Michigan League of Handweavers
Celebrating the Past 60 Years!
May 30-June 4, 2019

CONFERENCE & SEMINARS
Thu, May 30 – Sat, Jun 1

WORKSHOPS
Sun, Jun 2 - Tue, Jun 4

MARKETPLACE
Thu, May 30 - Sat Jun 1

HOPE COLLEGE
HOLLAND, MI

www.mlhguild.org
MLH: Celebrating the Past 60 Years!
2019 Conference and Workshop Committees
Hope College, Holland, Michigan
May 30-June 4, 2019

Steering Committee
Cindy Greenfelder - MLH President
Marta Williams - Workshops & Seminars
Nancy Hedberg - Secretary
Cathy McCarthy - Registrar
Jennifer Gould - Membership & Vendors
Karen Folland - Learning Grants
Daryl Webster - Treasurer
Martha Town - Exhibit Prizes
Juliane Anderson - Membership at Large

Workshop Instructors - June 2-4, 2019
2 Layers, 4 or 8 Shafts, 6 Colors - Endless Possibilities - Jennifer Moore
Signature Blocks - Barbara Walker
Hands on Color:A Practical Exploration of Color and Fiber - Cameron Taylor-Brown
Finnish-Style Runner/Cotton Rug Technique - Wynne Mattila
Digital Weave Design - Marg Coe
Single-Element Techniques for Spinners and Weavers - Donna Kallner
Rigid Heddle Weaving: Step it Up with Two Heddles - Nancy Peck
Connections, Layers, & Pockets - Janny Simpson

Committees
Airport Greeters - Woodland Weavers and Spinners Guild
Awards and Prizes - Martha Town
Ballot Boxes – Eastside Handweavers
Evaluations - Cindy Greenfelder and Marta Williams
Exhibit Space - Steering Committee
Fashion and Accessory Show - Sharon McKenna
Fiber Art Exhibit – Jenny Schu
Functional Fiber Exhibit – Multiharness Study Group, Weavers Guild of Kalamazoo,Inc
Guild Exhibits – Mary Underwood
Prize Ribbons – Cindy Harris
Registration Brochures – Marta Williams and Steering Committee
Registration Table – Cathy McCarthy
Signs – Laura Sniderman
Marketplace – Jennifer Gould/Becca Anderson
Photography – Paula DeYoung

Judges
Fiber Art – Cameron Taylor-Brown
Fashion – Nancy Peck
Functional Fiber – Barbara J. Walker
Fashion Accessories – Jennifer Moore
General Information

With this conference, we are celebrating six decades of existence.
THINK RETRO!
Choose a decade and celebrate it by creating fashions, home furnishings
and fiber art reflective of the style, colors and design popular during those
10 years!

Workshops and Seminars
This year we have eight three-day workshops, eight one-day seminars and 16 half-day
(two-hour) seminars consisting of lectures or hands-on exercises. You may sign up for
a workshop and/or four half-day seminar sessions, a one-day and two half-day
seminars, two one-day seminars, or individual half-day seminars.

Thursday, May 30th is the set-up day for the Conference, kicking off the conference with
a Fashion Show followed by a reception. The Conference will continue through
Saturday, June 1, with keynote speaker, Cameron Taylor Brown, exhibits, and vendors.
The three-day workshops will begin on Sunday, June 2, ending Tuesday, June 4, 2019.

You must be a MLH member to attend the conference and/or workshops. If you are not
a member, you must join MLH in order to register, and you may do this on your
registration form. If your membership has expired you may send the renewal along with
your registration.

Housing will be available in Cook Hall this year for those attending Conference and
Workshops. Parking lots are near the dorm and are free. Registration is in Cook Hall
with temporary parking in front while checking in.

Keynote Speakers
Cameron Taylor Brown is our Conference keynote speaker on Friday, May 31, at 7:00
P.M. in Graves Hall. Sunday, June 2 at 7:00 P.M., Jennifer Moore will present a
workshop keynote address.

Fashion Show
The Fashion Show kicks off this year’s conference on Thursday, May 30 at 7:00 P.M. in
Graves Hall. Fashion Show tickets are $20.00 and can be purchased when you register
for conference or $25.00 at the door.

