Welcome to the 2017 MidAtlantic Fiber Association Biennial Conference, *A Kaleidoscope of Possibilities*!

To plan this conference I have had the pleasure of working with a team of the most amazing, delightful, hardworking and inspiring people. I can't wait to introduce you to them at the conference so you can put a face to the name and thank them in person for all they have done.

I know many of you have been online to see what courses are planned and to learn about the instructors through their biographies and, perhaps, their websites. For those who like to highlight and make notations, this course brochure in a PDF format enables you to print out the portions you will need, make a nice ‘cuppa’ and find that special chair in which to cozy up and plan your July weekend with us.

To begin the conference, we are delighted to have Madelyn van der Hoogt as our keynote speaker. Her enthusiasm and knowledge regarding fiber arts has always been inspirational and I’m looking forward to her talk entitled, “The Possibilities are Endless.”

Evaluations, questions and suggestions from the post-2015 conference survey completed by attendees have been key to planning the upcoming event. In this brochure we have addressed many of the questions and concerns—from how to find your way to Millersville and around the campus to what to bring for your stay. We’ve also made some changes, including shortening the Fashion Show and bringing back the Sample Exchange.

The Fashion Show has had a makeover and an expansion. At its heart is The Fashion Showcase, an exhibit of all entered items that will run throughout the conference. From these entries, a juried selection of wearable items will be featured in the Fashion Show—and returned to the Showcase for up-close viewing. Instructions for entering the Show, as well as for the Sample Exchange, are included in this brochure.

In the Marketplace, we not only have a complement of diverse vendors, we’ve added demonstrations, extended shopping time, added some before-dinner entertainment and planned areas for groups to meetup to chat, spin and knit.

Housing has a new face, too. We will be housed in the West Village dormitory that was under construction during the 2015 Conference. The team found it quite nice and the proximity to the dining hall, Marketplace and evening activities make it ideal for our 2017 Conference.

Perhaps the biggest change for 2017 is registration. **Registration and payment are online** but the major benefit to you is transparency and immediacy. You can see the number of openings in each class and upon registration will know if you are accepted into the class you want. You will be able to ‘wait list’ if the class you want is full and will automatically be entered if there is a cancellation.

My lack of computer skill is legendary within the planning team so I was pleasantly surprised to find the registration process simple and straightforward. I am confident that you, too, will find it a an easy way to register.

I am very much looking forward to meeting you in Millersville.

Always,
Donna Mentzer
Conference Coordinator
The Sample Exchange: Ideas and Inspiration in a Notebook

This is the ultimate crowdsourcing event for handweavers! Share a sample of your work and receive samples from everyone else in the Exchange.

To participate, indicate on the Registration Form your intent to participate— or send an email to sample-exchange@mafafiber.org no later than June 1, 2017.

How it works:

- Plan to bring 20–25 samples, each about four inches square. These can be woven by adding extra length to a project or by weaving something just for the Exchange.
- Download and complete the Sample Sheet form at http://www.mafa-conference-2017.org/mafa-brings-back-sample-exchange/ Be generous with your comments and add as much information as possible.
- Make as many copies of your completed Sample Sheet as you have samples. Sew or tie the woven sample to each of the Sample Sheets. Include a sample of the yarns used, if possible.
- Insert each page into a sheet protector for a three ring binder.
- One sample from every participant will be kept for the MAFA sample book as a record of our exchange for MAFA 2017.
- Bring your handwoven samples to the conference where they will be collected at registration on Thursday, July 21, 2017.

At the sample exchange meeting, scheduled for Friday, July 22 from 5–6 p.m., each person will receive a set of samples representative of all participants and the opportunity to participate in a show-and-tell.

Questions? Email Barbara Fornoff, Sample Exchange Coordinator, at sample-exchange@mafafiber.org

Spotlight on Fashion: The Show and the Showcase

The survey responses after the 2015 MAFA Conference indicated that many participants thought the Fashion Show was too long. They also wanted the opportunity to view pieces up close. The 2017 Fashion Showcase exhibit and juried Fashion Show event address both concerns.

Conference attendees are encouraged to submit a handcrafted wearable to the Fashion Showcase exhibit. An independent jury will select some of the submissions to be featured in the Fashion Show, which is scheduled on the first night of the conference. All submitted garments, ensembles and accessories will be exhibited in the Fashion Showcase all day Friday and Saturday, enabling conference participants to study the works up close.

The focus is on wearables created with any textile or fiber art technique—weaving, knitting, spinning, dyeing, felting, printing, stamping, painting, sewing, draping, stitching, tailoring or pattern making, etc.

All submitted work must have been completed within the past two years, i.e., since the July, 2015 MAFA Conference.

The deadline for submission is midnight, Saturday, April 15, 2017. Attendees with submissions selected for the Fashion Show will be notified by email by early June.

For more information and guidelines, the Call for Entries and the Entry Form are available on the conference website at: http://www.mafa-conference-2017.org/spotlight-on-fashion.

MAFA hopes this opportunity will inspire you to apply your creativity and fiber arts skills in making handmade fashion such as garments, ensembles or accessories to share with fellow conference participants.

Questions? Contact Carol Ireland, Fashion Show Coordinator, at fashionshow@mafafiber.org
General Information

All-inclusive Registration Package. Your registration fee of $560 includes tuition for your 16-hour workshop, your lodging, and all meals from Thursday evening through Sunday lunch. 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.

Commuters, i.e., those attending classes but not staying on campus, will be charged $350 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 $250. 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.

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 our PayPal account. (You can still send in a check, if you prefer, but your registration won't be final until your check is received.) If it is necessary to move you to a different class, you will be notified by the registrar in late April.

Cancellations. Registrations may be cancelled before April 1, 2017 by contacting the registrar via email. A processing fee of $50 will be deducted from your refund. After April 1, 2017, you will forfeit the entire amount unless there are extenuating circumstances. In this case, you must provide documentation to the registrar at mafa2017registrar@gmail.com.

Lodging will be in West Village Dorm, which is new this year. This dorm is close to the Dining Hall and to the Student Memorial Center, which will host the Marketplace and some other activities. There are two types of suites available: two single rooms sharing a bathroom and two double rooms, each with its own bathroom. All rooms are non-smoking.

Meals will be offered in a full-service dining hall.

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

Vendors will be open for business Thursday afternoon and all day on Friday and Saturday. See the website for a full list of vendors attending.

Dates to Remember

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan 2</td>
<td>Early registration opens for MAFA members at <a href="http://www.mafa-conference-2017.org">http://www.mafa-conference-2017.org</a></td>
</tr>
<tr>
<td>Feb 1</td>
<td>Registration opens for non-MAFA members (Additional $25 fee for non-members)</td>
</tr>
<tr>
<td>April 1</td>
<td>Late registration begins (Late fee of $35 applies) Deadline to apply for MAFA Fellowship/ Dorosh Award</td>
</tr>
<tr>
<td>April 15</td>
<td>Deadline to apply to enter Fashion Show</td>
</tr>
<tr>
<td>June 1</td>
<td>Registrar sends confirmation email to all workshop students. Deadline to apply to participate in Sample Exchange. Instructors send email with final workshop information, instructions and supply lists to all students.</td>
</tr>
</tbody>
</table>

More questions? Check out the most current FAQs at: www.mafa-conference-2017.org/faqs/

Class Designations:

<table>
<thead>
<tr>
<th>WORKSHOP #</th>
<th>DISCIPLINE</th>
</tr>
</thead>
<tbody>
<tr>
<td>101 – 125</td>
<td>Weaving</td>
</tr>
<tr>
<td>201 – 206</td>
<td>Spinning</td>
</tr>
<tr>
<td>301 – 302</td>
<td>Felting</td>
</tr>
<tr>
<td>401 – 404</td>
<td>Dyeing</td>
</tr>
<tr>
<td>501 – 503</td>
<td>Beadwork, Basketry, Looping</td>
</tr>
</tbody>
</table>

**RR indicates Round Robin Format**

Levels of Experience:

<table>
<thead>
<tr>
<th>SKILL LEVEL</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Novice</td>
<td>Interested, but lacking in basic skills</td>
</tr>
<tr>
<td>Beginner</td>
<td>Some experience with equipment and able to perform basic techniques</td>
</tr>
<tr>
<td>Intermediate</td>
<td>Comfortable with equipment; experienced in a variety of techniques; able to plan, draft, and design work</td>
</tr>
<tr>
<td>Advanced</td>
<td>Very comfortable with equipment, skilled at a wide variety of techniques, willing to experiment</td>
</tr>
</tbody>
</table>
## Conference Schedule

### Thursday, July 20

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:00 – 6:00 pm</td>
<td>Registration</td>
</tr>
<tr>
<td>1:00 – 7:00 pm</td>
<td>Marketplace Open**</td>
</tr>
<tr>
<td>5:30 – 7:00 pm</td>
<td>Dinner</td>
</tr>
<tr>
<td>7:00 – 9:00 pm</td>
<td>Opening Session, Keynote Address and Juried Fashion Show**</td>
</tr>
<tr>
<td></td>
<td>Dessert reception to follow</td>
</tr>
</tbody>
</table>

### Friday, July 21

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:00 – 8:30 am</td>
<td>Breakfast</td>
</tr>
<tr>
<td>7:30 – 8:30 am</td>
<td>Weave a Real Peace (WARP) Meeting **</td>
</tr>
<tr>
<td>9:00 am – 12 noon</td>
<td>Workshops</td>
</tr>
<tr>
<td>12 noon – 1:30 pm</td>
<td>Lunch</td>
</tr>
<tr>
<td>12 noon – 10:00 pm</td>
<td>Marketplace Open**</td>
</tr>
<tr>
<td></td>
<td>Fashion Showcase Exhibit Open**</td>
</tr>
<tr>
<td>1:30 – 4:30 pm</td>
<td>Workshops</td>
</tr>
<tr>
<td>5:00 – 6:00 pm</td>
<td>Sample Exchange</td>
</tr>
<tr>
<td>5:30 – 7:00 pm</td>
<td>Dinner</td>
</tr>
<tr>
<td>7:00 – 10:00 pm</td>
<td>‘Shop ‘til You Drop’ and other activities in the Marketplace**</td>
</tr>
<tr>
<td>7:00 – 7:30 pm</td>
<td>Spinning Competition (Marketplace)**</td>
</tr>
</tbody>
</table>

### Saturday, July 22

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:00 – 8:30 am</td>
<td>Breakfast</td>
</tr>
<tr>
<td>7:30 – 8:30 am</td>
<td>Reps Breakfast and MAFA Elections</td>
</tr>
<tr>
<td>9:00 am – 12 noon</td>
<td>Workshops</td>
</tr>
<tr>
<td>12 noon – 1:30 pm</td>
<td>Lunch</td>
</tr>
<tr>
<td>12 noon – 8:00 pm</td>
<td>Marketplace Open**</td>
</tr>
<tr>
<td></td>
<td>Fashion Showcase Exhibit Open**</td>
</tr>
<tr>
<td>1:30 – 4:30 pm</td>
<td>Workshops</td>
</tr>
<tr>
<td>5:00 – 6:00 pm</td>
<td>Sheep and Wool in Story and Song**</td>
</tr>
<tr>
<td>5:30 – 7:00 pm</td>
<td>Dinner</td>
</tr>
<tr>
<td>7:00 – 9:00 pm</td>
<td>Open Studio **</td>
</tr>
</tbody>
</table>

### Sunday, July 23

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:00 – 8:30 am</td>
<td>Breakfast</td>
</tr>
<tr>
<td>9:00 am – 12:00 noon</td>
<td>Workshops</td>
</tr>
<tr>
<td>12 noon – 1:30 pm</td>
<td>Lunch</td>
</tr>
</tbody>
</table>

**Open to the public

## Workshops

### 101 Adventurous Weaving

**INSTRUCTOR:** Sarah Saulson

<table>
<thead>
<tr>
<th>EXPERIENCE LEVEL:</th>
<th>Novice, Beginner</th>
</tr>
</thead>
<tbody>
<tr>
<td>MATERIALS FEE:</td>
<td>$50, covers warp and weft; handouts; use of warping boards and weaving tools</td>
</tr>
<tr>
<td>EQUIPMENT REQUIRED:</td>
<td>4- or 8-shaft table or floor loom; Bobbins and shuttles; Bobbin winder; Threading hook; Notebook; Scissors.</td>
</tr>
</tbody>
</table>

**DESCRIPTION:**
Learn how to weave on a floor or table loom. Participants will begin by dressing their loom, gain understanding of the interaction of warp and weft on the looms, and then weave a series of samples to explore color, texture and pattern.

No previous weaving knowledge is necessary, this workshop is targeted to beginners and those making the leap from a rigid heddle loom to a floor loom, but it is also good for intermediate weavers seeking a refresher on basic skills and new ideas.

### 102 How to Create a Pictorial Weft Ikat

**INSTRUCTOR:** Polly Barton

<table>
<thead>
<tr>
<th>EXPERIENCE LEVEL:</th>
<th>Beginner through intermediate. Some weaving and dyeing experience helpful.</th>
</tr>
</thead>
<tbody>
<tr>
<td>MATERIALS FEE:</td>
<td>$25, covers tools for use in class and handouts.</td>
</tr>
<tr>
<td>EQUIPMENT REQUIRED:</td>
<td>Although no looms are needed in the workshop, students must warp looms at home, before class. (Yarn may be dyed or colored.) Weft yarn in a light color (to be over-dyed); 4-6 4-inch or larger “C” clamps; Two spools 10/2 cotton yarn: One (1) white and one (1) red; Roll of freezer paper (at least 40” in length); Two Sharpies: One red, one black; Measuring tape, masking tape, scissors, small clippers (optional); Pen, pencil and plain paper; Note-taking materials.</td>
</tr>
</tbody>
</table>

**DESCRIPTION:**
Participants will learn the art of pictorial weft ikat, a technique of tying a bundle of weft threads to make a unique design. Patience and tying a lot of knots are all that is required for a wonderfully satisfying result.

Each person will design and create a pictorial weft ikat, which can be anything from a little shrimp, a bird, a circle, a diamond, a flower, or a blade of grass. Students will take their tied weft skeins home to dye and to weave on the prepared warp.

There will be no weaving or dyeing during the workshop, but looms must be dressed at home before class as some preparatory measuring is necessary.

### 103 Classic and Non-traditional Rep Weaves

**INSTRUCTOR:** Lucienne Coifman

<table>
<thead>
<tr>
<th>EXPERIENCE LEVEL:</th>
<th>Intermediate through advanced. Must be able to read a draft.</th>
</tr>
</thead>
<tbody>
<tr>
<td>MATERIALS FEE:</td>
<td>$20, covers notebook with complete set of rep weave drafts, tips and tricks, block design exercises, bibliography and drafts of all participants</td>
</tr>
<tr>
<td>EQUIPMENT REQUIRED:</td>
<td>Pre-warped 2-8-shaft floor or table loom dressed per instructions and draft provided prior to the workshop; Extra warp and weft threads; Two (2) stick shuttles, same width as the sample; Ball winder; Camera for studies and finished pieces.</td>
</tr>
</tbody>
</table>

**DESCRIPTION:**
Students will explore both classic and non-traditional methods of rep weaving on 2-8 shafts on looms dressed with different drafts, setts, fibers, and techniques. Besides traditional rep designs, participants will study rep weave structures inspired from such block weaves as Twill, Shadow, Krokbragd, Honeycomb and others.

