

Experience level: Intermediate

Materials fee: \$10

Equipment required: 4 or 8 shafts

This class is an intensive study for intermediate weavers using singles yarns as weft. We will use commercial singles yarns in various weights and twist levels. Spinners may spin their own weft yarns. We will explore the relationships between yarn sizes in warp and weft and the effects on sett and energy in singles weft. Weave structure and yarn properties will also be studied. 8-shaft looms are preferred, although a lot can be gleaned from the use of only 4 shafts.

107: Straight Eight, A Versatile Threading

Instructor: Tom Knisely

Experience level: Intermediate—Advanced

Materials fee: None

Loom required: 8 shafts

This class is for the intermediate to advanced weaver who wishes to get more comfortable with his or her 8-shaft loom. A simple threading of 1 through 8 can offer you dozens of pattern possibilities including twills, lace weaves, brocades, and pick-up techniques for structures like Summer & Winter. Each student will need an 8-shaft table or floor loom in good working order, pre-warped to the instructor's directions.

108: Painting with Fabric Strips

Instructor: Nadine Sanders

Experience level: Advanced Beginner–Intermediate

Materials fee: \$23

Loom required: At least 4 shafts

Many weavers go to the yarn store to find inspiration and supplies for their next project. I go to the quilt store! The multi-layered inlay technique derives the woven design from today's wonderful, commercial, printed quilt fabrics. By cutting fabric strips and inlaying them in sequence, we'll create a background upon which to do simple yarn inlay. Designing exercises and guided project planning will help students design and weave a small wall hanging or pillow top. Only the ability to warp a loom and do plain weave is required. This is a new variation of the Theo Moorman technique.

109: Surprisingly Simple Summer and Winter

Instructor: Sarah Saulson

Experience level: Beginner

Materials fee: \$15

Loom required: At least 4 shafts

Summer and Winter is a perennial favorite. We will focus on its elegant simplicity and pattern-making potential. Working at your own loom, you will gain a broad understanding of Summer and Winter. Contemporary color exploration and a simplified treadling system will be emphasized. Our warp will be for learning and experimentation and then to weave cloth for an elegant purse.

110: Basking in Bedford Cord

Instructor: Mimi Smith

Experience level: Beginner–Advanced

Materials fee: \$4.00

Loom required: At least 4 shafts

Bedford Cord is not just a weave structure for heavy coats or hot pads! It is easily adapted for scarves, clothing, and table linens, and offers a vast field for color exploration. Essentially a warp-faced weave, it avails the weaver of a wonderful opportunity to use variegated and specialty yarns. We will discuss and weave regular and turned Bedford Cord, padding choices or not, possibilities for decorative accents, color suggestions, threading and treadling variations, and ideas for finished projects. Students will weave in a round robin fashion to end up with a complete notebook of samples, draw downs, and inspirations.

111: Painted Warps and Woven Patterns: A Love Affair between Color and Structure

Instructor: Betty Vera

Experience level: Beginner–Advanced

Materials fee: \$20

Loom required: At least 4 shafts

When flowing color meets structured pattern, it can be love at first sight — resulting in handwoven textiles of unsurpassed beauty. In this class, we'll use Procion MX fiber-reactive dyes to paint warps on and off the loom and in more than one layer. Then, weaving on pre-threaded looms, we'll explore a variety of intriguing interactions among warp and weft colors and between color and woven structure. This class is not just for advanced weavers; it can be enjoyed by anyone who can warp a loom and read a draft. No previous dye experience is needed.

112: Advancing Twill — Sampler to Scarf

Instructor: Virginia West

Experience level: Intermediate

Materials fee: None

Loom required: At least 8 shafts

Advancing Twill is an exciting way to achieve complex, curvilinear patterns that resemble brocades requiring more than 8 shafts. The technique is often shrouded in confusing language. Virginia has developed a simple, easy-to-understand, mathematical progression that yields surprisingly, spectacular results.

For this workshop an 8-shaft portable table or floor loom is required. Skills are aimed at Intermediate level. You will thread your 8-shaft loom in advance with a draft provided by Virginia in 8/2 Tencel (or similar thread). You will weave two projects, a sampler and a scarf, and re-thread to a second draft for another project. You will learn to adjust tie-up and treadling and, most important, you will create your own drafts with confidence.