The MLH Breakfast Quarterly Board Meeting is Friday morning, May 31, at 7:30 A.M.
in Martha Miller 158. At the Board Meeting you will hear committee reports, discussion
on projects and issues involving MLH. During the year we report back to you through
your guild reps and the newsletter, but here you can see firsthand the inner workings of
your organization.
**MLH Annual Meeting**
All MLH members are encouraged to attend the Annual meeting, where you will hear year end committee reports and vote for officers. Vice President and Treasurer are up for election this year. The MLH Annual Meeting is Friday, May 31, at 6:30 P.M., in Graves Hall, immediately followed by the Keynote speaker at 7:00 P.M. Awards will be presented for the MLH Exhibits at the end of the Keynote address.

**MLH Guild Exhibits:**
Each MLH participating guild and their members are encouraged to enter the Guild Exhibits (non-judged). This displays to our audience the extent of the various fiber talents of our members. Those feeling they are not in a guild large enough to participate, or for MLH members not belonging to a local guild, please know there is exhibit space for your entries as well. Guilds and individuals are encouraged, but not mandatory to use this years’ theme for their guild displays.

**Dinner Party!**
Weavers and fiber people have the reputation of being great cooks. What else can they cook up? How about a setting for a dinner party that serves a full course of imagination and creativity?

For MLH guild exhibits in 2019, a central theme will be Dinner Party! All guilds are invited to participate. Dream up a themed setting for a dinner party. Provide textiles and all the accoutrements to pull off the best dinner party ever.

Guidelines and ideas:
- Plan for a similar space as past exhibits. At present we don’t have dimensions.
- Bring any furniture you need to create the setting
- Grid-wall or panels are fine if you want to utilize vertical space
- Use one set of plates/mugs/glasses/serving dishes/etc. or use many different kinds of dinnerware, or don’t use dishes at all!
- 3D works. Woven, knitted, crocheted, beaded food and party favors welcomed.
- Guests can be part of the setting. So can their bags, purses, etc. And maybe the setting alone tells us what guests are coming!
- Guests can be any age.
- Guests need not be from this planet.
- Guests need not be human (what would you offer a dog, a hamster, a potted plant...).

A special section within the guild displays, **80 Centimeters from Stardom** is open to all MLH members. Pick a plate. Weave a placemat that makes the plate the shining star, claiming center stage and a dining room of fans. Any dimension and fiber is acceptable. For entry, both dish and placemat must be included. Please submit only a placemat, not accompanying runner, napkins, or silverware. One major rule: The plate **must be chosen first** – then the mat designed and woven. $100 – first place, $50 – second place, Linen yarn – third place. (sponsored by Front Porch Textiles).

**For more information regarding Guild Displays and the “Plate Challenge”** please email Mary Underwood at amoscorey@mac.com
Judged Exhibits
There will be four exhibits judged for prizes: Fashion, Fashion Accessories, Fiber Art, and Functional Fiber. Detailed information regarding these exhibits can be found at the back of this booklet. Information on location and open times will be included in your registration folders.

MLH Marketplace
Yarn, ribbons, fabric, dyes, beads, embellishments, roving, equipment, tools, books, and more are here to tempt you. Vendors are open: Thursday: 1 P.M. to 5 P.M, Friday: 8:00 A.M. to 6:00 P.M., and Saturday: 8:00 A.M. to 2:00 P.M

Registration - Registration Deadline is April 12, 2019!

All attendees (students, instructors, and vendors) must register for seminars and workshops, housing and meals, on-line through the Hope College registration site. A link will be placed on our website (www.mlhguild.org) the morning that registration opens (January 7, 2019). A special newsletter will also be sent out with the link. Only credit card payments will be accepted.

If you have trouble registering on-line, do not hesitate to send an email to registration@mlhguild.org or call 269-779-5476 and ask for assistance. Registration deadline is April 12, 2019.

E-mail Confirmation: Hope College will then send you an email letting you know that your registration has been completed.

Confirmation letters: Confirmation letters will be mailed out to all registrants with important information regarding parking, your seminar and workshop choices, and roommates. This letter will be sent out around the first of May.

Changes, Fees, Cancellations, Refunds Policy
Full refunds will be made up to April 12, 2019. From April 13, 2019 to May 20, 2019, refunds will be made only for food and room. A fee for cancellation will be charged to cover charge card transactions. After May 20, 2019, no refunds will be made.

Membership
You must be a member of MLH to attend a workshop or the conference. You may include your membership dues when you register for Conference and Workshops.