In addition to discussions covering weaving instruction, drafting, designing, color choices and the possible application for specific drafts, students will work at each of the looms to compile a personal portfolio of many different rep samples.
104  
**Timeless Tablet Weaving: Ancient Tablet Weaving Techniques**

**EXPERIENCE LEVEL:** Intermediate through advanced  

**MATERIALS FEE:** $2  

**EQUIPMENT REQUIRED:**  
75 weaving cards; Two (2) 2-inch C-clamps; Two (2) small stick shuttles (each with one sharp edge); Warp and weft yarn:  
—10/2 mercerized cotton in two different colors, approximately 1/4 lb of each color. Each color wound into two balls using a ball winder  
—30/2 linen (or similar size) bleached or natural, approximately 1/4 lb. wound into two balls  
—Wool yarn, any color except white, a little heavier than the linen yarn, approximately 1/8 lb; Small amounts of  
—Fine wool yarn and  
—Scrap yarn  
Books, magazines, etc. with pattern ideas (e.g., cross stitch, knitting, etc.)  
Graph paper (8-10 squares/ inch); Plastic mop bucket; One small reed (table loom size) any dent, length longer than the top width of the bucket; Tape measure, scissors, rubber bands (long rather than thick and short), darning needle; Notebook, pencil and eraser, black marker (fine point), ruler; Tablet woven projects to share.  

**DESCRIPTION:**  
This workshop will introduce three tablet weaving techniques: regular double-faced tablet weaving, double-faced 3/1 broken twill, and the “missed hole” technique.  

Using the “continuous warping” technique, participants will make one warp to weave regular double-faced tablet weaving and double-faced 3/1 broken twill and a second to weave the “missed hole” technique with brocading.  

In addition to learning basic techniques, participants will learn how to interchange colors between the two faces (weaving motifs) and explore how to design original patterns.  

**INSTRUCTOR:** Inge Dam

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105  
**Creative Serendipity: Saori Style Weaving**

**EXPERIENCE LEVEL:** Novice to advanced  

**MATERIALS FEE:** $30, covers all fibers for class. (Optional: $30 for a rental loom.)  

**EQUIPMENT REQUIRED:**  
2-shaft table or floor loom and bench;  
(Instructor has three looms available for rent on a first-come basis.)

**DESCRIPTION:**  
This workshop explores handweaving in the Saori way. Developed in Japan by Misao Jo in 1969, this technique emphasizes the philosophy of self-expression to release inner creativity. This workshop will expose students to the free expression of Saori weaving to produce one-of-a-kind cloth.  

During this class, students will wind a 4-yard warp and thread their looms in the Saori way. Along with Saori techniques, beginning weavers will learn basic weaving skills and experienced weavers can expect to expand their repertoire and enhance their traditional weaving. Over the three days, students will weave enough cloth to make a scarf, shawl or market bag (for those that are project oriented) or cloth simply to enjoy.  

**INSTRUCTOR:** Connie Diamant
| **106** Kaleidoscopic Color Games | **EXPERIENCE LEVEL:** Beginner through advanced  |
| **INSTRUCTOR:** Barbara Diefenderfer | **MATERIALS FEE:** $4 |
| **EQUIPMENT REQUIRED:** Pre-warped 4-8-shaft table or floor loom with 10/2 perle cotton and at least a 15" weaving width; Weft threads, shuttles and bobbins, bobbin winder if available; Note taking supplies and a folder for the workbook for the class; Warping instructions will be conveyed by the instructor to each student as soon as class lists are available and according to the looms they will be using. |
| **DESCRIPTION:** Participants will play with color and create a kaleidoscope of blended or combined colors on a twill threading. Students will weave a reference sampler while discovering the creative potential of an 8-shaft or 4-shaft straight twill and exploring the use of various color harmonies. They will also learn how the successful use of color can bring a project to life. Warps will combine sections of complementary, analogous and monochromatic colors as well as high dark/light contrast separated by either black or white stripes. Many of the color choices students may choose likely already reside in personal stashes. Throughout the weekend, students will use their own looms, which have been prepared prior to the conference. |

| **107 East Meets West—A Sampler** | **EXPERIENCE LEVEL:** Beginner to advanced |
| **INSTRUCTOR:** Kay Faulkner | **MATERIALS FEE:** None |
| **EQUIPMENT REQUIRED:** Pre-warped 4-shaft or more loom. (Instructions to be provided prior to the workshop.) Basic weaving equipment including one (1) shuttle, bobbin winder (optional), scissors, pins, weights, etc. Pick up stick may be useful; Note taking materials. |
| **DESCRIPTION:** Ethnic textiles of Southeast Asia offer interesting and unique techniques for adoption by Western handweavers. Although traditionally woven on backstrap looms, many of these warp-faced textiles can be woven on multi-shaft looms. Techniques such as warp manipulation, warp wrapping and weft patterning on warp faced cloth can then be combined with Western structures to achieve interesting cloth. Instructions will be provided for students to pre-warp looms so that the maximum number of techniques can be covered in this workshop. A combination of several structures will be explored in the one cloth. |

| **108 Bhutanese Kushutara Weaving** | **EXPERIENCE LEVEL:** Beginner through advanced. Confidence with weaving plain weave and operating a shaft loom are essential. |
| **INSTRUCTOR:** Wendy Garrity | **MATERIALS FEE:** $35, covers Wendy Garrity’s 50-page workbook. |
| **EQUIPMENT REQUIRED:** Pre-warped 4-shaft loom. (Instructions to be provided prior to the workshop. The draft is simple, but the sett is close to produce warp-faced cloth. Allow extra time to wind and thread the number of ends required.) One (1) stick shuttle; Weft yarn; Pattern yarns from stash; (Warp instructions and a detailed supply list to be sent prior to the workshop.) (Proficient backstrap weavers welcome, but must notify instructor to ensure appropriate accommodations.) |
| **DESCRIPTION:** This workshop will introduce sapma and thrima, the supplementary weft techniques used to create kushutara—the sumptuous single-faced brocade used for women’s festival dresses in Bhutan. Participants will explore traditional Bhutanese motifs and begin to combine the five basic stitches to weave these motifs, as well as to experiment with their own designs. Although kushutara is traditionally woven on backstrap looms with a pickup stick and fine silk yarns, workshop participants will take advantage of adaptation to Western-style shaft looms and use more substantial yarn that can be manipulated with the fingers. They will also learn weaving techniques not documented in the few Bhutanese textiles books. To enable students to continue their own explorations after the workshops, they will examine samples of Bhutanese kushutara cloth and learn to identify how different patterns are created. |
### 109
#### Swedish Art Weaves
**INSTRUCTOR:** Joanne Hall

**EXPERIENCE LEVEL:** All except novices

**MATERIALS FEE:** $35, covers linen warps (mailed to students prior to workshop); wool weft; selection of tools to borrow including pick up sticks, half heddle sticks, ties; and handouts.

**EQUIPMENT REQUIRED:**
- Pre-warped 4-shaft loom, threaded 1,2,3,4 tied-up for plain weave and 1-2 and 3-4 using a 10 dent reed (10 ends per inch); Weaving width, 11 inches; Two (2) stick shuttles; Pick-up stick (if you have one); Scissors, tape measure, pencil; A small handheld mirror to see the underside of the sampler.

**DESCRIPTION:** Learning to weave beautiful “Art Weaves” like those produced by weavers in southern Sweden will be the focus for this workshop. Participants will weave a sampler of the most popular art weaves—Halvkrabba, Krabba, Rölakan, Dukagång and Munkabälte.

These techniques, which can be woven on a 4-shaft loom, are easy to weave and treadle, and use laid-in techniques.

Most weavers will be able to weave all five techniques in their sampler in a three-day workshop.

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### 110
#### Weaving in a Parallel Universe (Parallel Threadings)
**INSTRUCTOR:** Linda Hartshorn

**EXPERIENCE LEVEL:** Intermediate through advanced

**MATERIALS FEE:** $20, covers workshop notebook with handouts and all drafts.

**EQUIPMENT REQUIRED:**
- Pre-warped 8-shaft (or more) floor or table loom. (Instructions to be provided prior to the workshop.)
- One or two boat shuttles with bobbins; Scissors, tape measure, weft yarn, and Fray Check fabric glue as well as items to mend broken warps;
- Note-taking and drafting tools: pen, pencil, paper, and colored pencils.

**DESCRIPTION:** Incredibly versatile, parallel threadings can be used to weave a variety of structures including shadow weave, four-color doubleweave, echo weave twills, and turned taqueté. Vibrant colorways and iridescence can be created by using two or more colors in the warp.

In this round robin workshop, participants will weave samples, study drafts and learn how to create a parallel threading.

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### 111
#### Narrow, Warp-faced Band Kaleidoscope Necklace
**INSTRUCTOR:** Barbara Herbster

**EXPERIENCE LEVEL:** All levels of experience

**MATERIALS FEE:** $10, covers necklace findings.

**EQUIPMENT REQUIRED:**
- Inkle, table, or floor loom; 10/2 cotton yarn or equivalent in five (5) or more colors; Weaving and threading tools including: shuttle; raddle or narrow board with three nails and lease sticks.
- Ties, etc.
- (Label equipment and materials.)

**DESCRIPTION:** Students will weave a quick, novel project that will keep them wanting to weave more. On day one, they will wind their warp and review threading a narrow band on the loom. On day two they will weave a stylish Kaleidoscope necklace. Day three will focus on finishing the necklace and/or re-threading the loom.

Participants will leave with a beautiful neck piece to impress their friends when worn to upcoming festivities.
<table>
<thead>
<tr>
<th>Workshop Number</th>
<th>Workshop Title</th>
<th>Experience Level</th>
<th>Materials Fee</th>
<th>Equipment Required</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>112</td>
<td>Weaving a Transparency</td>
<td>Beginner through intermediate</td>
<td>None. (Some yarns may be available for purchase for convenience.)</td>
<td>Pre-warped 4-shaft loom with linen and a weaving width of at least 8 inches. Yarn, stick shuttle, standard tools and repair items, small shuttles for inlays (optional); Several straight pins, tapestry (blunt) needle; Paper, pencil and eraser, pen or black marker, ruler, colored pencils or markers; Two or more terrycloth towels narrower than the inside width of the loom; Design ideas; For the optional variations, threading/sley hooks and other warping tools (raddle, lease sticks may be needed).</td>
<td>Transparencies have the pattern diversity of tapestry, but are easier, faster, and more economical. Using inlay techniques, pictorial patterns can be created on an open-weave background. Workshop participants will learn a variety of inlays for different textures by creating samplers on a linen warp, including at least one original design. (No artistic talent needed.) Students will work only on their own loom at their own pace. Time permitting, participants may experiment with unorthodox techniques and materials, such as overshot inlay, fishing-line warp, or wool for a scarf, techniques that will be discussed in class, in addition to the traditional methods.</td>
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<td>113</td>
<td>Weaving Multiple Structures on a Straight-Eight Threading</td>
<td>Intermediate through advanced</td>
<td>None</td>
<td>8-shaft loom in good working order. Note: Table looms may be preferred due to changing tie-ups. Other small 8-shaft looms (e.g., Baby Wolf) work well, but will require getting down on the floor to change tie-ups.</td>
<td>This workshop supports thinking beyond the obvious possibilities of a given threading and treadling. What if the loom could be threaded to a simple threading that enabled weaving several different structures? This is exactly what participants will do on a simple 8-shaft straight draw twill threading that supports dozens of structures by simply thinking through and changing the tie-up and lift combinations. Each student will weave a sampler starting with the simplest and obvious variations of plain weave, Basket Weave and twills and move on to Waffle Weave, Huck lace, Bronson Lace, Double Weave, Monk’s Belt and Summer and Winter.</td>
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<tr>
<td>114</td>
<td>Collapse Weave on Four Shafts</td>
<td>Beginner through advanced</td>
<td>$50, covers warp (to be mailed to students prior to class) and many weft yarns for sampling.</td>
<td>Pre-warped 4- (or more) harness table or jack loom (Warp and detailed list to be mailed to students prior to workshop.) Weaving tools.</td>
<td>This workshop focuses on weave structures, yarn choices, and finishing techniques that work independently and/or together to create fabric with dimension and personality. What appears flat and grid-like on the loom will crinkle, puff, and bloom almost immediately in the water, taking on an entirely different character. In a round robin format, participants will complete a notebook of samples that illustrate different shrinkage techniques for wool and cotton; “cram and space” techniques using silk warp and overtwist weft; deflected double weave in wool that creates horizontal ribs; deflected double weave that “poufs” after washing; plain weave and twill using stainless-steel yarns that bend and crinkle; waffle weave alternating with plain weave with seersucker bumps; and other 4-harness techniques.</td>
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115
Woven Treasures:
Knotted Pile, Not Just for Carpets

INSTRUCTOR:
Sara Lamb

EXPERIENCE LEVEL:
Novice through advanced. No previous weaving experience necessary.

MATERIALS FEE:
$40, covers handout booklet; all yarns including warp, either wool or cotton depending on what loom you are using and larger grist cotton; wool for pile: two ply wools of coarser grade wool in several colors; sticks and shuttles; tablet weaving cards.

EQUIPMENT REQUIRED:
Loom: Rigid heddle loom with a 12 dent heddle or better, OR 2-shaft table or frame loom with tensioner and heddle bar. (Plans sent on request.) Scissors, both large and small (thread nippers that fit in your hand, have a finger hole and no plastic handles are highly recommended. (See photo at right.) Tape measure; Tapestry beater or kitchen fork; Large-eyed tapestry needle; Two (2) 3" mechanical screw C-clamps; Colored pencils or pens; Notebook, calculator; Optional: swift and ballwinder.

DESCRIPTION:
Long used to make beautiful Oriental carpets, knotted cut pile techniques also produce most luxurious fabrics. Surprisingly simple to weave, the technique uses modest equipment and readily available tools and materials. In this workshop participants will learn by weaving a small sample and discuss ways to incorporate this technique into more than just rugs.

116
Project Colorway–for Weavers Who’d Rather Die than Dye

INSTRUCTOR:
Ruby Leslie

EXPERIENCE LEVEL:
Beginner though advanced

MATERIALS FEE:
$50, covers 8/2 Tencel yarn provided in a full array of 40 colors; set of 40 embroidery floss cards pre-wound with Tencel yarn in all colors; color-aid paper; matboard; workshop booklet.

EQUIPMENT REQUIRED:
No loom required; Basic seminar supplies: Notebook, Pens, Fine point Sharpie, Scissors.

DESCRIPTION:
Participants will learn how to blend color in commercially-dyed yarns and increase their color range when dealing with a finite number of yarn color choices. This hands-on approach uses off-loom exercises in a unique approach to color theory and optical blending. Using a complete color line of Tencel yarn to train the eye to see color and value, participants will begin to understand how to incorporate design and color principles into woven structure.

In addition, Ruby will demonstrate her method for winding warps with multiple colors without using a paddle and how to design color wrappings with commercially available yarn that translate into realistic, usable warps.