113: Classic Crackle and More

Instructor: Susan Wilson

Experience level: Intermediate

Materials fee: None

Loom required: At least 4 shafts

Crackle weave is a surprisingly versatile weave with exciting design potential for fabrics from table linens to clothing to rugs. Crackle is a block weave that shares some characteristics with overshot and summer and winter but has its own advantages and idiosyncrasies. In this workshop you will learn the essentials of designing classic 4-shaft crackle weave through lecture; drafting exercises; and on-loom exploration of the design elements of color, texture, and proportion. We will then investigate how crackle can be dramatically altered through treadling in the manner of other familiar weaves and by using a variety of special treadling methods, such

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as, polychrome, lacey effects, and boundweave. Finally, we'll explore multi-shaft crackle — more blocks and more design challenges! Many samples, finished projects, and my HGA Certificate of Excellence crackle weave study will be available for your reference.

114: Shimmering Silk, An Inspiring Fibre

Instructor: Heather Winslow
Experience level: Intermediate
Materials fee: \$55
Loom required: 4 or 8 shafts

Ahh . . . the mystery, elegance, and shimmering beauty that is inseparable from the word "S I L K"! Included in this class will be the history of silk production, an introduction to the four main types of silk with samples of their cocoons, yarns, and fabrics, and a discussion of the properties and characteristics of silk, and how these relate to the weaving of silk. The workshop will consist of a round robin in which each participant will weave 8 to 10 samples of silk fabric using different silks and weave structures. These fabrics are all suitable for clothing (and other finished products, of course). Examples of silk garments will be on display. Workshop requires a 4- or 8-shaft, pre-warped loom. Instructions and pre-wound warps will be sent to students.

DYEING

200: A Spectrum of Color from Natural Dyes

Instructors: Carol Wood & Debbie McCrea
Experience level: Beginner
Materials fee: \$50

Go beyond basic natural dye techniques by exploring the potential of natural dyes in terms of color theory — primary and secondary hues, light versus dark, and bright versus dull. Participants will gain hands-on experience with the processes of dyeing on wool and silk; each student will leave with samples of a wide range of colors, complete instructions, and sources of supplies. Project-specific dyeing is possible for students with previous experience with natural dyes. The materials fee includes yarns and fabric samples, all dyes and a handout with instructions, reference list, and sources of supplies.

201: Textured Cloth to Dye For

Instructor: Margaret Hluch
Experience level: Beginner and up
Materials fee: \$20

Students will explore several resist-dyed techniques including traditional Shibori (thread-resist technique), binding and clamping with chemical dyes and discharge solutions. Stamping and painting with chemical dyes and bleach solutions will also be used to layer a richly textured cloth. The students will use cotton, rayon, silk, and/or wool with this process to derive a richly textured fabric. This fast-paced, energetic class will produce wonderful and exciting results.

Each student will explore some of the endless possibilities of how the layering of these processes can create visually rich surfaces. These explorations will then be put together into a resource notebook along with handouts. The fabrics can be used in quilts, clothing, embroidery and beading or as a finishing fabric for a handwoven textile.

SPINNING

300: Novice Spinning

Instructor: Sally Jenkins
Experience level: Novice
Materials fee: \$15

Novice Spinning is a 3-day workshop designed specifically for beginning spinners. As such, it will present a comprehensive range of topics to help a new spinner get off to a good start. The topics include: understanding and maintaining your wheel, ratios, fleece selection, key spinning concepts and techniques for woolen and worsted spinning, and plying. The students will work from several types of fleeces and wool preparations and learn to keep records as they spin several small sample skeins.