To renew membership or join MLH: 1 year is $20.00 2 years is $37.00
You are encouraged to add $5.00 to your dues payment for the Learning Grant Fund.
Housing

All Registration/Check-Out activities and housing will be in Cook Hall. Cook Hall is a residence dorm which has suites consisting of two rooms with a shared bathroom. Each room can be single or double occupancy. All rooms are air conditioned.

What to Bring: It is suggested you bring a sweater or jacket, a fan, and an extra blanket. You might also want to include hangers, an umbrella, your own pillow, an alarm clock, a light for reading at night, soap, shampoo, and a hair dryer. Each person will be provided with 2 sheets, 1 pillowcase, 1 pillow, 1 blanket, 2 towels, and 2 washcloths.

Overnight Parking While at Hope College. Please do not park on the streets overnight as this will earn you a parking ticket! You may park in the parking lot north of 9th Street behind the Martha Miller Building and behind SCHAPP Science Building. A map of parking lots will be included in your registration folders.

Emergency Phone Number for Hope College In case of an emergency while you are at Hope, the number is 616-395-7000.

Conference and Workshop Registration Hours

Seminar and Workshop Registration Hours at Cook Hall, Thursday, May 30, 3:00 P.M. to 6:30 P.M.; 9:00 to 10:00 P.M. Friday, May 31, 8:00 A.M. to 8:30 A.M.

Workshop Registration Hours at Cook Hall, Saturday, June 1, 4:00 P.M. to 9:30 P.M. If you are attending both conference and workshops, you only need to register once!

Student help for unloading and loading of looms will be available Saturday, June 1, 2019 and Tuesday, June 4, 2019. More information will be provided with your confirmation letter at the beginning of May.

Registration Notes: You will receive your information packet, meal band, plus your room key and building access card. If you are attending both workshops and conference, you only need to register once!

Conference/Seminar Cook Dorm check out is Saturday, June 1, by 1:00 P.M.

Workshop Cook Dorm, check out is Tuesday, June 4 by 1:00 P.M.
Room and Building Access Cards must be returned in the envelopes provided. There is a $25.00 fee for each lost card. A lost envelope for key or access card is $5.00.
The public is welcome to visit the MLH Exhibits, MLH Marketplace, Workshop Walk About, Board Meetings, and Keynote Addresses at no charge. (All other events require a paid admission.)

Evening Activities

Thursday, May 30, 2019
Fashion Show and Reception: 7:00 P.M. in Graves Hall, followed by a reception at 8:00 P.M. in SCHAPP Science Atrium.

Friday, May 31, 2019
MLH Annual Meeting: 6:30 P.M. in Graves Hall
Conference Keynote Speaker, Cameron Taylor Brown: 7:00 P.M.
MLH Exhibit Awards: will be presented immediately following the Keynote Address.

Sunday, June 2, 2019
Buffet Dinner - An optional dinner located at the Haworth Inn, 5:30 P.M. to 6:30 P.M.
Workshop Keynote Speaker, Jennifer Moore: 7:00 P.M.
Dessert Reception and Teacher meet and greet: immediately following the keynote speaker.

You do not need to purchase the Buffet Dinner to participate in the Keynote speaker and reception.

Workshop Walk-About, Monday, June 3, 2019 from 6:00 P.M. to 8:00 P.M. A schedule will be provided in your registration folders.

Materials Fee: Will be collected at the start of seminars and workshops. Please bring the exact change for the fee and give it to the classroom assistant prior to the start of the class.

Conference Fee: $50.00 each two-hour seminar, $100.00 each full day seminar, or $200.00 for the full two day conference (any mix of two-hour/full day seminars). Fashion Show and reception in Graves Hall is $20.00 or $25.00 at the door.

Workshop Fee: $320.00.
Housing
Housing will be in Cook Hall which has suites of two double occupancy rooms connected with a bathroom, providing four options for attendees: private suite (1 attendee in the suite), quad occupancy (4 attendees in the suite); triple occupancy (3 attendees in the suite); and Double Occupancy (2 attendees in the suite). Attendees will have the option to provide a roommate and/or suite mates preference.

Haworth Inn Housing
A block of rooms have been held for those wishing to stay at the Inn. These rooms will only be held until April 19, 2019. You can register on the Haworth Inn Registration site with the code MLH19 (https://haworthinn.com) or call the Haworth Inn (616-395-7200).