This is an ideal workshop for weavers who feel lost designing with color and/or want to break out of their color comfort zones.
### 117 Color and Design in Huck Lace Towels

**INSTRUCTOR:** Rosalie Nielson  
**EXPERIENCE LEVEL:** Intermediate through advanced  
**MATERIALS FEE:** $25, covers draft and threading instructions by mail from instructor  
**EQUIPMENT REQUIRED:**  
- Pre-warped 4- or 8-shaft loom. (Instructions to be provided prior to the workshop.)  
- Warp and weft: 8/2 unmercerized cotton in four (4) different colors; Boat shuttle and four bobbins wound with same warp colors; 6 or 12 dent reed (warp sett is 18 epi); 10 yards of cotton, linen or nylon cord (like seine twine) for “lashing on” technique; 4-6 yards cotton rag strips or other heavier yarn to “open-out” knots prior to weaving; Non-stretchy yarn or cord about the equivalent of 6 strands of 3/2 cotton;  
- Miscellaneous items: Bobbin winder, scissors, threading and reed hook, tape measure, pocket calculator, weights and tapestry needle for warp repairs (if knot occurs in warp), masking tape; Optional: laptop computer if you have Fiberworks weaving software program; Supplies for design sessions: Graph paper (4 squares/inch), #2 pencils and sharpener (colored pencils, optional), eraser; Note paper and pencil/pen.  
**DESCRIPTION:**  
This workshop will explore many of the design options available with Huck Lace ranging from six design blocks on an 8-shaft loom to multiple combinations of warp and weft floats with plain weave on a 4-shaft loom. Participants will learn how to convert a profile draft into a threading and treadling plan as well as how to change the tie-up plan to create new patterning within the same threading plan. Using printed “Design Pages and Transparent Overlays” from Neilson’s book, *An Exaltation of Blocks*, participants will create and weave patterns for a series of towels that feature three sections of Huck Lace separated by a one-inch stripe of plain weave.

### 118 Block Party

**INSTRUCTOR:** Robyn Spady  
**EXPERIENCE LEVEL:** Intermediate through advanced  
**MATERIALS FEE:** $15  
**EQUIPMENT REQUIRED:**  
- Pre-warped 4-shaft or more loom. (Instructions to be provided prior to the workshop.)  
- Shuttles and weft threads per the instructions;  
- Scissors, pen/pencil.  
**DESCRIPTION:**  
This workshop is for those who find the terms “block design” and “profile draft” bewildering, as well as for those who want to develop new patterns, to expand the potential of 4-shaft looms or to better understand what to with more shafts. Through presentation, discussion, and weaving, participants will develop a practical understanding of blocks and profile drafts—and how to use them to create new exciting drafts. They will also examine the fundamental building blocks of many weave structures and how they can be manipulated into new designs that can open up an unlimited number of new possibilities.
119  
**Crimp and Create (Weaving Crimp Cloth)**

**INSTRUCTOR:**  
Dianne Totten

**EXPERIENCE LEVEL:**  
Advanced beginner through advanced  
(Must have basic knowledge of drafting and be able to dress their loom.)

**MATERIALS FEE:**  
$3—$5, covers handouts.

**EQUIPMENT REQUIRED:**  
Pre-warped 4-shaft or more floor or table loom. (Instructions to be provided prior to the workshop.)  
Yarn: Thermoplastic yarn such as polyester or Orlon (acrylic) for either the warp or the weft; Any fiber— a stash buster!  
(Resources for synthetic yarn are included with the preparation information as well as a supply list of weaving tools typically needed for a workshop.)

**DESCRIPTION:**  
This is an on-loom workshop taking fiber in a new direction by creating “crimp cloth.” Using a variation of woven shibori for both warp and weft, participants will learn to create fabric with permanently crimped designs that hold their memory even when washed.

Participants will draft, weave, and crimp their samples in class to discover the endless possibilities. In addition, they will learn how the fabric can be used for entire garments as well as for permanent pleating to replace knitted ribbing for a sweater or to add a knit to the collar area of a jacket.

This workshop includes garment design and sewing instruction, but no dyeing is involved.

120  
**Deflected Doubleweave**

**INSTRUCTOR:**  
Madelyn van der Hoogt

**EXPERIENCE LEVEL:**  
Advanced beginner through advanced

**MATERIALS FEE:**  
$15, covers yarns and instructions to be sent prior to the workshop.

**EQUIPMENT REQUIRED:**  
Pre-warped 4- or 8-shaft looms. (Instructions, including threading draft, information and yarns to be provided prior to the workshop based on questionnaire responses to be sent after registration.); Small bucket /bowl for washing samples; A large bath towel.

**DESCRIPTION:**  
Watch warp and weft threads deflect to form amazingly round circles and curvy waves. Even more excitement comes when a different fiber is used for each weave—one that shrinks and one that doesn’t. Marvelous puffs and shapes form in fabrics of varying densities, from fulled to felted.

This unique variation of doubleweave allows total contrast between two or more colorways on as few as four shafts. The two sides of the cloth show different designs, yet either can be used as the right side.

In this round-robin workshop, participants will select from a wide range of fibers, colors, and design and exchange looms for a comprehensive library of samples. Samples with differential shrinkage are washed and critiqued in class.

121  
**Acadian Weaving of French Canada and Louisiana**

**INSTRUCTOR:**  
Melissa Weaver Dunning

**EXPERIENCE LEVEL:**  
Beginner through advanced

**MATERIALS FEE:**  
$25, covers yarn packs for warp and weft yarns.

**EQUIPMENT REQUIRED:**  
Pre-warped 4-shaft loom; Boat shuttles, bobbins, stick shuttles, three (3) wide pick-up sticks; Scissors, T-pins, tape measure; Paper and pen; Optional, 12”–18” size temple.

**DESCRIPTION:**  
Beginning and advanced weavers alike will be amazed at the variations of pattern possible with just 2 harnesses and a few simple techniques.

Working on their own looms, participants will weave samples of weaving unique to early French Canada and Louisiana: couverture de mariage, a la planche, boutonne, cordonne.
122
Polychrome Crackle Weave

INSTRUCTOR:
Susan Wilson

EXPERIENCE LEVEL:
Intermediate though advanced

MATERIALS FEE:
None

EQUIPMENT REQUIRED:
Pre-warped 4-shaft loom; Weft yarns; Shuttles, other weaving supplies
(A complete list of instructions and required equipment will be sent to students well in advance.)

DESCRIPTION:
A versatile weave structure, Crackle is ideal for color exploration. In this workshop, participants will sample a variety of polychrome treadlings on their own loom as they learn to design drafts, play with blocks, and manipulate colors for exciting results on just four shafts. Instruction in multi-shaft polychrome crackle is included on the third day.

This workshop expands polychrome concepts from the instructor’s “Classic Crackle & More” workshop and focuses on independent design techniques and color experimentation.

123
Weaving with New Millennium Fibres

INSTRUCTOR:
Heather Winslow

EXPERIENCE LEVEL:
Advanced beginner to advanced. Able to read a draft and work at 24 epi.

MATERIALS FEE:
$55, covers handouts, wefts and pre-wound warp, which will be mailed to students one month prior to conference.

EQUIPMENT REQUIRED:
Pre-warped 4- or 8-shaft loom. (Warp and a complete list of instructions and required equipment will be sent to students well in advance.)
Shuttles and bobbins; Fabric glue (e.g., Tacky, Sobo); Scissors for paper and yarn.
Measuring tape; Masking tape; Hang tags (12, 1-inch sq.) to label samples; Bobbin winder and ball winder if available; Film canisters or pill bottles with weights (to repair broken warp ends); Cardboard strips (24), 10 inches wide and 0.5 inches high (to separate samples).
Notebook, pen, pencil, plain paper; Yarns or ideas for future projects—for discussion purposes (optional); Samples of handwoven or commercial fabrics in unusual fibres for show-and-tell.

DESCRIPTION:
What on earth is Lyocell? Why would anyone combine cotton, silk, or merino wool with stainless steel or copper into a yarn? Aren’t pineapples and soy beans for eating and bamboo for building? What does a combination of silk and ramie feel like? How does one deal with lycra? What is seacell, and how do you use crepe and paper yarns?

Learn the answers to all these questions and more during this fun-filled round-robin class using new millennium fibers. Each person will receive a warp and set up a loom with a different yarn and structure, and then weave samples on all the other looms. Then just imagine a unique project that can be woven at home!
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<th><strong>124</strong></th>
<th><strong>Weaving a Bench</strong></th>
<th><strong>INSTRUCTOR:</strong> Walter Turpening</th>
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<tr>
<td><strong>EXPERIENCE LEVEL:</strong></td>
<td>No woodworking or weaving experience needed.</td>
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<tr>
<td><strong>MATERIALS FEE:</strong></td>
<td>$250, covers instruction book, class materials and equipment including a bench frame in maple or cherry; braided cotton cord in oatmeal, white and assorted other colors; and use of weaving stand, accessories and weaving tools (shed sticks, weaving hooks, clamps, etc.).</td>
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<td><strong>EQUIPMENT REQUIRED:</strong></td>
<td>Scissors; Tape measure or folding rule; Calculator, pencils, notebook; Two clean 1-gallon water or milk jugs (to use as weaving weights); Gloves with coated fingers and palm with knit back. Tight fit recommended.</td>
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<td><strong>DESCRIPTION:</strong></td>
<td>In this 2 1/2 day workshop, participants will learn hands-on techniques to weave the seat and complete a weaver’s or spinner’s bench, or a dressing bench using braided cotton cord. The basics of cord selection and how cord is manufactured will be covered along with color selection and blending for their own benches. An overview of chairs and rockers will be discussed, as well as other weaving materials. Students will leave also knowing how to make similar benches using written instructions that describe the complete process from how to take measurements to suggested woodworking methods, materials and other considerations.</td>
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<td><em>The student’s bench preference is required one (1) month before the workshop so the frames can be made and ready to weave. Instructor will work with the students to make the measurement required (personal and loom or spinning wheel) to make their bench frame.</em></td>
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<tr>
<th><strong>125</strong></th>
<th><strong>The Incredible Possibilities of Color</strong></th>
<th><strong>INSTRUCTOR:</strong> Kathe Todd-Hooker</th>
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<tr>
<td><strong>EXPERIENCE LEVEL:</strong></td>
<td>Advanced beginner through advanced.</td>
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<td><strong>MATERIALS FEE:</strong></td>
<td>$15, covers handouts, paper and design supplies. (Optional: $10 additional for all warp and weft materials.)</td>
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<td><strong>EQUIPMENT REQUIRED:</strong></td>
<td>Tapestry or frame loom preferred, but any loom will do as long as it is warped with 12/6 cotton seine twine; (If notified in advance, instructor can supply a few copper frame looms or directions for building a loom.) Warp and weft materials; Basic design and note taking materials.</td>
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<td><strong>DESCRIPTION:</strong></td>
<td>This workshop focuses on tapestry techniques that enable weavers to expand limited color palettes through the use of hachures, hatches, Melanie, chines, color fades, and multiple wefts, as well as the use of silks, rayon, metallics and mohair to change reflective quality. Participants will learn how to combine all of the color and shading techniques for both warp direction techniques—hache hatching, crenement—and weft direction—chené, mélange, color fade pick and pick—and then blend them to work together. Subject matter contains color theory and design exercises with weaving. The class will explore color usage in tapestry through slide presentations, samples, weaving a sampler. Each student will leave with a woven sampler and supporting handouts of the various techniques.</td>
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<tr>
<th><strong>201</strong></th>
<th><strong>Beginning Spinning: Spindle and Wheel</strong></th>
<th><strong>INSTRUCTOR:</strong> Martha Owen</th>
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<tr>
<td><strong>EXPERIENCE LEVEL:</strong></td>
<td>Novice to Intermediate</td>
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<td><strong>MATERIALS FEE:</strong></td>
<td>$10 to $20, covers fiber for spinning.</td>
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<td><strong>EQUIPMENT REQUIRED:</strong></td>
<td>Hand cards; Spinning wheel.</td>
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<td><strong>DESCRIPTION:</strong></td>
<td>On what did sleeping beauty prick her finger? Discover the historical craft of hand carding and spinning on a spinning wheel. Beginning spinsters will strive to “get the feel” of simple creation and make yarn. In addition, participants will learn about sheep and wool fiber, how to wash raw wool, spinning basics, how to spin some simple novelty yarns and how to play with color from the start. The adventure includes spinning on a point spindle/wheel and flyer wheel.</td>
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202
The Journey Though
Creative Spinning—
From Prep to Ply

EXPERIENCE LEVEL:
Beginner - Able to spin a single and ply on a wheel.

MATERIALS FEE:
$45, covers use of materials and tools, which includes combed top, batts, mixed fibers, add-in's, plying yarns, drum carders, blending boards and hackles.

EQUIPMENT REQUIRED:
Wheel—any wheel, any orifice size; Bobbins (as many as possible); Niddy-noddy; Lazy Kate (or bowl); Fiber to use in class (beyond what is provided or to share.)
Add-in's—sequins, feathers, etc.—for a challenge or to learn how to incorporate it; Drum carder, hackle or blending board, if you have them; Inspiration sources—photos, artwork, sketches, etc.
Materials/elements to spin into the yarn.

DESCRIPTION:
This spinning workshop journeys from the start to creating textured and creatively spun yarns. Beginning with different fiber preps—using drum carders and blending boards, and a hackle to card batts, rolags, and roving and blend color in tops, participants will progress through different styles of spinning and how each relates to different preps and textures.

Participants can expect to learn techniques including corespinning while adding elements into yarns (halos, beehives, knots and different physical add-in's like sequins, feathers, fabrics, etc. and tail-spinning as well as traditional plying techniques to create untraditional yarns such as spiral plies, super-coils, stacks, twists and extreme chain plying and the concepts of architectural layered plying.

Students will start with a concept or inspiration, then figure out how to prep the fiber and combine techniques to spin that desired yarn.

INSTRUCTOR:
Esther Rodgers

203
Great Wool Project
(Or How Different Sheep Breeds and Processing Methods Affect the Drape and Wear of Cloth)

EXPERIENCE LEVEL:
Beginner and beyond. (Students must be able to spin a single and ply on a wheel.)

MATERIALS FEE:
$60, includes all fibers, handouts, plastic baggies and sample cards.

EQUIPMENT REQUIRED:
Hand cards; Flicker; Handheld combs (if you don’t have them a few will be available to lend); Spinning wheel in good working order or a spindle; Three (3) empty bobbins; Pen; A lap cloth (useful for flicking); Optional: small loom or knitting needles to make sample in class.

DESCRIPTION:
Why would a spinner want to spin Southdown? What is the best way to prepare a Longwool for spinning? Why is Merino such a fussy fiber? This class demystifies the what, why and how of sheep breeds. Luxuriate in 15 different sheep breeds and learn how to choose the best breed for a project as well as the best preparation and spinning method for the type of yarn from the chosen breed.

Participants can expect to learn an overview of sheep breeds and their five categories before full immersion in fiber prep ranging from washing raw wool in different ways to trying various ways of processing—or not—as well as which methods work best for which breed types?

Spinning follows, as students learn how to get the best spin from a fleece. Throughout the weekend, participants will select and focus on two or three breeds to make larger samples to take home and try out in the fabric.

