

MAFA 2007 Workshop Weekend

July 6-8, 2007

**Marywood University
Scranton, Pennsylvania**



President's Message

Welcome to MAFA's Weekend Workshop 2007! We are expecting to have a great time, learn a lot, and have something to show for our efforts. Just think of us as a small group of fiber enthusiasts away for a weekend study session.

Our Committee has been busy selecting our instructors who will bring us a varied range of classes. We will be having Novice Weaving and Novice Spinning classes for those who are absolutely new AND for those who have done something but don't feel confident on their own. Our instructors are also great with newbies. All classes will be in-depth. By the time we have finished 18 hours of study, we should have a greater understanding of the subject. We will be able to have quality time with our instructors and to have lots of questions answered and problems solved.

Friday evening we will have Open Studios. Weekend attendees can visit other classes to see what they are up to. Instructors will be asked to stay in their classes so they can answer any questions that come up. This is a great way for the program chairs or guild members to get ideas for future workshops.

We will be having our Fashion Show on Saturday evening. This will be an "all participants" show. Those in a clothing class will model their creations — no matter what stage they are in, close to being finished or not. Others will be asked to bring something they have made — scarf, hat, socks, cocoons, or even something dressier.

We are looking forward to seeing you at the lovely campus of Marywood University in Scranton, Pennsylvania, on July 6, 7, and 8, 2007!

Mickie

Class Descriptions

**All classes are 18 hours.
Participants will indicate 1st, 2nd, and 3rd choices.**

Levels of Experience

Novice — Interested, but lacking in basic skills

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

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

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

SPINNING

The ABCs of Spinning

Karel Henneberger

Novice

\$22.50 Materials Fee

This class is for people *interested* in spinning, but with little or no previous experience. We start at the very beginning by discovering just what spinning is through a short historical demonstration of spinning through the ages. Using a drop spindle, students will learn to spin the various types of wool into yarn, beginning with the rovings. They will then learn to card and spin the raw wool. Plying will be explained and different types of plying will be demonstrated after which students will ply their own two- or three-ply yarns using their choice of plying technique. Opportunities to spin on high and low wheels will be offered. If time permits, on the third day students will dye their newly-spun yarns with beverage dyes. The materials fee covers quantities of pencil roving, sausage roving, raw wool, a drop spindle, and a multi-page handout.

The Next Step — Intermediate Spinning

Andrea Mielke

Beginner-Intermediate

\$15 Materials Fee

Learn how to use all those knobs and adjustments on our wheels; where and when to oil our wheel; how to card, comb, and blend fibers; several ways of drafting, such as long draw, short draw, point of twist, and from the fold; spin with fibers that may be new to us, such as cotton, flax, and silk; various novelty yarn constructions; multiple plying options, including Navajo; and, last but not least, how to finish and care for our yarns.

DYEING

Fantastic Colors from Natural Dyes

Carol Wood & Debbie MacCrea

Beginner-Advanced

\$35 Materials Fee

Participants will learn about the natural dye process, wool-handling, basic color theory, history of natural dyes, uses, and dyeing and safety considerations. They will gain hands-on experience with the processes of dyeing wool and silk with natural materials, a range of color possibilities (achieved through the use of mordants, assists, single- and multiple-color dyestuffs, including indigo), and how to record dyeing results for further exploration. Each student will leave with samples of approximately 25 colors from 4–5 dyepots, complete instructions, a reference list, and sources of supplies.

WEAVING

Learn To Weave — Then Take the Next Step

Barbara Diefenderfer

Novice

\$20 Materials Fee

Begin a new adventure; learn to weave! Students who have never warped a loom will learn to do so and progress to making some samples, then weave a finished piece. Students who have never warped a loom, but who have woven, are also welcome and will come away confident at warping. The emphases in this class are to learn the basics and to understand the math and science of weaving. Let's just do it! The door is wide open for your adventure in weaving to begin.

Creative Overshot

Bobbie Irwin

Beginner-Intermediate

\$2 Materials Fee

Working only at their own looms, at their own pace, participants weave an extensive sampler to try numerous variations, including border designs, name drafting, color and thread variations, treadling variations, and other weave structures and imitations possible on the same warp. Optional exercises are included for faster weavers. There will probably be time for all or most of the optional exercises.