Seminar Housing
Private Suite – 2 nights (Thursday and Friday) - $328.00 per person
Quad Occupancy – 2 nights (Thursday and Friday) - $82.00 per person
Triple Occupancy – 2 nights (Thursday and Friday) - $109.33 per person
Double Occupancy – 2 nights (Thursday and Friday) - $164.00 per person

Workshop Housing
Private Suite – 3 nights (Saturday, Sunday and Monday) - $492.00 per person
Quad Occupancy – 3 nights (Saturday, Sunday and Monday) - $123.00 per person
Triple Occupancy – 3 nights (Saturday, Sunday and Monday) - $164.00 per person
Double Occupancy – 3 nights (Saturday, Sunday and Monday) - $246.00 per person

Meal Plans
Seminar Meal Plans
$72.00 - which includes 6 meals: Thursday night dinner; Friday breakfast, lunch and dinner; Saturday breakfast and lunch.

Workshop Meal Plan
$90.00 – which includes 8 meals: Saturday night dinner; Sunday breakfast and lunch; Monday breakfast, lunch and dinner; Tuesday breakfast and lunch.
Sunday Night Buffet Dinner (optional)
A buffet of Lemon Basil Chicken, Quinoa Stuffed Peppers, Whitefish and sides will be available for $28.00.
## 2019 MLH Schedule for Seminars and Workshops

### Seminars

**Friday, May 31, 2019 and Saturday, June 1, 2019**

<table>
<thead>
<tr>
<th>Time</th>
<th>Seminar</th>
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<tbody>
<tr>
<td>All Day Friday Seminars (9:00-11:00 / 1:30 – 3:30)</td>
<td>Cameron Taylor Brown: Garden Palettes: Exuberant Design from Glorious Gardens</td>
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<tr>
<td></td>
<td>Margaret Coe: Parallel Paradox</td>
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<td>Rhonda Buss: Stabilizing and Finishing Handwovens</td>
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**Friday Morning Seminars (9:00-11:00)**

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<td>Julia Daniels: Weaving Motifs in Summer &amp; Winter</td>
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<td>Lori Evesque: Yes, You Can Recreate That Natural Dye Color</td>
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**Friday Afternoon Seminars (1:30 – 3:30)**

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<td>Barbara Walker: Design Tricks: Moving Beyond the Recipe</td>
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<td>Julie Hurd/Denise Holmes: A Palette from Field and Forest: Dyeing with Mushrooms and Lichens</td>
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<td>Elizabeth Royal: Sashiko</td>
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**All Day Saturday Seminars (9:00-11:00 / 1:30 – 3:30)**

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<td>Janney Simpson: Finishing and Embellishment Techniques for Handweavers</td>
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<td>Kalamazoo Book Arts: Bookbinding: Coptic Stitch</td>
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<td>Karin Fish: Needlefelted Goddesses</td>
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<td>Wynne Mattila: Be Inspired in Your Cotton Rug Weaving</td>
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**Saturday Morning Seminars (9:00-11:00)**

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<td>Joan Sheridan: Textiles Tell a Story</td>
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<td>Jennifer Moore: Exploring Fractal Design</td>
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<td>Rhonda Buss: Rectangle Dreams</td>
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<td>Jager/VanDyke/Hoin: A Textile Journey to Peru</td>
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**Saturday Afternoon Seminars (1:30 – 3:30)**

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<td>Nancy Peck: Taking Rigid Heddle Weaving Beyond Plainweave</td>
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<td>Donna Kallner: Choosing Local Color</td>
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<td>Anna Kocherovsky: Tapestry – Experiment in Uncertainty</td>
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<td>Barbara Walker: Multiple Warp Design</td>
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### Workshops

**Sunday and Monday, June 2-3, 2019 9:00-noon / 1:30-4:30**

**Tuesday, June 4 8:30-noon / 1:30-3:30**

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Seminars

One Day Seminars - Friday

100 - Garden Palettes: Exuberant design from Glorious Gardens - Cameron Taylor-Brown
Class Size: 20
Material Fee: (to be paid to the classroom assistant prior to class) $10

Texture, color, pattern, balance, proportion........the vocabulary for a well-designed garden is the same as for a composition in fiber. Get excited by color reproductions of glorious gardens and the design ideas they inspire. Begin by looking at one garden in particular – the Robert Irwin garden at the Getty Center in Los Angeles – ‘a stunning variety of colors and textures...a sculpture in the form of a garden aspiring to be art.’ Rummage through huge piles of fabulous fibers and weave, knit or crochet an original design that interprets your own gardener’s palette of yarns. By the end of the day you will have ‘planted the seeds’ for many future projects.