INSTRUCTOR:
Beth Smith
**204 Woolen–Worsted Continuum**

**EXPERIENCE LEVEL:** Intermediate

**MATERIALS FEE:** $45, covers samples for examination, notebook with handouts, fibers for spinning, sundry supplies.

**EQUIPMENT REQUIRED:**
- Spinning wheel in good working order;
- Four (4) bobbins;
- Lazy kate;
- Hand card;
- Hand combs;
- Towel;
- Plastic hanger.

**DESCRIPTION:**
Spinners often categorize yarns as “woolen” or “worsted.” Whether a yarn is one or the other depends on the fiber that is spun (short and soft or long and lustrous), the way the fiber is prepared (carded or combed), and the spinning technique that is used (long draw or short draw).

In this workshop participants will make yarns that are on the far ends of the woolen-worsted continuum as well as many versions in between. They will hand card and hand comb various wool fleeces, and then will spin from these preparations, as well as from drum-carded batts and commercially prepared rovings and tops. The goal is to provide participants with the technical skills to spin yarns that are as woolen or worsted as desired.

**INSTRUCTOR:** Amy Tyler

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**205 Bast Fibers Without Stress**

**EXPERIENCE LEVEL:** Beginner - Able to keep the wheel going and produce a yarn

**MATERIALS FEE:** $25, covers extensive handout and many samples.

**EQUIPMENT REQUIRED:**
- Spinning wheels;
- Any tools used in spinning;
- Drop spindles can be used. (Students should bring a selection.)
- 3-ring binder and pen/pencil for notetaking.

**DESCRIPTION:**
For spinners intimidated by dressing a distaff or just thinking of spinning a ramie thread, this workshop focuses on bast fibers and empowers participants to look at them in a whole new light.

Students will not only break flax and learn to dress a distaff, but discover and experience much more beyond that. After realizing the fun of spinning hemp, ramie and linen, participants will begin to plan some wonderful projects for the yarns.

**INSTRUCTOR:** Paula Vester

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**206 Spinning Cellulose: Old and New, Long and Short**

**EXPERIENCE LEVEL:** Intermediate - advanced

**MATERIALS FEE:** $35, covers booklets, worksheets, all fibers, dyes, puki sticks.

**EQUIPMENT REQUIRED:**
- Spinning wheel in good working order;
- Lazy kate and extra bobbins;
- Hand cards, dog comb or hand combs (optional);
- Ball winder (optional);
- Scissors, stapler, hole punch or tape for attaching sample yarns and fibers;
- Sandwich baggies (about 12);
- 3x5 lined file cards;
- For the flax section, a distaff and hanging cup, but if you do not own one, you can often make do with a 4-foot dowel and a means of supporting it (music stand or gallon milk jug filled with gravel. Further directions or ideas can be sent to students;
- Rubber gloves, medium size;
- Plastic tub;
- Apron or smock;
- Two old towels;
- Plastic grocery bags;
- Spinning wheel oil, screwdriver, and other tools;
- Optional: 3 ring binder with photo pocket pages.

**DESCRIPTION:**
The end of the 20th century saw an explosion in cellulose fibers available for hand spinners to incorporate into their stash, including naturally-colored cottons, and various flax preparations, hemp, ramie, as well as processed cellulose fibers such as rayon and Tencel.

These fibers share similar characteristics, but vary from 1/2 inch long cotton fibers to more than a meter for hemp, and require vastly different spinning and preparation techniques. This workshop explores how to combine and maximize these fibers using each person’s spinning skills. Various preparations, dyeing, spinning, plying, finishing and record keeping techniques will be covered. This is a great way to start or add to your personal source book of yarns.

**INSTRUCTOR:** Patsy Zawistoski
301 Wrap Up in a Hand-felted Vest

**INSTRUCTOR:** Joan Berner

**EXPERIENCE LEVEL:** Beginner

**MATERIALS FEE:** $5, covers handout, basic felting directions, resist pattern development, design ideas.

**OPTIONAL:** $75 for a kit that includes 3 pieces of bubble wrap, 8-12 oz. of wool (merino or BFL), pre-felted approx. 60” x 80”, pool noodle.

**EQUIPMENT REQUIRED:**
- 8–12 oz. wool, pre-felted—preferably merino or BFL. (Instructions to be provided prior to the workshop.)
- Apron; Large Sponge; Plastic/metal container for water; Olive oil soap; Large plastic bag to take wet pieces home in; Towels; Washboard/Felting mat/Round slat window blinds—40” wide; 3 pieces bubble wrap 5’ x 4’; Swimming pool noodle; Sheer curtain, voile. Approx. 60” X 80”;

**DESCRIPTION:**
This workshop is the place to create a unique, felted vest with dyed fibers, patience and lots of work. Handmade felt is an amazing fabric that can be lightweight, warm and fashioned into contemporary garments. To help ensure success in a short period of time, a two layer felt will be created with a pre-felt as a base and hand dyed wool as a second layer.

Felting samples will be made to assure good felting skills, test patterns and designs, and determine shrinkage rate. An appropriately sized resist pattern will be developed for students to use to create a amazing, seamless, hand felted garment.

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302 Nuno Felted Butterfly Shawl

**INSTRUCTOR:** Jean Gauger

**EXPERIENCE LEVEL:** Intermediate nuno experience

**MATERIALS FEE:** $45, covers extensive handout and many samples.

**EQUIPMENT REQUIRED:**
- China silk (5-6mm): 4 yds—for top side of butterfly in preferred color for butterfly scales;
- Silk gauze (4.5mm): 4 yds—for underside of the butterfly;
- Roving: 4–6 oz of superfine (18–19.5µ for the main color (22µ, acceptable);
- Small amounts of other colors of merino roving (for eyes and edging); Silk hankies—black or other preferred color;
- 2 large pieces of 0.7 ml drop cloth plastic 64” x 140” or the width and length of item size planned (Thin plastic a little thicker than the dry cleaner bags); Lycra strips or pantyhose legs—7 or 8 (if we are able to use a dryer); Long pool noodle approximate size 3-4 ft; Non-skid rug liner approximate size, 5’ x 10’ (whole size of butterfly). If rolled half at a time, 3’ x 5’ liner will work;
- Sheer old polyester curtain; A bucket or dishpan; Dawn liquid soap or any preferred liquid soap; 4–5 old bath towels; Ball brause, insect spray pump or large sponge (to wet work); Scissors; Sharpie or marker; Measuring tape; Optional: Tussah, bombyx silk roving and or bamboo; Other color silk hankies or caps; Extra pieces of other colors of habotai or gauze; Novelty yarns; Note: Handout provides full purchasing details, including sources and what they should look like.

**DESCRIPTION:**
In this three-day class, participants will learn how to make super-light nuno felt and to use it to make a nuno butterfly art tunic or a beautifully draped skirt or shawl.

Each person will receive all the tips and techniques needed to help make their own unique piece. Students can make plans for the original butterfly shawl, the larger more abstract tunic/shawl/skirt or a sleeveless vest made from cut felt pieces. In addition, participants will be shown different types of silks and how to lay out merino roving in combination with lovely embellishments including silk hankies, tussah silk, bamboo, and various novelty yarns. The three-day workshop allows ample time to plan and lay out a rather large project along with learning new ways for the felting and fulling process.
401  
**Eco-printing on Cloth and Paper**

**INSTRUCTOR:** Nancy Farr Benigni

**EXPERIENCE LEVEL:** All levels of experience

**MATERIALS FEE:** $10, covers paper, fabric and dowel rod. (Wool and silk scarves also available for purchase.)

**EQUIPMENT REQUIRED:** An assortment of leaves (we will be sharing) with which to experiment. Some suggestions would be Eucalyptus, Maple, ferns, rose leaves, and flowers, or anything they can find; Fabrics (white or off white.) Suitable fabrics would include wool, silk (8mm weight or more) pajama silks, cotton, cotton T-shirts, or silk blend shirts; Dyeing equipment and supplies—Plastic apron, Rubber gloves, Scissors, Twine that will not break when pulled tight, Plastic bags to transport wet, dyed products; Pen and paper for taking notes.

**DESCRIPTION:** Students will learn to dye with leaves and other plant materials in this introduction to contact printing with plants (eco-printing).

Topics discussed and demonstrated, then practiced by students, will include the best techniques for the fiber/cloth being printed, as well as safe and sustainable practices for gathering plant materials. After some instruction, there will be ample time for hands-on experimentation with techniques demonstrated. There will be a cochineal vat going for those interested.

Students should wear old clothes and no open-toed shoes.

402  
**Color, Color Everywhere**

**INSTRUCTOR:** Amy King

**EXPERIENCE LEVEL:** Intermediate (spinner)

**MATERIALS FEE:** $40, covers dyes, supplies and fibers

**EQUIPMENT REQUIRED:** Spinning wheel in good working order; Three (3) or more bobbins; Niddy noddy; Lazy Kate (preferably free-standing); Any fiber prep tools (cards, combs); Apron and gloves; (Plan to wear clothes you don’t mind getting ruined.)

**DESCRIPTION:** Participants in this workshop will spend time dyeing using several different methods on several different fibers to illustrate different dye take-ups—and then will determine the steps necessary to adjust color to those fibers. Then they’ll spin.

Working as individuals as well as in groups, participants will make all kinds of dyed fibers before embarking on spinning. In addition to learning how those dyes go on to affect the overall yarn, students will learn how to make the dyes work to meet their expectations. They will learn how to adjust the dyeing to meet their project’s needs, to suit their needs and to adjust their spinning to make it all work together.
**403 Not Your Grandma’s Dye Pot**

**INSTRUCTOR:** Kathrin Weber

**EXPERIENCE LEVEL:** Novice - advanced

**MATERIALS FEE:**
$30, covers dye kit and yarn for samples. Optional: Pre-wound warps and skeins may be ordered through Kathrin’s online shop, Blazing Shuttles, at least two weeks before the workshop for shipment before class.

**EQUIPMENT REQUIRED:**
8–12 cellulose (cotton, rayon, linen, bamboo, hemp, etc) warps and/or skeins wound, scoured* and ready to dye. (The warps/skeins can be any weight up to 16 oz each.) 2 or 3 yards of cellulose (cotton, rayon, linen, etc) fabric if you would like to dye cloth on the second day. (Yarn and fabric must be scoured before class. See scouring note below.) Notebook, folder, pen/pencil for handouts and notes; Scissors; Rubber gloves; Measuring spoons (must include 1/8 tsp) and cups (must include 1/8 cup) (never to be used with food preparations again!); Masking tape; Dust mask; Spray bottle; Plastic kitchen trash bags (approx 13 gallon size.); Paper towels, one roll; Thrums for tying and binding yarn; Apron/old clothes to wear while dyeing; Small plastic cups (e.g., yogurt or cottage cheese containers); Quart size plastic containers (e.g., large yogurt containers or deli containers w/ lids if possible); Newspaper: A stack several inches thick (Absolutely necessary); One bucket, 1 to 2 gallon size.

**DESCRIPTION:**
This is a dye class for fiber artists who approach (or would like to approach) dyeing with confidence in using color intentionally and effectively. And, beyond that, to learn to dye with personal fearlessness and intention.

Students will learn the basics of dyeing—how to dye safely using traditional and non-traditional dye applications, and the processes needed to set the dyes for color fastness. They will also learn fundamentals for dye application to produce one-of-a-kind, technically sound and color-fast hand-dyed cotton yarn and fabric. This is not a “recipe” class.

Using seven hues of Fiber Reactive MX dyes students will begin to develop insight into the essence of color that allows them to blend, shade and produce a full spectrum of color. They will also learn techniques for space-dyeing skeins and warps, resist dyeing yarn and fabric, how to use dyes safely and how to set up a basic dye kitchen.

**Scouring Yarn:**
Scouring is essential to allow the yarn to accept dye, but it does not have to be complicated. Make sure that all security-tied areas on your yarn are also scoured.

Here is what Kathrin says:

Use HOT water (140 degrees °F)—with a dash of Dawn® dish soap (or Synthrapol® if you have it). Do not use anything with bleach or brighteners. Wind your yarn into warps or skeins. Loosely tie them with figure-eight security ties. Without tangling, manipulate and squeeze the yarn to work the hot soapy water into all the fibers and under the security ties. When the yarn is completely saturated and falls to the bottom of bucket (or washing machine) it is done. If something on your yarn is resisting the hot soapy water, you can add 1/4 cup of dissolved Arm & Hammer™ Washing Soda to the hot soapy water to increase the scouring power. If you have extremely stubborn yarn, you can boil it in the soapy, soda ash water. Rinse well. All this can be done in a washing machine using the fill and spin cycles, but do not agitate!
404
Pattern Medley with Warp Ikat

INSTRUCTOR:
Wendy Weiss

EXPERIENCE LEVEL:
Intermediate - advanced

MATERIALS FEE:
$40, covers consumables, including three natural dyes (brazilwood, madder, and osage orange) and mordants (tannic acid and potassium alum with soda ash, pH test paper) and non-consumables, including binding frame, cotton warp yarn (3/2 perle cotton) and incising tool to remove binding threads.

EQUIPMENT REQUIRED:
Warping board (students may share); Sharp scissors; Plastic triangle; Graph paper, black sharpie, pencil and eraser, hand pencil sharpener; Masking tape; Two 5–10 liter plastic buckets, Rubber gloves and apron; Large stainless steel spoon; Three 1-gallon zip-lock bags.

DESCRIPTION:
Create dazzling geometric patterns using warp resist dyeing with natural dye on cotton yarn. This class is based on original research in Gujarat, India where Patola is the term used to describe stunning double ikat in which both warp and weft yarns are resist dyed before weaving.

Participants will learn how to prepare and dye a warp in one or more colors for weaving at home. Instructions will include how to develop designs that repeat across the fabric; how to wind a warp with a raddle group to prepare the warp for custom-designed patterns; how to build and use a frame to bind the warp for resist pattern dyeing for custom designs; and how to use natural dyes on cotton to obtain bright hues in yellows, oranges, and reds.

Class demonstrations will include how to warp the loom from back to front and discussions on how to design weave structures for warp ikat, with examples of warp ikat from around the world.

501
Beadwork Basics and Beyond: A Kaleidoscope of Possibilities Using Needle, Thread and Beads

INSTRUCTOR:
Carol Cypher

EXPERIENCE LEVEL:
all levels

MATERIALS FEE:
$45, covers Mastering Beadwork, (Instructor’s hardcover book); beading material (seed beads in sizes 15/0, 11/0, 8/0, 6/0; firepolish beads; beading thread and beading needles); masking tape; armatures; cellulose headpin; sorting triangle; zip-lock bags.

EQUIPMENT REQUIRED:
n/a

DESCRIPTION:
Participants will try their hands at a dozen or more off-loom beading stitches. The succession of stitches builds on the skills acquired in the previous technique, enhancing each person’s ability to learn and understand each stitch and the relationship of one to another. (Peyote, Dutch Spiral, Netting, Cross-Needle Weave, Right Angle Weave, Triangle Weave, Square Stitch, Ladder Stitch, Herringbone, Brick Stitch, Polygon, African Helix and possibly more).

This course is designed for the novice but valuable to any level beadworker desiring to expand their repertoire of stitches.
502  
**Paint and Plait: Bias Plaited Baskets**

**INSTRUCTOR:** Jackie Abrams

**DESCRIPTION:**
Learn to create baskets inspired by an old Shaker technique and how to paint weaving materials using heavy cotton paper and acrylic paint.