The More the Merrier: Combining Weave Structures

Sarah Saulson
Beginner–Intermediate
\$6 Materials Fee

We will discover ways to use all of those harnesses on your loom by exploring how to combine more than one weave structure in the same piece. Following some simple principles, this approach yields handwoven cloth with rich visual and textural variety. We will start with tabby selvages and then create drafts with intriguing structural squares and rectangles surrounded by twills and plain weave. Each woven sample can be a completed coaster or mug rug. We will make the most of simple weave structures, including tabby, all kinds of twills, laces, basket weave and more. Requires an 8-harness loom to be pre-warped.

There Must Be 50 Ways to Weave Your Color

Ruby Leslie
All Levels
\$40 Materials Fee

A facilitated semi-scientific investigation of color design using one color palette, a layman's approach to color theory, and a myriad of weave structures. Weaving in round-robin format on pre-warped looms, participants will achieve a multitude of effects within the same colorway as they learn to integrate color and weave. Everyone will weave a small color sampler at each loom, producing the equivalent of a case study in color and weave structure — a reference tool for color design

Rug Weaving — Taqueté, Samitum, & More

Su Butler
Intermediate–Advanced
\$25 Materials Fee

Learn to weave weft faced rugs using the versatile Tied Weave variations called Taqueté and Samitum as well as learning the basics of shaft switching and diamond rag techniques. Students will weave a rug sampler while learning about how these two tied weave structures function along with two more basic techniques. This class is for the intermediate level weaver who is able to warp a loom, read a draft, and make a drawdown on her own. Students will arrive at class with either a 4-shaft or 8-shaft loom pre-dressed following teacher instructions, all weft materials prepared to specification, and all necessary weaving equipment. A detailed supply list and preparation instructions will be supplied upon class confirmation. The materials fee covers extensive handouts and some teacher-provided supplies. *Note: Use of a 4-shaft loom will require intensive pick-up work.*

Layered Color

Betty Vera
Beginner
\$20 Materials Fee

This workshop explores manipulating layered color — combining different warps into a single layer; supplementary warp patterning; weaves that undulate or make color appear to move in and out, up or down; color changes with double and triple cloth; and ways to incorporate layers of painted or stenciled warps and variegated yarns. We'll do lots of experimenting and sampling on the first day; then, after finalizing color and design decisions, everyone will design and weave a decorative table runner. Instructions will be provided in advance. The final day concludes with a show-and-tell and a digital photo shoot to record and share images of everyone's workshop project.

Don't Just Throw the Shuttle — Let Structure Guide Your Warp and Weft

Peg McDade
Beginner—Advanced
Materials Fee: 12-inch wide warp, \$35; 24-inch wide warp, \$50

In this hands-on workshop, using your own loom, you will learn Peg's Artist's Way in which she stresses the value of knowing the design potential of weave structures, e.g., Crackle, Bronson, Twill, Beiderwand, Summer and Winter, Doubleweave. Knowing weave structure frees you to place warp and weft yarns effectively. She will help you make conscious choices in yarn selection, weave your chosen warp using multiple shuttles, estimate number of weft picks per inch in relation to number of warp ends per inch, figure draw-in/shrinkage for final width and length, and balance tabby and pattern wefts. Peg will explain her rationale for linking a given weave structure and weft yarns to each of the warp plans presented. She will bring her museum-quality one-only art clothing with her for you to examine, present slides of her handwoven couturier art clothing, and give a slide tour of her personal Studios in Clarks Summit, Pennsylvania. Students will receive a Questionnaire in their confirmation packets that must then be filled out and returned to Peg. From the information on the Questionnaire, she will send threading and tie-up drafts and pre-selected warp yarns tailored to your experience level and equipment. You will be responsible for preparing the warp and bringing the dressed loom to class. Treading drafts, tie-up drafts, and suggested wefts will be supplied for your use at the workshop. As an integral part of the workshop you may, on a volunteer basis, ask for evaluation of your workshop weaving during a gentle and positive appraisal. Peg's intent is to help you avoid design errors in the future and urge you to the next higher level of weaving experience.