101 - Parallel Paradox - Margaret Coe
Class Size: 20
Material Fee: none

It takes a village, or at least a bunch of weavers brainstorming, to make one halt, take a right turn, and look at drafts and structures in a whole new light. Just when you think you have a good handle on formulating structures something comes up to show you how wrong you can be! In two separate, but ultimately related incidents, we discovered that it isn’t always the threading, the tie up and treading, or the liftplan, that can determine or change a structure, but the placement of a design line, or a different approach to a tie up can change it yet again. The concept is fresh, explaining what is happening isn’t easy either, but watch as we change structures with very simple commands. From double weave to Jin (aka turned taquete’) with different twills and basket weave: from Jin variations to summer & winter variation. It’s magic! And we are continuing to explore.....

102 - Warping with New Eyes - Joan Sheridan
Class Size: 15
Material Fee: (to be paid to the classroom assistant prior to class) $10.00 for comprehensive full color notebook and yarn used in class demonstrations

This workshop is based on two premises: stress-free weaving and working at the loom ergonomically. The outcome is that your woven pieces are more consistent and warping can become an enjoyable part of the weaving process. Whether you’ve been weaving for one year or 40, you will come away from this class with a fresh perspective on your weaving habits. Includes a demonstration of using a warping mill, a quick overview of loom mechanics and warping using a trapeze.
103 – Stabilizing and Finishing Handwovens - Rhonda Buss  
**Class Size:** 15  
**Material Fee:** none

You really want to make a lovely vest with your handwoven linen, but just the thought of cutting an armhole sends shivers up your spine and you reach for that tried and true placemat pattern! Let Rhonda help you take the fear out of cutting into your precious handwoven pieces. We will explore various techniques and products that will give you confidence when cutting into your handwoven fabrics and provide you with a portfolio of options to help you create professionally finished garments and accessories. Join this class and learn how to stabilize your fabrics before and after cutting, which stabilizing products and methods work best for different fabrics, how to keep your seams and edges where you want them and how to get professional looking results that make the inside look as gorgeous as the outside of your projects. This class will require some sewing experience, but is suitable for those with beginner level skills. You will need to bring a functioning sewing machine capable of doing straight and zigzag stitches that you are familiar with.

**One Day Seminars – Saturday**

200 – Finishing and Embellishment Techniques for Handweavers - Janney Simpson  
**Class Size:** 16  
**Material Fee:** (to be paid to the classroom assistant prior to class) $10

Enhance your handwovens with a variety of finishing and embellishment techniques. This is both a power point presentation and hands-on session. There are important decisions to make about how your handwoven piece will be finished even before you start weaving. Several ideas for hems, hemstitching, fringes and how to plan for them will be covered. Wet finishing for different types of fibers will also be discussed. In the hands-on session, learn to add a personal touch to your piece with a beaded edge, beaded twisted fringe, embroidery or beading directly onto the fabric. Fabric, beads, beading and embroidery thread, needles and instructions will be provided. Participants are welcome to bring in their own handwovens to discuss embellishment ideas for them.

201 - Bookbinding: Coptic Stitch - Kalamazoo Book Arts, Katie Platte  
**Class Size:** 12  
**Material Fee:** (to be paid to the classroom assistant prior to class) $10

The Coptic-bound book dates back almost 2,000 years, originating in Egypt and used by the Copts. This style of binding uses a chain link-stitch along an exposed spine, creating a book that is ideal for journaling or sketching as the pages lay completely flat when opened. For your cover, choose from KBA’s selection of decorative paper, or bring some handwoven fabric to further personalize your book.
202 - Glorious Needlefelled Goddesses - Karin Fish  
**Class Size:** 12  
**Material Fee:** (to be paid to the classroom assistant prior to class) $30

Needle felt a torso with arms and head using a wire armature. The sculpture will mount on a vintage wooden base that once was a weaving machine bobbin, making a sturdy base for fastening a skirt or dress. Goddess will come from your imagination, complete with a big head of hair and a full fabric skirt. You may bring fabric, ribbons, wool and tools from your own stash, if you like. Felting tools will also be provided and may be sold back to the instructor if desired at the end of class.