301: Spinning for Knitting

Instructor: Amy Tyler
Experience level: Beginner–Intermediate
Materials fee: \$40

This workshop is an exploration of the Spin-Knit Nexus — devising knitting projects that can only be accomplished with handspun yarns. We will cover several spinning techniques for creating yarn combinations that are not found among commercial yarns. We will then explore how to use those yarn combinations to create unique knitting projects. The focus of the workshop will be on knitting projects that are made of two or more yarns spun in different but

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complementary ways: creating yarns by blending fibers with and without tools; creating marl yarns (plied yarns where the plies are of different colors or fibers); creating multiple yarns of different weights or textures from one fiber source; creating yarns, spun in multiple ways, from one hand painted top or roving; creating yarns from painted tops and combining them with yarns that are dyed after they are spun. We will also cover spinning techniques for controlling thickness and twist; fiber preparation techniques of pre-drafting, hand combing, and hand carding; spinning techniques for balanced and unbalanced singles and plied yarns; and strategies for spinning painted rovings and tops to create various color and textural effects. Participants will be encouraged to explore spinning to create yarns unique to their choices. Participants will swatch their yarns to explore knit design within the context of distinctive handspun yarn combinations.

SEWING

400: Makeover Magic

Instructor: Stephanie Goddard

Experience level: All

Materials fee: None

Bring your sewing machine and get better acquainted with its capabilities while embellishing a jean jacket, denim shirt, or other thrift-store treasure with your own fabric scraps, fibers, braids, trims, and/or beads. Before enhancing the base garment you will learn how to alter it to suit your figure type and plan for the most flattering design placement. Using materials provided by the instructor, practice a variety of appliqué methods and edge treatments before choosing the right ones for your garment. Learn to couch fibers by hand or by machine. Discover several methods for marking and stitching bead placement. Explore remodeling knitted or crocheted scarves into collars and cuffs. You must know how to operate your own sewing machine.

Instructor Biographies

Sharon Alderman

Salt Lake City, Utah

Sharon has been weaving very nearly daily since 1969. Specializing in fabric to wear, upholstery and other interior fabrics, and color studies woven of cotton sewing thread, she was awarded the HGA Certificate of Excellence in 1976, the Governor's Award in the Arts (artist category) in 1995, and named one of Utah's 100 Most Honored Artists in 2006. She has taught since 1976 and published more than 130 magazine articles and three books.

Su Butler

Woodstock, Illinois

Su Butler earned a B.F.A. in Fibers and Watercolor Painting in 1977 from The University of Northern Colorado in Greeley, Colorado. She was fortunate to study color theory for painters *and* weavers during her studies. For 30 plus years she has been producing one-of-a-kind cloth and accessory pieces from handwoven fabric using silk, rayon chenille, and exotic fiber yarns. Many of those yarns are hand dyed. "I love color and have developed some ways to help others understand how to use it effectively in weaving. Each time I teach my Color Interaction workshop, I am offered an opportunity to push beyond my own personal limits and allowed to grow as a craftsperson and artist." Su's first book, *Understanding Rayon Chenille*, was released in December 2002 and she has had numerous articles published in *Handwoven* and *Weavers* magazines and the *Complex Weavers Journal*.

Jason Collingwood

Colchester, Essex, UK

Having briefly and rather reluctantly learned to weave at 18, Jason returned to the discipline 6 years later. During the following 21 years, Jason has produced thousands of handwoven rugs that have been sold to corporate and private clients worldwide. The rugs can be woven to any size and color way, are strong and durable for use on the floor, but are equally useful as wall hangings. In addition to designing and weaving, Jason spends 3 to 4 months each year teaching at various art schools in North America and Europe.

Inge Dam

Schomberg, Ontario

Inge Dam is a Master Weaver from the Ontario Handweavers and Spinners and has completed a study on Iron Age Textiles from Denmark. She has taught many

workshops in the United States and Canada as well as at Convergence. She has won many awards for her work. Her work has appeared in *Weavers*, *Handwoven*, *Shuttle Spindle & DyePot*, *Fibre Focus*, and *GCW Bulletin*. She weaves on a 32-shaft Louet Megado dobby loom and specializes in weaving unique garments. In some of her garments she incorporates tablet weaving and other embellishments.

Barbara Diefenderfer

Hagerstown, Maryland

Barbara is the Weaving Teacher in Residence at the Washington County Museum of Fine Arts in Hagerstown, Maryland. She has woven for over 30 years and taught weaving for 25. In her first career she taught tailoring and general clothing construction in public schools. She is a familiar lecturer on various weaving topics in the Mid-Atlantic area. She earned a Master Weaver certification from the Potomac Craftsmen Guild in 1987 and was a member of the committee creating the Guild Advancement Program for the Central Pennsylvania Guild. While Barbara is enthusiastic about every aspect of weaving, she particularly enjoys weaving with fine threads to produce household textiles and fine clothing. Perhaps her greatest thrill comes from turning on the "light bulbs" of new weavers — directly reflecting her belief that there are always new things to learn about weaving.