As participants investigate the possibilities of contemporary basketry through experimentation, exploration and fun, they will plan and weave one or more footed and gracefully shaped “cathead” baskets in sizes, colors, shapes, and patterns based on a wide variety of samples.

**EXPERIENCE LEVEL:**
Beginners through advanced

**MATERIALS FEE:**
$50, covers materials to make baskets, including paper, paint and miscellaneous supplies and tools.

**EQUIPMENT REQUIRED:**
Tape measure or ruler; White glue (e.g. Elmer’s or Sobo); Small packing tool or flathead screwdriver; Two pairs of scissors—regular and embroidery sizes; 20 or 30 Micro Smooth Clips (also for sale at class); Water container (e.g. margarine tub); Paint brushes, at least two different sizes (e.g. one small brush and a 2–3” brush. Sponge brushes okay); Paint palette (e.g., white plastic picnic plates); Optional: Rubber gloves, apron, hair dryer (I will bring one but a few extras will help speed paint drying.)

503  
**Knit Like a Viking—The Ancient Art of Looping**

**INSTRUCTOR:** Andrea Mielke Schröer

**DESCRIPTION:**
Also known by such names as *naalbinding* and single-needle knitting, looping is a textile technique that has history on every continent except the Antarctic. Variations of the technique have been used to create items ranging from Scandinavian mittens, slippers and hats, to rugs, bags and baskets in Central America and New Guinea. It is a cousin of knitting and crochet, with the unique ability to resist unraveling.

This class will focus on projects with Scandinavian roots, starting with a basic stitch and making a drawstring pouch, and progressing to more complicated stitches and shaping while working on a series of scaled-down items (a mitten, a slipper, and a hat). The only items needed to practice this craft are a needle and yarn/cordage.

**EXPERIENCE LEVEL:**
Novice

**MATERIALS FEE:**
$35, covers handouts, appropriate yarns, and needle.

**EQUIPMENT REQUIRED:**
Note-taking supplies; Tape measure; Scissors.
Instructor Bios

Jackie Abrams  
Workshop #502  
Paint and Plait: Bias Plaited Baskets

BIOGRAPHY:
Jackie has been a basketmaker since 1975, when she first apprenticed to an 81-year-old traditional white ash basketmaker. Since 1990, she has been exploring plaiting techniques, the use of heavy cotton paper as a material and the possibilities of contemporary basketry. She exhibits her work at shows, galleries and museums, and has been included in numerous books, including Textiles: The Art of Mankind. She teaches throughout the U.S., Australia, Canada, and Ghana. As a teacher she encourages exploration, experimentation, and lots of laughter.

Brattleboro, Vermont

More about Jackie Abrams at http://www.jackieabrams.com

Polly Barton  
Workshop #102  
How to Create a Pictorial Weft Ikat

BIOGRAPHY:
Polly Barton was born in New York City. She studied art history at Barnard College in New York and has lived and traveled in Paris, Florence, and Rome. In 1981 she moved to Kameoka, Japan to study with master weaver Tomohiko Inoue, and live in the religious heart of the Oomoto Foundation. She returned to New York in 1982, married, and continued to weave on her Japanese tsumugi silk kimono looms.

A nationally recognized artist, Polly exhibits her woven silk ikat paintings nationally and her work is collected by the Art Institute of Chicago, Museum of Fine Arts, Boston and by important private collectors. Her work has been published in numerous magazines including Hali, Fiber Arts, Surface Design Journal and American Craft. She is a member of the Textile Society of America, Friends of Fiber Arts International, the Surface Design Association, the Textile Study Group of New York, and the Textile Arts Alliance of Santa Fe.

Santa Fe, New Mexico

More about Polly Barton at www.pollybarton.com

Nancy Farr Begnini  
Workshop #401  
Eco-printing on Cloth and Paper

BIOGRAPHY:
Nancy earned a Bachelor of Arts degree in Fiber Art from Kent State University (Kent, Ohio). She has been weaving for more than 35 years and has also worked in other media, including silk screen and photo silk screen, paper and cloth batik, and encaustic. She has worked extensively with dyes, both synthetic and natural, including organic indigo.

Through many years devoted to raising two sets of twins, Nancy continued weaving and other artistic pursuits whenever time and space permitted. With children now grown, she is weaving and dyeing full time in her home studio. She particularly enjoys working in woven shibori using both synthetic and natural dyes. She also builds layers of color, texture, and design in a woven cloth by painting or dyeing the warp prior to weaving, then printing the finished cloth with textile stamps from her collection of textile printing blocks. She has also widely researched and experimented with eco-printing techniques.

Lititz, Pennsylvania

Joan Berner  
**Workshop #301**  
Wrap Up in a Hand-felted Vest  

**BIOGRAPHY:**  
Joan Berner has followed her passion to create contemporary garments from traditional hand-produced textiles. Her work has been seen in seven Handweavers Guild of America’s Convergence fashion shows and sold nationally at the American Craft Council, Paradise City Arts Festival (Northampton, Massachusetts) and Southern Highland Craft Guild shows. Joan is an adjunct instructor at Haywood Community College’s Professional Crafts program in Clyde, N.C. where she teaches “Sewing for Handwovens.”

*Hendersonville, North Carolina*

More about Joan Berner at https://www.joanberner.com

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Lucienne Coifman  
**Workshop #103**  
Classic and Non-traditional Rep Weaves  

**BIOGRAPHY:**  
Lucienne Coifman has taught weaving for the past 30 years at the Guilford Art Center (Guilford, Conn.), The Creative Arts Workshop (New Haven, Conn.) and in her own studio. She has also conducted workshops throughout the Northeastern and the Midwestern U.S. For more than 30 years Lucienne has been studying Rep Weave and experimenting with the use of different fibers in the process. Her main interest has centered on color interactions and patterns, using up to 8 harnesses and pick-up techniques.

Her weavings have appeared in *Shuttle, Spindle & Dyepot* and *Handwoven* magazines and has been included in many juried exhibits. Her 2015 book, *Rep, Rips, Reps Weave: Projects, Instruction, and Inspiration*, is a complete workshop for both beginning and advanced weavers.

*Sugar Grove, Illinois*

More about Lucienne Coifman at http://www.lucienne-repweave.com

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Carol Cypher  
**Workshop #501**  
Beadwork Basics and Beyond: A Kaleidoscope of Possibilities Using Needle, Thread and Beads  

**BIOGRAPHY:**  
Fiber artist Carol Cypher teaches workshops in beadwork, feltmaking and the provocative pairing of the two in the U.S., Japan, Australia and Europe. Author of *Mastering Beadwork: A Comprehensive Guide to Off-Loom Techniques* and three books on feltmaking, Cypher has taught in the teacher certification program in Gakusyu Forum in Tokyo. Her work is published internationally, including two masterclasses for *Beadwork* magazine. The work on cubic right-angle weave includes supporting videos that can be seen on her Youtube channel: Carol Cypher with Tulip Beading Needles. Her TV appearances include PBS and D.I.Y. networks. She enjoys her reputation as an enthusiastic, knowledgeable and generous teacher who offers fresh and contemporary approaches.

*Esopus, New York*

More about Carol Cypher at http://www.carolcypher.com

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Inge Dam  
**Workshop #104**  
Timeless Tablet Weaving: Ancient Tablet Weaving Techniques  

**BIOGRAPHY:**  
Inge Dam, author of *Tablet-Woven Accents for Designer Fabrics: Contemporary Uses for Ancient Technique*, has won many awards for her work. She has taught workshops in the U.S., Canada, and England, as well as for Convergence and Complex Weavers conferences. She weaves on a 32-shaft dobby loom and specializes in weaving unique fabrics. In most of her fabrics she incorporates tablet weaving and other embellishments.

*Schomberg, Ontario, Canada*

More about Inge Dam at http://www.ingedam.net
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<td><strong>Connie Diamant</strong></td>
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<td><strong>BIOGRAPHY:</strong> Connie Diamant brings 17 years of traditional weaving experience along with Saori intensive training with Mihoko Wakabayashi of Worcester, Mass. and workshops and classes with Cheryl Dunworth of Weavin’ Place ~Saori Style (Folsom, La.). In workshops she brings a passion and enthusiasm to introducing Saori weaving and sharing this unique weaving experience. Connie incorporates the principles of Saori weaving into her work using unusual fibers and bits and pieces of things. Her work has been exhibited at the Hylton Performing Arts Center of George Mason University (Fairfax, Va.) and Northern Virginia Community College, Manassas Campus’ annual juried art show. She is affiliated with Weavin’ Place ~Saori Style and with the Virginia Studio (Fairfax Station, Va.).</td>
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<tr>
<td><strong>Fairfax Station, Virginia</strong></td>
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<tr>
<td><strong>More about Connie Diamant at <a href="http://saoristyle.com">http://saoristyle.com</a></strong></td>
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<th>Workshop #106</th>
<th>Kaleidoscopic Color Games</th>
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<tr>
<td><strong>Barbara Norris Diefenderfer</strong></td>
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<td><strong>BIOGRAPHY:</strong> Barbara Diefenderfer has been the Weaving Teacher in Residence at the Washington County Museum of Fine Arts in Hagerstown, Md. She has woven for more than 35 years and taught for more than 30, including her first career teaching tailoring and general clothing construction in public schools. 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. She is a familiar lecturer on various weaving topics in the Mid-Atlantic region and has been an instructor at past MAFA conferences. While Barbara is enthusiastic about every aspect of weaving, she particularly enjoys using color, creating unusual combinations of weave structures and weaving with fine threads to produce unique clothing. Her greatest thrill comes from turning on the light bulbs of novice and advanced weavers – directly reflecting her belief that weaving perpetually creates new learning opportunities.</td>
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<td><strong>Hagerstown, Maryland</strong></td>
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<th>Workshop #121</th>
<th>Acadian Weaving of French Canada and Louisiana</th>
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<td><strong>Melissa Weaver Dunning</strong></td>
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<td><strong>BIOGRAPHY:</strong> Melissa Weaver Dunning is an avid tartan and linen weaver, a skilled spinner and a compulsive knitter. She loves to share the history and context of traditional textile arts. Beginning her weaving journey in 1980 with Scottish master weaver and singer Norman Kennedy, Melissa is dedicated to passing on the efficient techniques of time honored skills.</td>
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<tr>
<td><strong>Berryville, Virginia</strong></td>
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<tr>
<td><strong>More about Melissa Weaver Dunning at <a href="http://melissaweaves.blogspot.com">http://melissaweaves.blogspot.com</a></strong></td>
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Kay Faulkner

Workshop #107
East Meets West—A Sampler

BIOGRAPHY:
Kay Faulkner has been weaving professionally for more than 30 years. Her prime focus is on the creation of unique handwoven cloth. Her commitment to research has led her to many destinations in S.E. Asia with the aim of converting native techniques to those that can be woven on western looms.

Birkdale, Queensland, Australia


Wendy Garrity

Workshop #108
Bhutanese Kushutara Weaving

BIOGRAPHY:
Wendy Garrity has had a lifelong involvement with crafts and textiles and a fascinated with the traditional textiles of Asia. In 2010 to 2013 she took a career break from music education to pursue her interest in textiles, women’s empowerment and grassroots development by combining volunteering with travel in Asia and South and Central America. Living in Bhutan for a year, she had the privilege of learning to weave kushutara, the intricate supplementary weft brocade used for women’s festival dress, as well as to travel across the country to explore other Bhutanese textile traditions. Returning to Australia, she adapted the kushutara techniques to western looms in order to share them with western weavers. She documents traditional textile techniques on her website and promotes the sustainability of textile traditions at every opportunity.

Subiaco, Western Australia, Australia


Jean Gauger

Workshop #302
Nuno Felted Butterfly Shawl

BIOGRAPHY:
Jean Gauger creates unique art-to-wear nuno pieces as well as those for home decor, journals, handbags and framed art. Originally a knitter, she discovered wet and nuno felting and has been hooked ever since. Jean teaches and shares throughout the U.S., Australia and Canada. Her work has been shown at the Kent State University Museum (Kent, Ohio) exhibit, “Entangled: Fiber to Felt to Fashion.” She also has published articles and tutorials in the Australian fiber magazines Textile Fibre Forum and Felt and been included in the books 500 Felt Objects and Taste of Textiles. She has recently been an Honoree recipient at the Textile Art Alliance (TAA) Fashion Show (Cleveland, Ohio).

Stuart, Florida

More about Jean Gauger at http://www.sugarplumoriginals.co/
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<th><strong>Joanne Hall</strong></th>
<th><strong>Workshop #109</strong> Swedish Art Weaves</th>
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| **BIOGRAPHY:** | Joanne Hall is a weaver, teacher and author with a Master’s Degree in Textile Design from the University of Minnesota. After teaching at the University of Montana (Missoula) and California Polytechnic State University (San Luis Obispo), Joanne started the Elkhorn Mountains Weaving Studio in Montana City, Mont., where she weaves tapestries and teaches weaving classes for beginners and different types of weaving, including drawloom weaving. She also teaches at art centers, weaving shops, guilds, festivals and conferences throughout the U.S. and Canada.
| | Her books include *Tying up the Countermarch Loom*, *Learning to Warp your Loom* and, after studying in Mexico, *Mexican Tapestry Weaving*. She has also studied Swedish tapestry weaving and has developed a floor loom weaving technique for weaving large tapestries. Her large tapestries are on view in buildings in Montana and in several out-of-state locations. Along with tapestry, Joanne teaches many workshops with emphasis on weaves grounded in Scandinavia and connected to her Swedish heritage.
| | Clancy, Montana
| | More about Joanne Hall at www.weavolution.com/weaver/joanne-hall |

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<th><strong>Linda Hartshorn</strong></th>
<th><strong>Workshop #110</strong> Weaving in a Parallel Universe (Parallel Threadings)</th>
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| **BIOGRAPHY:** | Linda Hartshorn is known for unique dyework and lively use of color in her handwoven textiles. With more than 15 years of teaching experience, Linda shares her positive, fun and supportive style in workshops all over the country. She recently opened Lost Coast Weaving Studio in the mountains of Northern California, where she holds classes and creates her own work. Linda is a two-time winner of the Victor Thomas Jacoby Award from the Humboldt Area Foundation, Calif.
| | Eureka, California
| | More about Linda Hartshorn at http://lindahartshorn.com |

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<th><strong>Barbara Herbster</strong></th>
<th><strong>Workshop #111</strong> Narrow, Warp-faced Band Kaleidoscope Necklace</th>
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| **BIOGRAPHY:** | With a teaching degree from Montclair State University (N.J.), Barbara makes difficult concepts easily understood. She has been sharing her weaving enthusiasm with others through exhibiting, teaching and lecturing. Articles in *Shuttle, Spindle & Dyepot*, *Handwoven* and *Weaver's* magazines have expanded communications to many weavers outside her normal reach. Preferring to weave fabric with a clean simple appearance, she creates original color combinations and achieves texture through carefully chosen structures. Inspiration may come from colors suggested by a painting, photo or an experience. Sometimes a travel photograph accompanies a woven item, such as a limited edition scarf, that serves to inform her customers of the genesis of that design and give the person who studies a piece of her weaving added insight.
| | Manchester by the Sea, Massachusetts
| | More about Barbara Herbster at http://shuttlesong.vpweb.com |
Bobbie Irwin
Workshop #112
Weaving a Transparency

**BIOGRAPHY:**
A weaver since 1973 and instructor for guilds and at conferences since 1986, Bobbie has been an editorial assistant, contributing editor, and columnist for several Interweave magazines. She has published three books and dozens of articles in textile and craft business journals and has taught at six previous MAFA conferences. Bobbie loves textile research and pushes the limits of traditional techniques. Her innovations with 3-dimensional transparencies and making the technique practical for scarves and shawls have been published in *Handwoven* and *Spin-Off*.