203 - Be Inspired in Your Cotton Rug Weaving - Wynne Mattila  
**Class Size:** 10  
**Material Fee:** (to be paid to the classroom assistant prior to class) $10 for handouts and fabric packet

Wynne shares her passion for colorful cotton fabrics and knowledge of weaving her Finnish-style rugs in this seminar. She walks you through her design process from inspiration to rug. You will be guided through an exercise to create a design plan as you play with colorful cotton fabrics. You will go home with a new awareness of color, greater confidence in your color and design choices, and good techniques to use in your rug weaving.

**Two Hour Seminars – Friday Morning**

103 - Exploring the Golden Proportion and the Fibonacci Series - Jennifer Moore  
**Class Size:** 25  
**Material Fee:** (to be paid to the classroom assistant prior to class) $10

The Golden Proportion is found throughout nature, including in our own bodies, and has been known and used by artists for millennia. Because of this most people tend to find this proportion very pleasing. In this design workshop we will learn how to generate and use the Golden Proportion as well as the closely related Fibonacci Series. Knowing how to work with these tools enables us to create harmonious designs in any medium.

104 - Ripple Effect Looping - Donna Kallner  
**Class Size:** 14  
**Material Fee:** (to be paid to the classroom assistant prior to class) $10 for Irish linen, needles, stones and handouts

Simple knotless netting (one of looping’s many forms) is a great structure for lace (it’s so stable it cannot unravel). In this workshop, you’ll learn a basic looping stitch and tension control, then start exploring skipped and grouped stitch variations. The class project is worked over a stone with Irish linen thread, and you’ll leave with materials to make a second piece to share (stones like these have a ripple effect when you give
them away). You'll enjoy having this technique in your repertoire of portable techniques when you want to sample or showcase special yarns and threads.

105 – Designing Motifs in Summer and Winter - Julia Daniels  
Class Size: 20  
Material Fee: (to be paid to the classroom assistant prior to class) $5

Are you intimidated by designing? Is the draft dodging you? Are tie-up plans tying you up? Does developing a lift plan leave you up in the air? In this seminar I will show you how to work with graph paper to create an 8 harness design that you can weave in the summer/winter technique. We will then work with your design to figure out which harnesses need to be lifted and how to turn those numbers into a tie-up plan for your loom. We will discuss skeletal tie ups and what to do with plans that require lifting more treadles than available feet! A packet with all necessary materials for the class will be provided. Your packet will include information for warping the loom and weaving your motif in the summer/winter technique.

106 - Yes, you can recreate that natural dye color - Getting the most out of your natural dye experience - Lori Evesque  
Class Size: 25  
Material Fee: (to be paid to the classroom assistant prior to class) $5 to cover handouts and samples

Interest in natural dyes continues to increase. "How to" books abound with pictures of the many colors possible. A frequent frustration with natural dyeing is the difficulty repeating the colors. How many of you have a beautiful naturally dyed yarn sample that you have tried but failed to repeat? Join natural dyer, Lori Evesque, to learn some techniques, ideas, and methods to get the most out of your natural dye experiences and improve your natural dye results.

Two Hour Seminars – Friday Afternoon

107 - Handwoven Wearables with Pizzazz - Nancy Peck  
Class Size: 25  
Material Fee: none

Wearable garments are a great way to showcase your handwoven fabrics. The presentation will cover designing suitable fabrics, adapting narrow widths, innovative layouts, finishing techniques and closures. The objective is to instill confidence to use your handwoven fabric for wearable, fashionable garments.

Hope College is an Alcohol Free campus. We ask you to respect this policy.
108 - Design Tricks: Moving Beyond the Recipe - Barbara Walker
Class Size: 20
Material Fee: (to be paid to the classroom assistant prior to class) $10

Do you want to venture outside of your fiber comfort zone in a new direction, or spice up your current work? This two-part seminar will begin with a user-friendly discussion of color theories, proportion, coordination of design elements, and stimulating design exercises. Then we will enter the world of color with a practical application that helps you develop color schemes, work with color values, and apply first aid to the ugliest yarn in your stash. You will leave with confidence to go beyond the recipe and develop your own personal fiber art style. All levels of experience are welcome.