Sarah Fortin

Mason, New Hampshire

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

Stephanie Corina Goddard

Easton, Maryland

Stephanie Corina Goddard is a professional writer and consultant in the craft and hobby industry. She has provided content for magazines, such as, Shuttle Spindle & Dyepot, Sew News, Creative Machine Embroidery, Australian Stitches, American Quilter, Threads, Sewing Savvy, and Craft and Needlework Age as well as for several multi-authored books. As an instructor, Stephanie has inspired students at every skill level. Her areas of expertise include beginning sewing, garment construction, innovative wearable art techniques, quilting, home decoration, hand beading, weaving, and knitting. Since 1990 she has taught for shops, guilds, and conferences including Convergence 2008 and Creative Strands 2004.

Eileen Hallman

Black Mountain, North Carolina

My educational background is in engineering. I have been spinning and weaving cotton since the early 1980s. While I do spin and weave with other fibers, the environmental cottons are my passion. As a cotton enthusiast, I develop tools and techniques; the Khadi Khanoo™ shuttle, a shuttle that holds the spindle from a book charkha, allows the use of singles as weft. The technique of the long draw allows for fairly consistent color sections to be spun, which can be woven as stripes on a plain warp or a “single shuttle plaid” on a striped warp. The simplicity of technique and the availability of colored fiber allow the spinner and weaver to create dynamic fabrics.

Margaret Hluch

Frederick, Maryland

Margaret Hluch has always had a strong interest in color and pattern. For her, the weaving process incorporates both of these elements. Taking from her travels and personal beliefs, she creates a rich, varied, and textured surface that, hopefully, articulates her personal sojourn. She has been teaching weaving at the Maryland Institute, College of Art. She has exhibited nationally and internationally and continues to teach workshops and do her art work. Margaret lives in Frederick, Maryland, with her husband, Kevin, in a renovated home/studio/gallery space. Check out “If Walls Could Talk,” a HGTV series.

Tom Knisely

East Berlin, Pennsylvania

Tom is general manager for The Mannings Handweaving School and resident weaving and spinning instructor. He is also a serious textile collector and often uses antique textiles as teaching tools for his classes at The Mannings as well as inspiration for his own work. Tom also enjoys writing and designing work for Handwoven magazine.

Debbie MacCrea

Alfred Station, New York

Debbie MacCrea has over 30 years experience as a spinner, weaver, dyer and, professionally, as a seamstress and costumer. Currently applying these interests to the world of theatre, she has been costume shop manager and teacher of costume construction at Alfred University since 1997, and resides in beautiful rural Western New York. Debbie is also a passionate gardener; her extensive gardens supply many dyepots with glorious color as well as food for the family and a perennial plant business. Collaborating with long-time friend Carol Wood, she has taught natural dyeing workshops for such groups as the Mid-Atlantic Fiber Association, Finger Lakes Fiber Festival, New York State Sheep & Wool Festival, Alfred University, and the Pacific Conservatory for the Performing Arts.

Nadine Sanders

Chehalis, Washington

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

Sarah Saulson

Syracuse, New York

Sarah Saulson has been weaving since she was a child. In her studio in Syracuse, New York, she produces painted warp multi-harness fashion accessories as well as Jewish prayer shawls. She teaches weaving in the art school at Syracuse University and has written the “Now We Are Eight” column for Handwoven magazine.

Mimi Smith

Pittsford, New York

Mimi Smith has been weaving for about 30 years — first as a production weaver of handwoven sweaters and vests, and, for the last 20 years, as a teacher of many different textile applications. She has taught both adults and youth in a variety of settings from fiber shops to the state psychiatric center and has given seminars and workshops both regionally and nationally, including Convergence, MAFA, Midwest, and Complex Weavers. Although still fascinated by the myriad possibilities that clothing offers, her special interests now include unusual weave structures, experimenting with tie-ups and

Mimi Smith, continued

treadlings, and the endless ways to finish woven pieces of all kinds. Always searching to bring out the creativity in each student, she is continually experimenting with new techniques to share with her classes.