Montrose, Colorado

Amy King
Workshop #402
Color, Color Everywhere

**BIOGRAPHY:**
Amy King is the owner of Spunky Eclectic (Lisbon, Maine) and has been teaching spinning for more than a decade. The author of *Spin Control: Techniques for Spinning the Yarn You Want*, (Interweave Press, 2009), she also teaches on Craftsy.

Lisbon, Maine


Tom Knisley
Workshop #113
Weaving Multiple Structures on a Straight-Eight Threading

**BIOGRAPHY:**
Tom Knisely teaches weaving and spinning at Red Stone Glen Fiber Arts Center in York Haven, Pa. With a career spanning more than four decades, Tom still enjoys teaching beginning weaving along with rug weaving and advanced techniques. He is a collector of antique and ethnic fabrics and textiles from which he takes inspiration to teach and share with his students. He is a frequent contributor to *Handwoven* magazine where he writes a column, Notes from the Fell. Tom has made several instructional videos for F+W Media (New York) and authored several books on weaving that focus on rag rugs, baby blankets and table toppers.

Dover, Pennsylvania


Denise Kovnat
Workshop #114
Collapse Weave on Four Shafts

**BIOGRAPHY:**
Denise Bolger Kovnat believes in embracing challenge in her weaving and when teaching students. The fiber arts—and weaving in particular, with its potential for playing with color and texture—capture her imagination and interest for reasons she finds hard to explain. She teaches at the Weaving and Fiber Arts Center (Rochester, N.Y.) and has taught at past MAFA conferences. Her garments have been juried into Handweavers Guild of America’s Convergence Fashion Shows since 2008.

Rochester, New York

More about Denise Kovnat at [http://www.denisekovnat.com](http://www.denisekovnat.com)
**Sara Lamb**  
**Workshop #115**  
**Woven Treasures: Knotted Pile, Not Just for Carpets**

**BIOGRAPHY:**
Sara is a longtime spinner and weaver with a recent focus on knotted pile technique. She is the author of *Woven Treasures* (Interweave Press, 2009) and her work has been published in *SpinOff, Handwoven, Shuttle, Spindle & Dyepot,* and *Weaver’s* magazines, and included in collections in *Homespun, Handknit; The All New Homespun, Handknit; Handspun Treasures from Rare Wools* and *Color Works.* She has received numerous awards for her works, which have been included in juried exhibitions. She lectures and gives workshops in the U.S., Canada, Australia and England. She maintains a working studio with looms, spinning wheels, dyepots and beads in a yurt in her Northern California backyard.

*Grass Valley, California*

More about Sara Lamb at www.saralamb.com

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**Ruby Leslie**  
**Workshop #116**  
**Project Colorway—for Weavers Who’d Rather Die than Dye**

**BIOGRAPHY:**
Ruby Leslie maintains a full-time weaving and teaching studio in northern Vermont, where she designs her own line of handwovens as Ruby Charuby Weavings. Boundless enthusiasm for sampling and experimenting, especially with color and its interaction with structure, has guided Ruby’s creative endeavors from the beginning of her weaving career more than 25 years ago. An invitation from *Handwoven* magazine editors to become a contributing member of their “Color Forecast” series and create swatches on a regular basis was the impetus for Ruby to streamline her design process. This subsequently fueled her desire to share her insights about how to successfully integrate color, structure and yarn in weaving without having to dye yarn or rely on recipes.

She has taught in northern Norway, as well as at Handweavers Guild of America’s (HGA) Convergence, at regional conferences and at guilds throughout the U.S. She was one of three weaver/designer teams invited by HGA to create a collaborative runway ensemble for the second Design Fashion Challenge at Convergence 2010 in Albuquerque. The rhythms of her looms inspired her children to produce a music video, “Getya Loom Goin’” for their ‘Ma, the Weava.’

*Hardwick, Vermont*

More about Ruby Leslie at http://www.rubyleslie.com

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**Rosalie Neilson**  
**Workshop #117**  
**Color and Design in Huck Lace Towels**

**BIOGRAPHY:**
Rosalie Neilson loves using color and geometric design in her weavings. Her specialty is rep weave. An avid designer and teacher, she was featured in *Rep Weave,* a 2-hour DVD by Interweave Press. She publishes regularly in weaving and braiding journals and maintains an active teaching schedule throughout the U.S., Canada and England. Her mathematical interests led her to develop the 1,024 four-block symmetric motifs, in addition to the 1,157 unique 2-color patterns for the kumihimo braid structure Kongō Gumi. She recently published her kumihimo designs in the book *Kongō Gumi: A Cacophony of Spots–Coils–Zags–Lines.* She is currently working on *An Exaltation of Blocks,* a book that explores the possibilities of patterning with the aid of design pages and transparent overlays.

*Milwaukie, Oregon*

More about Rosalie Neilson at http://www.rosalieneilson.com
Martha Owen  
**Workshop #201**  
**Beginning Spinning: Spindle and Wheel**

**BIOGRAPHY:**
Martha Owen began her adventure in spinning at the John C. Campbell Folk School (Brasstown, N.C.) in 1978. Since 1980, her extended family has included angora rabbits and sheep. Currently her flock includes Corriedale/Merino, Romney, Shetland and a few Bluefaced Leicester for fun. She is also a banjo player and known to tell a story or two. Martha’s interest in sheep and wool and music and dance, have carried her, quite literally and joyfully, around the world. Her children say she is a wool nerd but her sheep say she is outstanding in her field.

Martha became a member of the Southern Highlands Craft Guild in 1988, is Resident Artist at the John C. Campbell Folk School in spinning, knitting, felt making, and dyeing, and is a co-owner of Yarn Circle (Murphy, N.C.), a store catering to fiber enthusiasts. She has been teaching spinning, natural dyeing and knitting design since 1984. (She taught her first class of 13 students how to card and spin with a one-month old nursling in a wind-up swing as her assistant. That baby is 32 now.)

_Murphy, North Carolina_

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**Esther Rodgers**  
**Workshop #202**  
**The Journey Though Creative Spinning—From Prep to Ply**

**BIOGRAPHY:**
Esther is a full time fiber artist known for her creative art yarns and unique fiber preparation. She is constantly innovating spinning techniques to create new textures and is on the cutting edge in yarn design. Esther is also a Saori weaver and knitter, which gives her the perspective of how these creative yarns can be used, and challenges herself to create garments and other items from her yarns and woven cloth.

Esther is an enthusiastic and patient teacher with national and international teaching experience at places including YarnFest, PlyAway, New York Sheep and Wool (Rhinebeck), Southeastern Animal Fiber Festival (SAFF), Stitches South, Stitches Midwest and Majacraft Camp in New Zealand. She loves to challenge her students to embrace their design elements (rather than “mistakes”) and to learn from each new spin. She has two Interweave Press videos—*How to Spin Art Yarn* and *Carding and Combining Wool for Color Progressions*—as well as a Craftsy class, *Fiber Preparation for Spinning*. She is a regular contributor to PLY magazine and was included in books: *Spinning and Dyeing Yarn* by Ashley Martineau (2013) and *Handspun, New Spins on Traditional Techniques* by Lexi Boeger’s (2012) and magazines: *Knitscene* Winter/Spring 2011 and *Spin-Off* Fall 2010.

_Mebane, North Carolina_


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**Sarah Saulson**  
**Workshop #101**  
**Adventurous Weaving**

**BIOGRAPHY:**
Sarah Saulson began weaving during her childhood in Ann Arbor, Mich. and has never stopped. She has lived in Syracuse, N.Y., for many years and has enjoyed teaching at MAFA conferences in years past. Sarah teaches weaving and other fiber arts in the School of Art and Design at Syracuse University, at weavers’ guilds, at the Montessori School of Syracuse and internationally in Ghana, India and Guatemala. In her current studio work, Sarah focuses on weaving heirloom-quality Jewish prayer shawls.

_Syracuse, New York_

More about Sarah Saulson at www.sarahsaulson.com
Andrea Mielke Schroer

Workshop #503
Knit Like a Viking – The Ancient Art of Looping

BIOGRAPHY:
Andrea Mielke Schroer has been sharing the joy of fiber arts for more than 20 years through writing for several publications including Spin-Off and PLY magazines and teaching across the nation at festivals, conferences, schools, and guilds. Her teaching style has been described as patient, knowledgeable, and thorough. She resides in Central Wisconsin and is co-owner of Mielke’s Fiber Arts (Mauston, Wisc.).

Wisconsin Rapids, Wisconsin

More about Andrea Mielke Schroer at http://www.mielkesfiberarts.com

Beth Smith

Workshop #203
Great Wool Project (Or How Different Sheep Breeds and Processing Methods Affect the Drape and Wear of Cloth)

BIOGRAPHY:
Beth Smith is so obsessed with fiber that she has fleece in every room of her house, including her bathroom. She teaches the why’s and how-to’s of preparation and spinning numerous breeds in classes around the world. She has published articles in Spin-Off, Knittyspin and Entangled magazines and writes for PLY magazine, where she serves as a member of the editorial advisory board.

Almost everything she knows is in her two books published by Storey Books, The Spinner’s Book of Fleece: A Breed-by-Breed Guide to Choosing and Spinning the Perfect Fiber for Every Purpose and How to Spin. She is the previous owner of The Spinning Loft, an online shop known for its selection of raw wool, including that from rare sheep breeds.

Howell, Michigan

More about Beth Smith at http://bethsmithspinning.com

Robyn Spady

Workshop #118
Block Party

BIOGRAPHY:
Robyn Spady learned to weave in 1969 and completed the Handweaver’s Guild of America’s Certificate of Excellence (COE) in 2004 with the specialized study “Loom-controlled Stitched Double Cloth.” She is fascinated by the infinite possibilities of crossing threads and loves coming up with new ideas to create fabric and transform it into something new and exciting. She is committed to turning the weaving world on to double-faced fabrics, four-shaft weaves, uncommon and advanced weave structures, and passementerie techniques. She is also the founder and editor of Heddlecraft magazine.

Bremerton, Washington

More about Robyn Spady at http://www.spadystudios.com

Kathe Todd-Hooker

Workshop #125
Incredible Possibilities of Color

BIOGRAPHY:
Kathe Todd-Hooker has been a tapestry weaver, writer and instructor since 1979. In addition, she is sometimes a historian, owner of Between & Etc. (formerly Fine Fiber Press), blogger at Tapestry Compendium (http://tapestrycompendium.blogspot.com) and tapestry list mistress. She is the author of the books Shaped Tapestry, Lines in Tapestry, Tapestry 101, So Warped and the soon to be published Tapestry, Soumak, and Friends as well as numerous articles on textiles.

Albany, Oregon

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<th>Name</th>
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<tr>
<td><strong>Dianne Totten</strong></td>
<td>#119</td>
<td>Crimp and Create (Weaving Crimp Cloth)</td>
<td>Dianne Totten, a weaver for more than 30 years and a teacher for 20, uses a variation of woven shibori to produce what she calls “crimp cloth”—a heat-set fabric that she uses to create one-of-a-kind garments. Her expertise in sewing complements her passion for weaving. Dianne’s award-winning work has appeared nationally and internationally. She teaches at John C. Campbell Folk School (Brasstown, N.C.) as well as at guilds and conferences nationwide. She has taught at the Handweaver’s Guild of America’s Convergence 2012 and has been published in <em>Handwoven, Complex Weavers Journal, Shuttle, Spindle &amp; Dyepot, Weaver’s and Vävmagasinet</em>. Väv chose her crimp jacket as “Best in Show” in its category at the Swedish National Convention Fashion Show. Marietta, Georgia More about Dianne Totten at <a href="https://diannetottenhandwovens.com">https://diannetottenhandwovens.com</a></td>
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<tr>
<td><strong>Walter Turpening</strong></td>
<td>#124</td>
<td>Weaving a Bench</td>
<td>A hobby woodworker since the late 1970’s, Walt began the development/design of the cord woven weaver’s bench in 1992 and has been professionally making custom benches, stools and chairs since 1997. He shows his work regularly at the Southeastern Animal Fiber Fair, Maryland Sheep and Wool Festival, Great Lakes Fiber Show, Midwest Weavers Conference, and Handweavers Guild of America. He has also shown at Fine Furnishings Shows in Providence, R.I. and Milwaukee, Wisc. He has taught in Tennessee at Arrowmont School of Arts and Crafts (Gatlinburg), Appalachian Center for Craft (Smithville) and Southeast Fiber Forum (Gatlinburg) He also teaches privately. In his previous career, Walt was a geophysicist in the oil industry for 25 years and president and co-founder of a geophysical service company. He holds a B.A. degree in physics/mathematics from Oakland University (Rochester, Mich.) and an M.S. degree in geology/geophysics from Michigan State University (East Lansing). He has been married for 38 years. Kingsport, Tennessee More about Walter Turpening at <a href="http://www.sawdustsoup.com/profile/WalterTurpening">http://www.sawdustsoup.com/profile/WalterTurpening</a></td>
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<tr>
<td><strong>Amy Tyler</strong></td>
<td>#204</td>
<td>Woolen-Worsted Continuum</td>
<td>Amy has been teaching spinning at fiber festivals, conferences, and guilds across the country for more than 10 years and is well known for her animated and engaging teaching style. With a formal education in dance and movement sciences, she has a keen understanding of learning movement skills, composition, pattern recognition, and systematic exploration. She has written a number of articles for <em>PLY</em> and <em>Spin-Off</em> magazines. She is currently the columnist for the Ask a Spinning Instructor column at <em>Spin-Off</em>. Amy lives in beautiful Benzie County, Michigan. Lake Ann, Michigan More about Amy Tyler at her website <a href="http://www.stonesockfibers.com/">http://www.stonesockfibers.com/</a> and on her blog, <a href="http://stonesockblog.blogspot.com">http://stonesockblog.blogspot.com</a></td>
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Madelyn van der Hoogt  
Workshop #120  
Deflected Doubleweave

**BIOGRAPHY:**
Madelyn van der Hoogt first learned to weave on a backstrap loom in Guatemala. From that introduction grew a passion for textiles, weaving, and looms and she’s been weaving ever since. She can’t choose a favorite among the three activities she loves most: weaving, writing about weaving, and teaching others to weave. A graduate of U.C. Berkeley, she taught high school English in Oakland, California, for ten years and then continued teaching high school English to subsidize her back-to-the-land years in rural Missouri. There, she founded The Weavers’ School, bringing weaving students to Missouri from all over the world.

She is the author of *The Complete Book of Drafting for Handweavers* and she continues to teach classes at The Weaver’s School, now in Coupeville, Wash. She has been editor of *Weaver’s* and *Handwoven* magazines and is the instructor in seven weaving videos. At the end of 2011, she retired from publishing with plans to “weave more, write more, and teach more.” Part of Madelyn’s “write more” plans include writing for *Handwoven* and *Weaving Today*.