109 – A Palette from Field and Forest: Dyeing with Mushrooms and Lichen - Denise Holmes and Julie Hurd
Class Size: 20
Material Fee: (to be paid to the classroom assistant prior to class) $10

Prior to 1856, when the first synthetic dye was produced in a laboratory, all colors in clothing, household, and ceremonial textiles were derived from naturally occurring sources. As the new and growing number of synthetic dyes soon became the preferred coloring agents, use of natural dyes declined except in rural areas and remote parts of the globe. Over the decades some fiber artists who appreciated the complexity and beauty of nature’s palette preserved knowledge of natural dyeing and led a revival in the mid-twentieth century. Plant sources were employed most often, but more recently an interest in fungi and lichen dyes has emerged. This seminar offers an introduction to these lesser used dye sources. Dyeing with mushroom and lichen dyes is similar in some, but not all, ways to dyeing with plants. Learn how color can be extracted from fungi and lichens to create a predictable and lasting fiber dye in a full spectrum of soft and glowing hues. It may look like magic, but is really chemistry, physics, mycology, and more. Denise and Julie are members of the Lake Charlevoix Weavers and Spinners. They have studied mushroom and lichen dyeing at the John C. Campbell Folk School, the Interlochen Center for the Arts, and SOMA Mushroom Camp. They look forward to sharing their knowledge of these special dyes with you. No previous dyeing experience is required for this presentation. Many color samples as well as woven and knitted items using the dyed yarns will be available for examination.

110 – Sashiko - Elizabeth Royal
Class Size: 15
Material Fee: (to be paid to the classroom assistant prior to class) $19 for a sashiko kit

Sashiko is a form of decorative reinforcement stitching from Japan. The technique originated to reinforce or mend garments but is now used mostly as a decorative stitch. In this introductory workshop, Elizabeth will teach basic decorative Sashiko stitching techniques including turns, stitch spacing, tool use, and more. You will also learn about the history of the art and how to use Sashiko in both a decorative and functional way.
Two Hour Seminars – Saturday Morning

204 - Textiles Tell a Story - Joan Sheridan
Class Size: 25
Material Fee: none

Some of our most fragile historical ‘documents’ are made of yarn and fine threads. The textiles that have been preserved have often survived because they are special or loved. They each have stories to tell and lessons to teach. Joan has been collecting textiles for nearly 50 years. Her eclectic collection covers more than 200 years and includes woven, knit, crocheted, tatted and needlework techniques, which you will learn about in this talk. In addition to owning Heritage Spinning and Weaving, Joan is a regular volunteer at the Henry Ford Museum of American Innovation and will also share some of her museum experiences.

205 - Exploring Fractal Design - Jennifer Moore
Class Size: 25
Material Fee: (to be paid to the classroom assistant prior to class) $10

A fractal is a visual design that breaks down into self-similar shapes at varying scales to create seemingly infinite designs. Although this may be somewhat daunting from a mathematical perspective, we can take a visual and intuitive approach to this concept with amazing results. We will learn some basic techniques for generating fractal designs and create a few of our own in both two and three dimensions, including a fractal pop-up.

206 – Rectangle Dreams - Rhonda Buss
Class Size: 20
Material Fee: None

You’ve spent countless hours creating an incredible piece of handwoven fabric. How could you possibly cut into it and take the chance of ruining your work of art? Rectangular shapes actually lend themselves to so many wearable possibilities. Come be inspired by all the lovely garments that can be created with a simple rectangle.

207 – A Textile Journey to Peru - Margaret Jager, ChiChi VanDyke, Jeanne Hoin
Class Size: 25
Material Fee: None

When three long-time members of the Woodland Weavers and Spinners Guild from Grand Rapids joined tour guide and Peru expert Judy Ramsey for a two-week journey to Peru in November, 2017, they had little understanding about how much the trip would enhance their understanding of native South American textile art. They spent the first week enjoying the sights of Peru's famous Sacred Valley where they spent more than four days working among native artists in their villages, spinning, dyeing wool, and backstrap weaving on looms securely pegged into the ground several feet in front of the
weavers. Then they spent a second week as participants in the Tinkuy 2017, Gathering of the Textile Arts, organized by Andean Textile Arts and the Center for Traditional Textiles in Cusco, where they attended lectures, watched native artists from all over the world at work, and took workshops in backstrap weaving, Andean spinning, and knitting. They were part of the audience which applauded Jennifer Moore for her study of ancient Peruvian textiles and her work among the native people. (That is when we first discovered that she would be part of this year's MLH Conference!) This presentation will include many pictures of native artists at work, as well as many examples of weaving, spinning, and other crafts which participants may examine, photograph, and otherwise enjoy, close-up and personal. Some of the most interesting photos are those of people at work, dyeing wool, spinning spindle-style with the Andean double-draw, displaying their wares at the town market, and tending their children and farm animals. For a fuller understanding of the work Jennifer did in Peru, join us!