Amy Tyler

Interlochen, Michigan

Amy has fine arts training in modern dance and graduate degrees in kinesiology and physiology. She has been knitting and designing for over 20 years, spinning for 10 years, and teaching for over 30 years. Amy's fiber arts work is heavily influenced by both her fine arts training and her science training; common to both is an appreciation for composition, pattern recognition, and systematic exploration. The result is her focus on texture, three-dimensional structure, and knit designs that exploit hand spinning techniques. Her fiber work has been published in *Spin Off*, *Fiberline Magazine*, and *Knit Lit the Third*. Her spinning and knitting have won awards at regional and national fiber events. She offers her knit designs and handspun yarns under the business name Stone Sock Fibers.

Betty Vera

Woodstock, New York

The interactions between warp and weft color have always played an important part in Betty Vera's wall tapestries, which combine warp painting, loom-controlled weave structures, and hand-manipulated color. She also creates digital weavings and fiber sculptures in which color plays a variety of roles. Her work is widely exhibited and collected and has been published in *American Craft*, *Fiberarts*, *Shuttle Spindle & Dyepot*, *Surface Design*, and *Interiors* magazines, as well as the *Fiberarts Design Book*, *Weaving for Worship* by Joyce Harter and Lucy Brusic, and *Fabrics: A Guide for Interior Designers and Architects* by Marypaul Yates. Vera has taught fibers at the Fashion Institute of Technology and Montclair State University; Harrisville Designs, Penland, Peters Valley; HGA Convergence; MAFA, Eastern Great Lakes, NEWS, and Intermountain Weavers conferences; and numerous weaving guilds. She has received two New York State Craft Artist Grants from the Empire State Crafts Alliance as well as a Ruth Chenven Foundation Award.

Virginia West

Baltimore, Maryland

Virginia's indelible mark in the world of handweaving is evident in her five books (one a classic best seller) and in her teaching career. Her dynamic teaching style, in language everyone can understand, has been demonstrated at nine international Convergences and in workshops in 45 states as well as all Canadian provinces, Australia, and New Zealand. She inspires her students to expect more of themselves and of their looms.

Susan Wilson

Arvada, Colorado

Susan Wilson received the HGA Certificate of Excellence in Handweaving, Master Level, in 1990, with a specialty in crackle weave. Her work has been published in *Weavers*, *Handwoven*, and *Shuttle Spindle & Dyepot* magazines, and her crackle sample was featured on the cover of *A Weavers Book of 8-Shaft Patterns* edited by Carol Strickler. She has lectured and taught workshops throughout the United States and at several Convergences and regional conferences. A weaver for nearly 40 years, Susan enjoys pattern weaving, sampling to explore woven structure, and creating household textiles and clothing accessories.

Heather Winslow

Sugar Grove, Illinois

Heather Winslow is a teacher and textile artist who is known and respected nationally. Her education background is in teaching and, after 41 years, she still has a passion to share her knowledge with others. She is chairman of the curriculum of The Fine Line Creative Arts Center in St. Charles, Illinois, where she teaches weaving, knitting, and spinning. She is a regular teacher at Sievers School in Wisconsin and has taught at Arrowmont and Coupville. She teaches weaving, knitting, spinning, dyeing, beading, and embellishment at guilds and shops and at state, regional, national, and international conferences. Her one-of-a-kind garments have been exhibited internationally and are in several private collections. Her articles have appeared in several fiber-related magazines, such as *Handwoven*, *Spin-Off*, and *Weavers*, and her garments have been published in a number of books. She is the author of *More on Moorman: Theo Moorman Inlay Adapted to Clothing*.