GARMENT CONSTRUCTION AND ACCESSORIES

Garments from Leftovers

Daryl Lancaster

All Levels

\$25 Materials Fee

Daryl has been experimenting with scraps (or leftovers) of hand-woven fabric. We all have them and can't bear to throw them away. Innovative ways of piecing, reassembling, and reusing hand-woven scraps are demonstrated. Participants will bring their sewing machines and some scraps and have some fun! Then comes the best part. Using Daryl's basic vest pattern custom fitted to you, we'll spend the rest of the workshop assembling a vest from leftover parts. Anything goes here — it's a chance to get really carried away since all you have to lose are a few scraps!

A Cottage Garden Vest — Wearable Felted Landscapes

Sharon Costello

All Levels

\$45 Materials Fee

Drape yourself in your own cottage garden, country meadow, or forest glen. In this workshop you will learn to "paint" impressionistic landscapes in wool using a combination of wet and needle felting techniques. Starting with a base of specially needle-felted wool yardage, we will work from a simple vest pattern and adapt it for felting; needle felt wool flowers, foliage, and other imagery of your choice onto the front and back vest pieces; wet felt the garment to secure the imagery; felt the seams; and shrink the garment to the proper size. Additional embellishments can be added with a felting needle or you can sew on beads, buttons, and other finishing touches. Bring a simple vest pattern in your size and some pictures of your favorite impressionistic landscapes to use as inspiration.

Instructor Bios

Su Butler — I am a lifelong weaver. I earned my B.F.A. in Fibers and Watercolor Painting in 1977 from The University of Northern Colorado in Greeley. For 30-plus years I have been producing cloth, rugs, and accessory pieces from handwoven fabric. From plain weave on 4 shafts with handpainted and embellished silk noil yarns to complex structures on 24 shafts with very fine silk yarn to rugs done in interesting weave structures — every aspect of interlacing and creating fabric intrigues me. I have always loved to work with my hands, beginning weaving at age three. To me weaving is a tactile dialogue. Given limited elements and equipment restrictions, I, the weaver, am presented with creative questions, each answer leading to another question, each experience helping to push me beyond my limits, allowing me to grow as a craftsperson and artist. My first book, *Understanding Rayon Chenille*, was released in December 2002 and I have had articles published in *Handwoven* and *Weavers* magazines and *Complex Weavers Journal*.

Sharon Costello has been a fiber artist for 20 years and has specialized in feltmaking for 17. She is well known for her wonderful needle felted art dolls and felted vessels. She has studied feltmaking in the United States, Turkey, and Scandinavia and shares her knowledge of the craft by teaching workshops through fiber and doll guilds, art schools, colleges, and fiber and doll making conferences throughout the United States, Canada, and the United Kingdom. She has produced a teaching video on her

unique doll making technique. Sharon's work has been featured in *Shuttle, Spindle and Dyepot*, *Echoes*, *North American Felters' Network*, *Cloth Doll Magazine*, *Soft Dolls and Animals* magazine, *Hudson Valley Magazine*, and a wide range of fiber guild and doll makers' newsletters in the United States and abroad. Her art dolls have been featured in one-woman and group shows from New York to California as well as on the Home and Garden Television Network. Sharon is a member of The International Feltmakers Association, North American Feltmakers, Original Doll Artists Council of America, the American Academy of Doll Artists, and the American Craft Council. Her feltmaking business is called Black Sheep Designs. Sharon has a Fine Arts degree from Syracuse University and an MBA from the State University of New York at Albany.

Barbara Diefenderfer is the Weaving Teacher in Residence at the Washington County Museum of Fine Arts in Hagerstown, Maryland. She has woven for 30 years, taught weaving for 25 years, and in her first career taught tailoring and general clothing construction in public schools. She is a familiar lecturer on various weaving topics in the Mid-Atlantic area. She earned a Master Weaver certification from the Potomac Craftsmen Guild in 1987. While Barbara is enthusiastic about every aspect of weaving, she particularly enjoys weaving with fine threads to produce household textiles and fine clothing. Perhaps

her greatest enjoyment, however, comes from turning on the “light bulbs” of new weavers, directly reflecting her belief that there are always new things to learn about weaving.