*Coupeville, Washington*

More about Madelyn van der Hoogt at http://www.weaversschool.com/staff.htm

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Paula Vester  
Workshop #205  
Bast Fibers Without Stress

**BIOGRAPHY:**
Paula has been spinning for the last 35 years. In the beginning, she talked to school groups about small farm life in South Georgia in the years before the Civil War and as she continued her textile journey, she was drawn to the connection she feels with spinners and textile workers throughout the world’s history. She has explored and shared with children and adults the mysteries of textiles in ancient South America at the Carlos Museum in Atlanta and has traveled to England to study spinning and dyeing. She is interested in the historical as well as the practical and loves the meditative and rhythmic motions of spinning.

Since 1996, she has been experimenting with processing the kudzu plant to weave fabric as the Japanese did a thousand years ago—and as a few fine weaving studios still do. She loves to use her handspun in projects, and to see the yarn and finished projects being used by friends and family. For many years she has traveled and taught workshops in places including the Taos Wool Festival, the Estes Park Wool Market, Florida Tropical Weavers Conferences, and the Knit/Crochet Show in Philadelphia. She loves sharing the things she learns about her craft with others.

*Stone Mountain, Georgia*

More about Paula Vester at http://www.worldinaspin.com

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Kathrin Weber  
Workshop #403  
Not Your Grandma’s Dye Pot

**BIOGRAPHY:**
Kathrin has been living in the North Carolina mountains as a full time, self-employed fiber artist since 1980. Known for her colorful hand-dyed yarn and handwoven fabrics, she has marketed her work through national level craft shows, galleries, and commissions. Kathrin teaches weaving and dyeing workshops throughout the U.S. at guilds, conferences, retreats and personal studios. She has a fearless approach to using color and guides her students into “informative play” while designing, weaving and dyeing.

*Clyde, North Carolina*

More about Kathrin Weber at http://blazingshuttles.com
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| Wendy Weiss | #404 | Pattern Medley with Warp Ikat | Wendy Weiss is an independent artist and weaver. A professor emerita of textile design at the University of Nebraska-Lincoln, she was awarded a 2014 Nehru Senior Scholar Award in India. Her work has been exhibited in solo and group shows in North America, Europe and Asia. In August of 2014 she taught an ikat workshop at the Strzeminski Academy of Fine Arts Łódź, Poland and was inspired to create a 17-panel ikat weaving about the Litzmannstadt Getto in Łodź. The “Litmannstadt Getto” weaving was exhibited in the 15th International Triennial of Tapestry at the Central Museum of Textiles in Lodz, Poland as part of the American contingent.  
  
  Lincoln, Nebraska  
  More about Wendy Weiss at https://wendyweiss.org/about |
| Susan Wilson | #122 | Polychrome Crackle Weave | Susan Wilson received the Handweavers Guild of America’s (HGA) Certificate of Excellence in Handweaving, Master Level in 1990, with a specialty in crackle weave. Her book, *Weave Classic Crackle & More*, was published in 2011. Susan’s articles have appeared in *Weaver’s, Handwoven, Complex Weavers Journal* and *Shuttle Spindle & Dyepot* magazines. She has taught workshops throughout the U.S. and at several HGA Convergences and regional conferences. A weaver for more than 45 years, Susan enjoys pattern weaving, sampling to explore woven structure, and creating household textiles and clothing accessories.  
  
  Arvada, Colorado  
  More about Susan Wilson at http://www.susanwilsonhandweaving.com |
| Heather Winslow | #123 | Weaving with New Millennium Fibres | Heather Winslow is a nationally known and respected teacher and textile artist. Her educational background is in teaching, and after 45 years she still has a passion to share her knowledge with others. She is chairman of the textile department of The Fine Line Creative Arts Center (St. Charles, Ill.) where she teaches weaving, knitting and spinning. She is a regular teacher at Sievers School (Washington Island, Wisc.) and has taught at Arrowmont School of Arts and Crafts (Gatlinburg, Tenn.) and The Weaver’s School (Coupville, Wash.). She teaches weaving, knitting, spinning, dyeing, beading and embellishment at guilds, 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 magazines including *Handwoven, Spin-Off* and *Weaver’s* and her garments have been published in a number of books. She is the author of the book, *More on Moorman: Theo Moorman Inlay Adapted to Clothing*.  
  
  Sugar Grove, Illinois  
  More about Heather Winslow at https://fineline.org/pages/textiles-faculty |
| Patsy Zawistoski | #206 | Spinning Cellulose: Old and New, Long and Short | Born in West Jefferson, North Carolina, Patsy Sue Zawistoski is a Master Hand Spinner and international teacher, including a two-and-a-half-month teaching tour in New Zealand and Australia in 2013. She considers herself a textile teacher/artist—neither a scientist nor Rumpelstiltskin—but a spinner for more than 35 years. (Like Rumpelstiltskin, the old man in the fairy tale, she spins straw into gold—actually, flax into linen!) She teaches the traditional skills, spinning all manner of fleece and fiber into yarns from heirloom to contemporary styles.  
  
  Silver Spring, Maryland  
  More about Patsy Zawistoski at http://www.spinninguru.com |
MAFA Fellowships

MidAtlantic Fiber Association Fellowship Program 2017

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

The award provides a fellowship to a conference participant who will pass on knowledge gained at the MAFA Conference. The fellowship awardee may do so in an educational setting, a guild meeting, a study group, a public demonstration, or any other appropriate venue. The MAFA Grants Committee will determine the number of fellowships to be awarded within the allocation set by the MAFA Board. The award is paid once the requirements are fulfilled.

Criteria for Selection

- MAFA fellowships are open to any member of a MAFA guild or any MAFA associate in good standing.
- The applicant must be nominated by her/his MAFA guild or by a teacher or mentor in the 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 degree or certification program is not required.
- Financial need is not a criterion.

Fellowships are awarded by the Grants Committee based on the applicant’s involvement in and serious intention to promote fiber arts as well as the applicant’s commitment to maintain a continued dialogue with MAFA.

MidAtlantic Fiber Association Dorosh Award

The MidAtlantic Fiber Association (MAFA) Dorosh Award was established in memory of Ellen Dorosh to support MAFA guild members who wish to improve their weaving skills.

The Grants Committee will determine which, if any, of the MAFA Fellowship applicants will be awarded the Dorosh Award. Dorosh Awardees must be weavers and guild members. There is no need to apply specifically for the Dorosh Award.

Requirements for Selection

- Applicants for the MAFA Fellowship and Dorosh Award must be registered for the 2017 MAFA Conference.

Applicants must submit:

- An online application form with personal contact information, sponsoring guild, contact information for person writing the letter of recommendation, and the class in which the applicant is registered at the conference. Application will be available at http://www.mafa-conference-2017.org/fellowships-dorosh-award in January.
- A short written essay describing the applicant’s current projects and interests, level of involvement in the fiber arts, and how the knowledge and skills acquired at the conference will be shared with others in the MAFA region.
- A letter of recommendation from a board member of the sponsoring MAFA guild, if a guild member, or from a teacher or mentor in the MAFA region, if an associate.

Submission of Application

Complete the online application form, attach the personal essay and letter of recommendation and submit, after registering for a workshop. The application is incomplete without all items.

The application deadline for a MAFA Fellowship or Dorosh Award is April 1, 2017.

The successful applicants will be notified on or before May 15, 2017. The decisions of the Grants Committee are final.
Fulfillment Requirements

In order to receive her/his award, the recipient is required to:

- Submit a written report to the Grants Committee after the MAFA conference, on the experience gained and any changes to how the recipient plans to share the experience with others. This initial report will be published on the MAFA website, and is due by October 1, 2017.

- Reports should be submitted by email in PDF format to the Grants Committee at mafagrants@mafafiber.org.

- Submit a brief follow-up report after sharing the experience, with photographs, including the MAFA Photo Release form for anyone who is recognizable. This report and related photos, which will also be published on the MAFA website, is due by December 1, 2017.

- MAFA fellows are encouraged to submit further follow-up reports in ensuing years if they choose. However, only one follow-up report is required.

- Arrange for a guild board member (or a teacher or mentor, if the Fellowship awardee is a MAFA associate member) to send a letter or email to the Grants Committee confirming completion of the requirements.

- Fellowship funds will be disbursed upon completion of requirements.

Questions? Contact the Grants Committee Chair, Carol Wood, at mafagrants@mafafiber.org
Vendors


- Allen B. Carr, Works in Wood
  Palm Harbor, Florida
  **PRODUCT FOCUS:** equipment
  Wood-turned and crafted items for spinners, weavers and other fiber artists: niddy-noddy's, yarn bowls, spinning yarn caddies for skeins and cones, reed racks, raddles, nostepinnies, lap bowls, and more.
  **EMAIL:** turn-weave@tampabay.rr.com

- Artisanal Yarns
  Williamstown, Pennsylvania
  **PRODUCT FOCUS:** yarn
  One-of-a-kind yarns created in a unique process that wraps parallel strands of yarn with silk art yarns. Also, hand-beaded yarns.
  **EMAIL:** bob@artisanalyarns.com
  **WEBSITE:** www.etsy.com/shop/artisanalyarns

- Bauer Family Farm
  Dauphin, Pennsylvania
  **PRODUCT FOCUS:** roving, yarn, equipment
  Natural rovings in various wool and silk blends; Hand-dyed faux angora roving and yarns; Handspun skeins in wool, alpaca, angora and exotic blends; Drop spindles, stitch markers and fiber-related jewelry; Handmade hardwood lazy kates and warping boards; Blending boards and fibers.
  **EMAIL:** bauerfamilyfarm@hotmail.com
  **WEBSITE:** www.bauerfamilyfarm.webs.com

- Crabapple Yarn
  East Earl, Pennsylvania
  **PRODUCT FOCUS:** roving, yarn
  Brilliant hand-dyed colors on unique fiber blends. Dyed in small batches in Lancaster County, Pennsylvania.
  **EMAIL:** ambyrd20@gmail.com
  **WEBSITE:** www.crabappleyarns.com

- E&S Antiques
  Wyomissing, Pennsylvania
  **PRODUCT FOCUS:** notions
  Wide variety of antique and vintage buttons, buckles, clasps, trims, ribbons and laces that can be incorporated into woven/knitted items or used as accessories.
  **EMAIL:** stelstar1@comcast.net

- Fluffy U Fiber Farm
  Dover, Pennsylvania
  **PRODUCT FOCUS:** roving, yarn
  Yarns and spinning fibers from a wide variety of breeds; hand-dyed, handspun and mill-spun from the farm flock; knitting and spinning notions; Schacht spinning wheels; and Cricket looms.
  **EMAIL:** fluffyufiberfarm@yahoo.com
  **WEBSITE:** www.fluffyufiberfarm.com

- Galiana Creations
  Dallastown, Pennsylvania
  **PRODUCT FOCUS:** yarns, misc.
  Hand-dyed yarn and fiber blends containing Superwash Merino, Bluefaced Leicester, bamboo, cashmere, silk, nylon for strength and Stellina in both silver and gold; skeined yarn up to 822 yards; drawstring project bags in a variety of sizes and colors; handmade stitch markers, row counters and fiber-themed earrings as well as other gifts.
  **EMAIL:** galianacreations@comcast.net
  **WEBSITE:** www.galianacreations.com

- Giovana Designs
  Houston, Texas
  **PRODUCT FOCUS:** yarns
  Specializing in innovative and unusual yarns from Italy ranging from polyurethane coated yarns to thermoplastic, metal yarns, and one of the widest range of elastic and crepe yarns.
  **EMAIL:** giovannaimperia@mac.com
  **WEBSITE:** www.giovannaimperia.com

- Golden Age Alpacas
  Mount Joy, Pennsylvania
  **PRODUCT FOCUS:** alpaca
  Alpaca fleece and pelts from the farms herd, hand-crafted alpaca items, natural soaps.
  **EMAIL:** pampotts@comcast.net
  **WEBSITE:** www.goldenagealpacas.com

- Heritage Leicesters
  Reva, Virginia
  **PRODUCT FOCUS:** yarns, roving, dyes
  Certified Leicester Longwool fleeces, roving and yarn; luxury wool for the fine art artisan; natural dyes and rare earth mordants.
  **EMAIL:** leicesters@icloud.com
  **WEBSITE:** www.leicesterlongwool.org/breeder-directory/
• **Just Our Yarn**  
  Falls Church, Virginia  
  **PRODUCT FOCUS:** weaving yarns  
  Hand painted weaving yarns in Tencel, cashmere, silk, and books and kits for fiber arts.  
  **EMAIL:** info@justouryarn.com  
  **WEBSITE:** www.justouryarn.com

• **Lunatic Fringe Yarns**  
  Fruitland, Idaho  
  **PRODUCT FOCUS:** weaving yarns  
  Fabulous weaving yarns available individually and in kits. Vividly colored cotton yarns; soft, sustainable, American Maid naturally colored yarns; and wonderful hemp yarns and other yarns to dye for!  
  **EMAIL:** info@LunaticFringeYarns.com  
  **WEBSITE:** www.lunaticfringeyarns.com

• **National Museum of the American Coverlet**  
  Bedford, Pennsylvania  
  **PRODUCT FOCUS:** gifts, patterns, equipment  
  Reference materials, woven household textiles, original cross-stitch patterns, note cards, tape looms and small textile equipment, museum logo mugs and socks depicting textile themes including sheep, spinning wheels, etc.  
  **EMAIL:** info@coverletmuseum.org  
  **WEBSITE:** www.coverletmuseum.org

• **Rajkovich Designs**  
  Baltimore, Maryland  
  **PRODUCT FOCUS:** jewelry, knitting accessories  
  Handcrafted shawl pins, stitch markers and Portuguese knitting jewelry along with other fun knitting accessories.  
  **EMAIL:** rajkovichdesigns@hotmail.com  
  **WEBSITE:** www.rajkovichdesigns.com

• **Red Stone Glen**  
  York Haven, Pennsylvania  
  **PRODUCT FOCUS:** yarns, fiber, equipment  
  Supplier of fiber arts equipment, tools and supplies, including yarns, dyes and fiber for spinning; books and digital video support products.  
  **EMAIL:** redstoneglen@gmail.com  
  **WEBSITE:** www.redstoneglen.com

• **River’s Edge Fiber Arts**  
  Grand Ledge, Michigan  
  **PRODUCT FOCUS:** yarn, equipment  
  Fibers, yarns, spinning equipment; hand-dyed fibers and yarns, including hand-dyed warps and 100% U.S.-made upcycled yarns; handwoven and knitted accessories including scarves, hats, shawls and bags.  
  **EMAIL:** carol@riveredgefiberarts.com  
  **WEBSITE:** www.riveredgefiberarts.com

• **Rusty Rocks Farm Alpaca**  
  Dover, Pennsylvania  
  **PRODUCT FOCUS:** roving, yarn, equipment  
  Small Dover, Pennsylvania farm offering homegrown alpaca yarn and roving, knitting baskets, stitch markers and more!  
  **EMAIL:** hobbyholly@comcast.net  
  **WEBSITE:** www.rustyrocksfarm.com

• **Séguin Looms**  
  St-Jerome, QC, Canada  
  **PRODUCT FOCUS:** equipment  
  Motorized and computer-assisted weaving looms.  
  **EMAIL:** info@seguinlooms.com  
  **WEBSITE:** www.seguinlooms.com