Carol Wood

Alfred Station, New York

Carol Wood has been a knitter for most of her adult life and has been teaching dyeing, knitting, and designing for about 10 years. Educated in studio art (bachelors degree in metalsmithing), she has been interested in natural dyes since high school; many of her projects have incorporated hand-dyed yarns, fleece, or fabric. She also produces hand-dyed yarns and fabrics from her home studio. Collaborating with long-time friend Debbie MacCrea, she has taught natural dyeing workshops for such groups as the Mid-Atlantic Fiber Association, Finger Lakes Fiber Festival, New York State Sheep & Wool Festival, Alfred University, the Pacific Conservatory for the Performing Arts, as well as many arts associations, guilds, and fiber-related businesses and producers. Her work may be seen at www.knitcolor.com or at Ravelry: woodrose46.

Practical Information

General Information

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

All-inclusive Registration Package

The MAFA 2009 Workshop Weekend registration fee of \$465 includes tuition for your workshop, room, and board at Gettysburg College, Gettysburg, Pennsylvania.

Registration for MAFA Guild members begins January 2, 2009.

Registration for non-members begins February 1, 2009. There is an additional \$10 fee for non-members.

Non-participating attendees (NPA) must submit a completed registration form.

Registrations postmarked before January 2 (or February 1 for non-member and non-participating attendee registration) will be treated in the same way as those postmarked on that date. Checks will be deposited when the corresponding registration is processed. Your registration includes 16 hours of class instruction, room, and board (beginning with dinner on Thursday evening, July 30 and ending with lunch on Sunday, August 2).

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

Late Registration

Late Registration begins May 15, 2009, and ends June 10, 2009. There is a \$35 late registration fee. Registration forms will be accepted through June 15, but we strongly suggest you register early, as workshops will fill quickly. No cancellations will be allowed for late registration.

Cancellations

Refund requests must be made in writing to the Registrar and must be postmarked or faxed before May 15, 2009. A non-refundable processing fee of \$50 will be deducted from your refund. No refunds will be granted after May 15, 2009. Exceptions to this policy will be applied only in extreme circumstances and will require documentation.

Confirmations

If you would like to receive notification that your registration and payment have been received, please include a stamped, self-addressed envelope or postal card. Specific information about MAFA 2009, including volunteer opportunities, will be mailed on request. Workshop confirmations, information, and supply lists provided by the instructors will be mailed before June 1, 2009.

Check-in

The Workshop Weekend begins on Thursday, July 30, with check-in from 2 to 5 p.m. in the College Union. See travel directions on the next page.

Class Times and Responsibilities

Workshops begin at 9 a.m. on Friday, July 31 and end at 1 p.m. on Sunday, August 2. Please plan to remain for your entire class. Remember — Classes are filled on a first-come, first-served basis. Because you will have only one workshop the entire weekend, please indicate your second and third choices to ensure your space in a workshop.

Location

The MAFA 2009 Workshop Weekend is being held at Gettysburg College, Gettysburg, Pennsylvania 17325.

Housing

Room accommodations are two double rooms with a shared bath between them. All rooms are non-smoking. Each room includes a Microfridge, phone access, cable TV, and high-speed internet. Beds are furnished with a blanket, pillow, sheets, and pillow case. Two towels are provided. One may want to bring an additional blanket. Remember to include soap and shampoo among your toiletries.

Dining

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

Special Needs

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

Open Studio

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

Fashion Show

6:30-8 Saturday evening we stage our impromptu Fashion Show. All participants are encouraged to bring one fiber-oriented article to show off. Those in clothing-oriented classes will model their partially finished creations.

Vendors

The vendor area will be open Thursday 5:30-10 p.m. and Friday and Saturday during lunch break and 7-10 p.m. The vendor list includes, but is not limited to: Annapaca Farm, Fireside Fiberarts, Forestheart Studio, Just Our Yarn, Lunatic Fringe, and Serendipity Farm & Studio.

Non-Discrimination Statement

The Mid-Atlantic Fiber Association does not discriminate on the basis of race, color, creed, gender, sexual orientation, marital status, personal appearance, age, national origin, political

affiliation, physical or mental disability, or on the basis of the exercise of rights secured by the First Amendment of the United States Constitution.

Travelling to Gettysburg College?

TRAVELLING BY AUTOMOBILE

From the North

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

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

OR

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

From New England/Eastern Upstate New York

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

From Harrisburg

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

From Points South

From Washington, D.C.