Karel Henneberger is mostly a self-taught spinner and weaver. She has taught several college classes in spinning and short summer sessions of basketweaving and spinning. She has demonstrated spinning, weaving, and dyeing at The Manning’s Spinning Days, various “Founder’s Days” celebrations, fairs, etc. Karel prefers spinning on a high (wool) wheel, but also uses a double-spinning wheel. Both of her wheels were made by her husband. Karel was a spinning and weaving living history demonstrator at Catoclin Mountain National Park for ten years until the program was terminated. She holds a Master Weaver certificate from Potomac Craftsmen Guild and was a member of the committee creating the Guild Advancement Program for the Central Pennsylvania Guild of Handweavers. She is currently working on her Bachelor’s Degree in Communication and Speech.

Bobbie Irwin, of Montrose, Colorado, has been weaving since 1973, spinning since 1981, and teaching for guilds and conferences since 1985. She is a Contributing Editor for both *Handwoven* and *Spin-Off* magazines and the author of *Twined Rag Rugs* and *The Spinner’s Companion*. Bobbie enjoys textile research involving extensive sampling on her looms and wheels.

Daryl Lancaster, a hand-weaver and fiber artist known for her hand-woven, pieced garments, has been sewing for more than 40 years. She gives lectures and workshops to guilds, conferences, and craft centers all over the United States and is the Contributing Features Editor for *Handwoven* magazine.

Ruby Leslie lives in northern Vermont, designing hand-wovens as Ruby Charuby Weavings. She has been weaving and teaching fiber arts for 20 years, working with preschoolers to adults. Founder of HardwickKIDS, a community-based after school weaving program, she is currently using Kumihimo braiding as a vehicle for teaching math curriculum. Ruby’s boundless enthusiasm for sampling and experimenting led to an invitation from *Handwoven* to be a member of their Color Forecast design team.

Peg McDade is a professional fiber artist who has taught in many venues — guilds and weaving schools, regional and national workshops, community settings, colleges, elementary and secondary schools, and private students in her Clarks Summit, Pennsylvania, studios. She weaves one-only art-to-wear for women and men and creates large and small commissioned wallpieces and hand-woven upholstery textiles for home, office, institutional and commercial sites. Her weaving workshops are based on the belief that weavers should intimately know how a weave structure works before successfully designing a textile, no matter how beautiful the yarns! She stresses warp design as one element and weft design as the second element — the two interacting artistically within the

chosen structure. She explains the rationale of each structure during a workshop. Among Peg’s presentation venues are: MAFA at Bucknell; HGA Convergences; and guilds in New York City, Baltimore, Rochester, Northern Jersey, and Eastern and Central Pennsylvania. She has been invited to HGA runway shows in Chicago, Minneapolis, the Midwest, and San Jose. Currently, she teaches History of Art at Luzerne County Community College and Horticulture at Penn State Worthington Scranton Campus.

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

Sarah Saulson has been weaving since childhood. She teaches weaving at Syracuse University, and maintains her own dyeing and weaving studio in Syracuse. She likes to combine painted warps with patterns from her computerized dobby loom. Her column, “Now We Are Eight,” runs in *Handwoven* magazine.

Betty Vera — Color interactions — whether between hues or light-and-dark values — play an important part in Betty Vera’s weaving. Her work is widely exhibited and collected and has been published in *American Craft*, *Fiberarts*, *Shuttle, Spindle & Dyepot*, *Surface Design*, and *Interiors* magazines, as well as the *Fiberarts Design Book*, *Weaving for Worship* by Joyce Harter and Lucy Brusich, and *Fabrics: A Guide for Interior Designers and Architects* by Marypaul Yates. Betty has taught fiber classes at Montclair State University, the Fashion Institute of Technology, Harrisville Designs, Penland, and Peters Valley; HGA Convergence, Mid-Atlantic Fiber Association, Eastern Great Lakes, and Intermountain Weavers conferences; and numerous weaving guilds. She has received two New York State Craft Artist Grants from the Empire State Crafts Alliance, and a Ruth Chenven Foundation Award.

Carol Wood & Debbie MacCrea — Combined, Debbie and Carol have almost 50 years hands-on experience with natural dyeing. They have taught dye workshops for Enchanted Mountain Weavers’ Guild, the Allegany Arts Association, the Alfred University Trustee Spouse Program, and the Pacific Conservatory of the Performing Arts (Santa Maria, California), among others. Debbie is a weaver, knitter and gardener; she cultivates many of the dye plants used in the workshops and brings a breadth of experience in historical costuming to the dye process. Carol’s knitwear designs make extensive use of hand-dyed yarns and she teaches knitting design and techniques. Their hand-dyed yarns are sold through Edgewood Farms Alpacas and the Alfred Knitting Studio.