• **Serendipity Farm’s Studio***  
  Leesburg, Florida  
  **PRODUCT FOCUS:** equipment  
  Spinning and weaving equipment, reeds, heddles—including Structo Loom stainless steel reeds and heddles—roving, yarns, books, DVD's, etc.  
  **EMAIL:** sheepman@gte.net  
  **WEBSITE:** www.fibertoolsonline.com

• **Solitude Wool**  
  Round Hill, Virginia  
  **PRODUCT FOCUS:** yarn, 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, lace- to aran- weight yarns for knitting all in natural sheep shades and a wide range of hand-dyed colors.  
  **EMAIL:** f-fsolitude@mindspring.com  
  **WEBSITE:** www.solitudewool.com
• **Stramba Farms**  
  Wampum, Pennsylvania  
  **PRODUCT FOCUS:** roving, yarns, equipment  
  A small-batch custom fiber mill, offering fiber processing as well as our own yarn in rovings, batts, pre-felts and felt, and a distributor for FeltLOOM needle felting equipment.  
  **EMAIL:** info@strambafarmalpacas.com  
  **WEBSITE:** www.strambafarmalpacas.com

• **Thunder River Alpacas and Yaks**  
  Dillsburg, Pennsylvania  
  **PRODUCT FOCUS:** yarn  
  A large selection of alpaca and yak yarns and roving.  
  **WEBSITE:** www.thunderriverfarm.com

• **Twisted Sistah Beads & Fibers**  
  Philadelphia, Pennsylvania  
  **PRODUCT FOCUS:** beads  
  Specializes in Japanese seed beads, Czech pressed glass, books, patterns, kits, closures and various fibers with an emphasis on bead knitting and bead crochet.  
  **EMAIL:** leslie@tweistedsistahbeads.com  
  **WEBSITE:** www.twistedsistahbeads.com

• **Vintage Scrap & Stitch**  
  Huntingdon, Pennsylvania  
  **PRODUCT FOCUS:** roving, yarn, tools  
  Wool yardage, supplies, kits and tools for rug hooking, rug punch, wool applique and standing and prodded wool; 100% wool fiber and yarns; vintage and antique fiber tools, equipment, rugs, linens, quilts and coverlets.  
  **EMAIL:** staci.shuck@gmail.com  
  **WEBSITE:** www.vintagescrapstitch.com

• **Vulcan’s Rest Fibers**  
  Chesapeake City, Maryland  
  **PRODUCT FOCUS:** yarn, tools  
  Yarns and fibers; spinning, weaving and knitting supplies; basketry materials; and handcrafted finished products.  
  **EMAIL:** info@vulcansrest.com  
  **WEBSITE:** www.facebook.com/vulcans.rest/

• **Weavin’ Place ~ SAORI Style**  
  Folsom, Louisiana  
  **PRODUCT FOCUS:** yarn, equipment  
  Specializing in SAORI, free-style weaving, looms, books and accessories, including pre-wound warps. Also offering Bluster Bay shuttles and weaving equipment and accessories from a wide range of makers and suppliers.  
  **EMAIL:** cheryl@weavinplace.com  
  **WEBSITE:** www.saoristyle.com

• **Wild Hare Fiber Studio**  
  Front Royal, Virginia  
  **PRODUCT FOCUS:** yarn, tools  
  Featuring hand-dyed yarns and fibers both mild and wild! Known for black light reactive yarns, gradient dyed yarns and fibers, and unique fiber blends and textured handspun yarns. Wild Hare Fiber Studio is also the originator of the ‘Weave-a-Round’ circle loom — an easy, portable, budget-friendly way to create woven hats and other items incorporating circular woven medallions.  
  **EMAIL:** melissa@wildharefiber.com  
  **WEBSITE:** www.wildharefiber.com

• **Withers Wool and Farm**  
  Woodbine, Maryland  
  **PRODUCT FOCUS:** roving, yarn  
  Handspun traditional and art yarns from fleeces, roving, batts, locks and original patterns.  
  **EMAIL:** jmarckathy@aol.com  
  **WEBSITE:** www.witherswool.com

• **Wolle’s Yarn Creations**  
  Gordonsville, Virginia  
  **PRODUCT FOCUS:** yarn  
  Color changing yarns – the original gradients in cotton and cotton/silk.  
  **EMAIL:** wollesyarncreations@gmail.com  
  **WEBSITE:** www.wollesyarncreations.etsy.com

• **Youghiogheny Yarns**  
  Connellsville, Pennsylvania  
  **PRODUCT FOCUS:** yarn  
  Youghiogheny Yarns is committed to creating beautiful hand-dyed and hand-painted yarns on a variety of bases ranging from lace through bulky weight yarns that are crafted in small batches for all your knitting and crocheting needs. Our colors are vibrant, bright and sometimes unusual. Let us help you color your world!  
  **EMAIL:** youghyarns@gmail.com  
  **WEBSITE:** www.youghioghenyyarns.weebly.com
Frequently Asked Questions

What is MAFA 2017?

- MAFA 2017 is the MidAtlantic region’s premier fiber arts workshop weekend hosted by the MidAtlantic Fiber Association (MAFA).
- The MAFA conference will begin on Thursday, July 20, with a keynote by Madelyn van der Hoogt, followed by a juried fashion show and reception.
- Other highlights include a sample 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 open to the public and free!
- 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 2017?

- 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’s Court, lower level.
  - The “Atrium” is on the upper ground level, with an entrance on George Street, near the Dining Hall.
  - 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 2017?


What’s New for 2017? (There’s lots!!!)

- Online Registration: Know immediately whether your first choice of workshops is available—and whether you’re in it.
- Fashion Show: A runway show on Opening Night of juried wearables selected from the Fashion Showcase.
- Sample Exchange: The ultimate crowdsourcing event for handweavers!
- Spinning Competitions: Bring your wheel and plan to join the fun!
- Weave a Real Peace (WARP): Meeting and organizational information.
- 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.
- Evening in the Marketplace: Extended hours for shopping on Friday night.
- Housing: The West Village dormitory, which was under construction in 2015, 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

What is the registration website for MAFA 2017?

www.mafa-conference-2017.org

When can I register?

- Early registration: Begins January 2, 2017 at 9:00 a.m. and continues through January 31, 2017 for MAFA-affiliated guild members and associate members only.
- Open registration: February 1, 2017 through March 31, 2017 for all registrants.
- Late registration: April 1, 2017 through June 1, 2017. A late charge of $35 applies.

What does it cost?

- Full package: workshop, room and board for Thursday night through Sunday lunch—$560
- Commuter package: workshop only—$350
- Non-participating attendee: room and board only—$250
- Non-MAFA members: attending a workshop—$25 additional charge
- Late fee: for registering after April 1—$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 2 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 the RegOnline. Look for the blue “REGISTER” button on the conference website: www.mafa-conference-2017.org. When registration opens on January 2, 2017, the button will take you right to the online form. (The REGISTER button will not be “live” until January 2 at 9:00 a.m.)

Can I mail in a registration form, like in previous years?
We prefer all registrants use online registration. However, if that is difficult, you may contact the registrar at mafa2017registrar@gmail.com for a printable registration form that you can mail to the registrar with your check payment.

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 our PayPal account to accept your payment. (We don’t get your card number.)
- If you prefer to send a check, you must still complete the registration form online. Then mail your check to the address given in the registration form. Be advised that we must receive your check within 5 business days or your workshop selection will be released.

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 for your email address, your preferred payment information and to provide a password. Save your User ID and password so you can use PayPal at other sites.

If you don’t want to create a PayPal account, please select the “pay by check” method of payment.

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 for a workshop with open spaces. 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 make an alternate selection to a workshop with open spaces. If a spot opens up in your wait-listed workshop you will be notified and switched into that workshop.

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 open 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 allowed after April 1.

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 June 1, 2017.

What happens if the workshop I select is cancelled?
If 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, 2017 by contacting the registrar via email. Note, a processing fee of $50 will be deducted from your refund. After April 1, 2017, you will forfeit the entire amount unless there are extenuating circumstances. In this case, you must provide documentation to the registrar at mafa2017registrar@gmail.com.

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.

Workshops
Where will my workshop be located?
Classroom locations will be posted on the website as soon as they are determined. Because classrooms are used by many groups at Millersville in the summer, we often do not know what rooms we will have until shortly before the conference. At this time, however, we can confidently predict 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 assist others with their looms, wheels and supplies, sign up to help when you register online!)

What are the class hours?

<table>
<thead>
<tr>
<th>DAY</th>
<th>HOURS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friday</td>
<td>9 am – 12 noon</td>
</tr>
<tr>
<td></td>
<td>1:30 – 4:30 pm</td>
</tr>
<tr>
<td>Saturday</td>
<td>9 am – 12 noon</td>
</tr>
<tr>
<td></td>
<td>1:30 – 4:30 pm</td>
</tr>
<tr>
<td>Sunday</td>
<td>9 am – 12 noon</td>
</tr>
</tbody>
</table>

I need to rent a loom or spinning wheel – who should I contact?
The following people have offered to rent looms and spinning wheels. Please contact them directly:

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

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

<table>
<thead>
<tr>
<th>SPINNING LEVEL OF EXPERIENCE</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Novice</td>
<td>No experience necessary.</td>
</tr>
<tr>
<td>Beginner</td>
<td>Able to use a wheel and is learning to spin a continuous yarn.</td>
</tr>
<tr>
<td>Intermediate</td>
<td>Comfortable with equipment and is learning to spin fine, medium, and heavy thread with some consistency in diameter.</td>
</tr>
<tr>
<td>Advanced</td>
<td>Very comfortable with equipment and able to spin a range of fibers and produce a variety of plain and fancy yarns.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WEAVING LEVEL OF EXPERIENCE</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Novice</td>
<td>No experience necessary.</td>
</tr>
<tr>
<td>Beginner</td>
<td>Able to warp a loom and weave plain weave and twill.</td>
</tr>
<tr>
<td>Intermediate</td>
<td>Able to read a draft and make a drawdown; has experience in several techniques.</td>
</tr>
<tr>
<td>Advanced</td>
<td>Familiar with many techniques and able to recognize weave structures.</td>
</tr>
</tbody>
</table>

What is a “Round Robin” workshop?
In a Round Robin workshop, participants move around the classroom to work on each piece of equipment during the workshop time. In a weaving Round Robin, each loom is set up differently, be it number of shafts, colors, threadings, fibers, etc. Students move around the classroom to 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 mafa2017education@gmail.com as she may already have the answer. If she doesn’t know the answer, she 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 June 1, 2017. If you have not heard from your workshop instructor by June 1, 2017, please contact the Education Coordinator at mafa2017education@gmail.com.

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

What accommodations are available?

We will be housed in West Village Dorm, which is new this year. This dorm is close to the Dining Hall and to the Student Memorial Center, which will host the Marketplace and some other activities.

There are two types of suites available:

- Two single rooms sharing a bathroom
- Two double rooms, each with its own bathroom

Can I get a single room?

You may request a single room that shares a bathroom with another attendee. These rooms will be filled on a first-come, first-serve basis.

Can I designate a roommate or suitemate?

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

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

Yes, you can indicate the name and size of the group on your registration form. There is no guarantee that we can accommodate all requests but we will make every attempt to honor them.

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 by June 1, 2017.

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 is also recommended. 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 kitchen.

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 a single night of $50. Just select this option on the registration form. Sunday night stays are usually not an option, but there are many hotels nearby.

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 located 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.

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.

Dining

What is the food like?

The dining facility 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 is a water-bottle filling station on the ground floor of the dining hall for that purpose.

**Is there coffee available all day?**

There is a Starbucks in the library which will be open on Friday. (The library is across the street from the SMC, kitty-corner from the Dining Hall building.) MAFA is working to make coffee available in the workshop buildings. Check the website later this spring for the latest information.

**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 at the following cost:

- Breakfast ............... $ 4.75
- Lunch .................. $ 9.25
- Dinner .................. $ 13.00

It is an all-you-can-eat dining hall 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.

**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!

**Are there places where our guild or special interest group can meet?**

There are meeting rooms on each floor of the dorms that we hope to hold open for meeting spaces. (Last year we had to use some as classrooms.) 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 SMC; the SMC Atrium; and the large Galley area. And of course, there will be areas in the vendor hall 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. And look for the bulletin board in either the Marketplace or the dorms to leave messages for friends, post notices about equipment for sale, etc.

**Are any activities open to the public?**


Guild members who can’t attend the full weekend are encouraged to come for a day-trip and, if possible, volunteer to help the vendors or to monitor the Fashion Showcase during class hours.
Fashion Show and Fashion Showcase

What’s the difference between the Fashion Show and the Fashion Showcase?
The Fashion Showcase 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. Full details and a link to the submission form can be found at http://www.mafa-conference-2017.org/spotlight-on-fashion.

The Fashion Show will be a runway event on Opening Night and will feature works selected by an independent jury from all items submitted to the Fashion Showcase.

Will any of the Fashion Show garments be for sale?
Neither the Fashion Show nor the Fashion Showcase will be geared to sales. However, interested attendees are encouraged to contact the artist directly.

Will conference attendees be able to touch the pieces in the Fashion Showcase?
We know that fiber artists like to use their hands as well as their eyes when they study a piece on exhibit. To permit attendees to touch the textiles with no risk to the works, we encourage submitters to provide a sample of the material that can be displayed prominently with the submission.

What if I will be unable to pick up my garment at the scheduled time? Will someone else be allowed to pick up my garments?
Artists unable to pick up their entries must make arrangements for pickup by a designated person and provide that person’s name to the Fashion Show contact when the item is delivered to the Fashion Showcase exhibit.

Sample Exchange

What is a Sample Exchange?
The Sample Exchange is a chance for weavers to share their handwoven fabric, weaving experience and ideas with other weavers. To participate in the Exchange, each weaver shares a sample of their handwoven fabric, including the draft, tie-up and all relevant directions. In return, each person receives a handwoven sample from each of the other participating weavers. Full details at http://www.mafa-conference-2017.org/mafa-brings-back-sample-exchange

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 the dining hall 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 across the street from the dining hall as well as near the dorm and Student Memorial Center, where the vendor hall and other activities will be located.

If you are driving between classes, dorms, and the dining hall, 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.

Volunteering

What volunteer opportunities are there and how do I sign up?
There are numerous ways you can participate and assist in the conference, as you can see from the list on our 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 in May 2017 to those who expressed interest in volunteering so you can select the time slots that are convenient for you.

Questions on volunteering?
Contact Volunteer Coordinator Elizabeth Ator at volunteerCOORDINATOR@MAFAFIBER.ORG
**Emergency Contact**

**How can my family reach me during the conference in case of emergency?**
They can call the Campus Security number at **717-872-3024**. The campus police will be able to locate and/or get a message to you.

**Lost and Found**

The Lost and Found box is at the Student Information desk in the Student Memorial Center, just off the Atrium. If you find, after you get home, that you have left something in the dorm, send an email to mafa2017coordinator@gmail.com and she will check with other university POCs to see if your item has been found.

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**Membership**

**How do I know if my guild is a MAFA member?**
Visit the main 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 and can register for the conference one month earlier than non-members.

**My guild is 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 memberchair@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 $25 discount?**
Yes, you may join MAFA as an associate member. Associate member dues are $40. The application can be found on the MAFA website.