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

From Baltimore

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

Points East

From Philadelphia, Central/Southern New Jersey

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

From Lancaster and York

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

From Points West

From Western Pennsylvania/Ohio

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

TRAVELLING BY PLANE

The closest and most convenient airports are Harrisburg International Airport (a 45-minute drive) and Baltimore/Washington International Thurgood Marshall Airport (a 75-minute drive). The College provides shuttle service to campus from many of the major transportation hubs in the area. Call the admissions office 717-337-6100 to make arrangements.

TRAVELLING BY TRAIN

The Harrisburg Amtrak Station is about 45 minutes from campus, and Penn Station in Baltimore is about 75 minutes away. The College provides shuttle service to campus from many of the major transportation hubs in the area. Call the admissions office 717-337-6100 to make arrangements.

MAFA 2009 Workshop Weekend Registration Form

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

PERSONAL INFORMATION:

_____ M F	_____
Name (Last) (First)	Badge Name
_____	_____
Address	Phone
_____	_____
City	E-mail
_____	_____
State and Zip	Roommate
_____	_____
Special Needs	Guild Affiliation
_____	_____

CLASS SELECTION:

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

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

- I will be bringing a floor loom 4-shaft 8-shaft
 I will be bringing a table loom 4-shaft 8-shaft
 I will be bringing a spinning wheel
 I require loom rental
 I am willing to volunteer during the weekend when it doesn't interfere with class time
 I am willing to be a workshop assistant
 I am willing to make trips to the local airport to pick up and drop off teachers
 My name, address, and e-mail address can be included in the participant directory Yes No

REGISTRATION AND ACCOMMODATIONS:

Workshop Weekend Package: \$465.00
 Thursday, Friday, Saturday nights)
 Additional Nights: @ \$55/night
 Wednesday _____
 Sunday _____
 Non-MAFA Member Fee (\$10): _____
 Non-Participating Attendee
 _____ Days @ \$65/day _____
 Total: _____

PAYMENT:

Check
 Amount: _____
 Number: _____

 Money Order
 Amount: _____
 Number: _____

Make check or money order payable to "Mid-Atlantic Fiber Association" and send with Registration Form to

MAFA Registrar, 47 White Pine Drive, Orrtanna, PA 17353
 Phone 717/352-9112 or E-mail at registrar@MAFAfiber.org

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

Mid-Atlantic Fiber Association Scholarship Program 2009

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

The award provides tuition to the recipient for the duration of the main MAFA conference (Friday through Sunday). Any pre- and/or postconference programs and activities are not included. All other expenses, including travel, also are not included. The Scholarship Committee determines the number of scholarships to be awarded.

Criteria for Selection

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

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

Requirements for Selection

- ☛ A short, written essay describing the applicant's current projects, level of involvement in their arts, need for further education, and how the benefits will be shared within the applicant's MAFA region.

- ☛ A letter of recommendation from an officer of the nominating guild, if a guild member, or from a teacher or mentor of the MAFA region, if an associate
- ☛ Application form (see form below)
- ☛ Fully completed MAFA conference registration form

Submission of Application

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

NOTE: The MAFA conference registration will be processed along with those of regular registrants on a first-come, first-served basis. Scholarship applicants must apply by April 1, 2009.

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

All forms must be mailed to the MAFA conference Registrar, postmarked not later than April 1, 2009.

The successful recipients will be notified on or before May 1, 2009. The decisions of the Scholarship Committee are final.

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

Mid-Atlantic Fiber Association Scholarship Application 2009

This application is specifically for the 2009 MAFA Workshop Weekend. You must be a member in good standing with your MAFA guild or a paid associate in good standing within a MAFA region. Each MAFA guild can support the application of one guild member only.

The completed application form and the completed registration form for MAFA 2009 Workshop Weekend must be postmarked not later than April 1, 2009. Please send everything to the Registrar, who will forward your scholarship application to the Scholarship Committee.

Name _____

Street Address _____

City _____ State _____ Zip code _____

Telephone _____ FAX _____

E-Mail _____

Name of Sponsoring MAFA Guild (or Region) _____

Your Letter of Recommendation was written by:

Name _____ Guild Position/Title _____

Street Address _____

City _____ State _____ Zip code _____

Telephone _____ FAX _____

E-Mail _____