Practical Information

General Information

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

Registration for MAFA Guild members begins February 15, 2007.

Registration for non-members begins March 1, 2007. There is an additional \$10 fee for non-members.

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

Registrations postmarked before February 15 (or March 1 for non-member and non-participating attendee registration) will be treated in the same way as those postmarked on that date. Checks will be deposited when the corresponding registration is processed. Classes are filled on a first-come, first-served basis. Your registration includes 18 hours of class instruction, room, and board beginning with dinner on Thursday evening, July 5, and ending with the end of classes on Sunday, July 8.

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

Late Registration

Late Registration begins May 15, 2007, and ends June 10, 2007. There is a \$35 late registration fee. Registration forms will be accepted through June 15, but we strongly suggest you register early, as workshops will fill quickly. No cancellations will be allowed for late registration.

Cancellations

Refund requests must be made **in writing** to the Registrar and must be postmarked or faxed before May 15, 2007. A nonrefundable processing fee of \$50 will be deducted from your refund. No refunds will be granted after May 15, 2007. Exceptions to this policy will be applied only in extreme circumstances and will require documentation.

Confirmations

If you would like to receive notification that your registration and payment have been received, please include a stamped, self-addressed envelope or postal card. Specific information about MAFA 2007, including volunteer opportunities, will be mailed on request. Workshop confirmations, information, and supply lists provided by the instructors will be mailed before June 1, 2007.

Check-In

The Workshop Weekend begins with check-in on Thursday, July 5, at 3 p.m. Workshops begin at 9 a.m. on Friday, July 6. Because you will have only one workshop the entire weekend, please indicate your second and third choices to ensure a place in the Weekend.

All-inclusive Registration Package

The Weekend fee includes tuition for your workshop, room, board, and use of facilities at Marywood University.

Location

The MAFA 2007 Workshop Weekend is being held at Marywood University on the outskirts of Scranton, Pennsylvania, convenient to I-81.

Housing

Room accommodations are two double rooms with a shared bath between them. All rooms are non-smoking. A bed, dresser, desk, chair, and closet are provided for each resident. Cable TV, telephone service, and campus network (for residents with PCs) connections are provided in every living unit. Common computer and study lounges are available for 24-hour use in most facilities. Cleaning service is provided for public areas, and coin-operated washers and dryers are located in all residence facilities.

Meals

The Nazareth Dining Hall has been converted to the Pulse on Dining Marketplace. Whether you are on the go, an early riser (breakfast starts at 7:30 a.m.), or a health conscious diner, you will find ample food to suit your tastes.

Special Needs

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

Open Studio

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

Fashion Show

All Weekend participants are invited to bring something clothing-oriented to show off on Saturday evening as we stage our impromptu Fashion Show. Those in clothing-oriented classes will model their partially finished creations. Suggestions for others are accessories — scarves, hats, and socks or other garments — cocoons or even something more dressy.

Non-Discrimination Statement

The Mid-Atlantic Fiber Association does not discriminate on the basis of race, color, creed, gender, sexual orientation, marital status, personal appearance, age, national origin, political affiliation, physical or mental disability, or on the basis of the exercise of rights secured by the First Amendment of the United States Constitution.

How Do I Get to Marywood University?

Marywood's campus is located in the northeast section of Scranton (population 78,000). The campus is 120 miles west of New York City, 115 miles north of Philadelphia and 60 miles south of Binghamton, and is easily accessible by **automobile**, **bus**, and, with the assistance of surface transportation, **by air**.

By Automobile

From Philadelphia

Proceed north on the northeast extension of the Pennsylvania Turnpike to exit 115 (old exit 37). Proceed then to U.S. Interstate 81, head north, and exit at 188 (old exit 55) ... then ...

From Baltimore and other points south

Proceed north to Harrisburg and onto U.S. Interstate 81. Proceed north on I-81, and exit at 188 (old exit 55) ... then ...

From the west

Proceed east on U.S. Interstate 80. At intersection with U.S. Interstate 81, proceed north, and exit at 188 (old exit 55) ... then ...

From the east

Proceed west on U.S. Interstate 80 or U.S. Interstate 84. At intersection with U.S. Interstate 380, proceed west on I-380. At intersection with U.S. Interstate 81, proceed north, and exit at 188 (old exit 55) ... then ...

From the north

Proceed south on U.S. Interstate 81, and exit at 188 (old exit 55).

... then ...

From the U.S. Interstate 81, Exit 188 (old exit 55) [Look for "Marywood University" green and white rectangular signs]: follow directional signs at the end of the exit ramp toward Dunmore (If you are traveling north on 81, make a left at the light at the O'Neill Highway, which becomes Blakely Street.) Follow Blakely Street to traffic light at Drinker Street. Turn right onto Drinker Street which merges with Electric Street. Proceed to second traffic light. At this intersection, turn right onto North Washington Avenue, and proceed four blocks. At third stop sign on North Washington, turn right onto Seminary Street. Proceed up the hill to the Memorial Arch. Parking areas are located near the Memorial Arch and on other designated sections of campus.

By Bus

Scranton is served by the Greyhound and Trailways Bus Lines. The campus is approximately two miles from the bus terminal. City buses and taxis provide service to the campus.

By Air

The Wilkes-Barre/Scranton International Airport is approximately 15 miles from campus. US Airways/US Airways Express, Continental Express and Comair (Delta Air Lines) provide service. Taxi service is available to the campus.

MAFA 2007 Workshop Weekend Registration Form

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

PERSONAL INFORMATION:

Last Name	First Name	Middle Initial	[] M [] F	Name on Your Badge
Street Address	City		State	Zip
Telephone (Day)	Telephone (Evening)	FAX	E-mail	
Primary MAFA Member Guild	Other Guild Affiliations		Name of Roommate	
Special needs and/or requests, such as mobility requirements and dietary needs				

CLASS SELECTION: (List title of 1st, 2nd, and 3rd choices)

1. _____
2. _____
3. _____

GENERAL INFORMATION:

How many prior MAFA conferences have you attended? _____

Will you need to rent a loom? [] Yes [] No

I will be bringing a loom: [] 4-shaft [] 8-shaft [] table loom [] floor loom

I would like to volunteer: [] before Weekend [] during Weekend [] workshop assistant

May we include your name, address and e-mail address in the participant directory? [] Yes [] No

NOTE: Personal information will not be used for commercial purposes

COST CALCULATION:

Workshop Weekend Package	\$ 425.00	
Non-MAFA Member Fee (\$10)	_____	
Non-Participating Attendee		
_____ Days @ \$60/day	_____	
Late Registration Fee (\$35)	_____	
_____ Add'l Nights (room and board) @ \$50	_____	
Total	_____	

PAYMENT:

- [] Check
[] Money Order

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

**MAFA Registrar, P.O. Box 86, Orrtanna, PA 17353-0086
Phone 717/253-2585 or E-mail at registrar@MAFAfiber.org**

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

Mid-Atlantic Fiber Association Scholarship Program 2007

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

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

Criteria for Selection

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

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

Requirements for Selection

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

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

Submission of Application

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

NOTE: The MAFA conference registration will be processed along with those of regular registrants on a first-come, first-served basis. Scholarship applicants must apply by April 1, 2007.

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

All forms must be mailed to the MAFA conference Registrar, post-marked not later than April 1, 2007.

The successful recipients will be notified on or before May 1, 2007. The decisions of the Scholarship Committee are final.

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

Mid-Atlantic Fiber Association Scholarship Application 2007

This application is specifically for the 2007 MAFA Workshop Weekend. You must be a member in good standing with your MAFA guild or a paid associate in good standing within a MAFA region. Each MAFA guild can support the application of one guild member only.

The completed application form and the completed registration form for MAFA 2007 Workshop Weekend must be postmarked not later than **April 1, 2007**. Please send everything to the Registrar, who will forward your scholarship application to the Scholarship Committee.

Name _____

Street Address _____

City _____ State _____ Zip code _____

Telephone _____ FAX _____

E-Mail _____

Name of Sponsoring MAFA Guild (or Region) _____

Your Letter of Recommendation was written by:

Name _____ Guild Position/Title _____

Street Address _____

City _____ State _____ Zip code _____

Telephone _____ FAX _____

E-Mail _____

MAFA
P. O. Box 86
Orrtanna, PA 17353-0086