Two Hour Seminars – Saturday Afternoon

208 - Taking Rigid Heddle Weaving Beyond Plainweave - Nancy Peck
Class Size: 25
Material Fee: none

An overview of many possible rigid heddle loom-controlled techniques, such as warp and weft floats, waffle, honeycomb, twills. The objective is to introduce rigid heddle loom woven textures and structures derived by using a pick up stick, string heddles, achieved with one, two or more heddles. This will be a PowerPoint presentation with samples. A great introduction to innovative weaving on a rigid heddle loom.

209 - Choosing Local Color - Donna Kallner
Class Size: 20
Material Fee: (to be paid to the classroom assistant prior to class) $10 for dyed yarn and fabric swatches, fabric painted in thickened willow bark dye and access to PDF and video files to help guide you on your own local color journey

When you live where winter lasts five months, you may think you’re limited to mail-order natural dye products grown and processed elsewhere. But there’s good news for those who want the colors they weave or wear to reflect where we live: There’s a wealth of color potential in natural dyes from the Upper Midwest. This lecture/demo session introduces plant dyes you can grow yourself or forage close to home, how to get blue in a short growing season, and basic processes for dyeing protein and cellulose fibers with leaves, blossoms and barks. You’ll see how low-impact mordants and modifiers can expand the range of colors you get. And you’ll learn about sustainable harvest practices and methods that let you dye even when snow covers the ground. All levels welcome.
210 - Tapestry – Experiment in Uncertainty - Anna Kocherovsky
Class Size: 25
Material Fee: none

Every artist approaches the creative process differently. Anna shares what her creative process entails, including how she comes up with ideas for new tapestries and the role that drawings play in her practice and how she learned to trust her choices of color and details during the weaving process.

211 - Multiple Warp Design - Barbara Walker
Class Size: 25
Material Fee: (to be paid to the classroom assistant prior to class) $10

Why be restricted to only one warp? A second (or third) warp can be used in many different ways to embellish a cloth. From stripes to networked designs, from large scale patterns to tiny dots, this lecture will convince weavers that the extra time spent in warping is worth the effort. Many examples will be available for viewing. Appropriate for experienced weavers.

Workshops

400 - Double Rainbow 2 Layers, 4 or 8 Shafts, 6 Colors – Endless Possibilities - Jennifer Moore
Class Size: 20
Skill Level: Adventurous beginner to intermediate
Material Fee: (to be paid to the classroom assistant prior to class) $10

This is perhaps the ultimate color sampler! You will begin by winding a warp and setting up your loom according to Jennifer’s system for working with multiple colors in a rotational sequence and bringing it to the workshop. A basic two-layered structure will enable us to mix and match our colors, creating an amazing array of color mixtures. We will also experiment with single-layered structures such as warp rep and warp-faced twills and the effects that they create on this versatile warp. Those who have an 8-shaft loom to use can set up the threading for two blocks and expand their design possibilities even further. This sampler will provide a remarkable education in color theory and how optical mixtures work in weaving, as well as a great source of inspiration for future weaving projects. Student will be required to bring a 4-shaft table or floor loom warped according to instructions provided prior to the workshop. Not a round robin workshop.

ONLINE REGISTRATION OPENS…JANUARY 7, 2019
401 - Signature Blocks - Barbara Walker

Class Size: 18

Skill Level: This workshop is appropriate for any weaver who can warp their loom and weave based on a basic weave draft

Material Fee: (to be paid to the classroom assistant prior to class) workshop folder and four personal name drafts provided by the instructor for $40

A new look for an old favorite – enjoy an in-depth, unique approach to overshot by combining one part structure, plus one part quirky design, plus one part coded message to equal the fun of block name drafting. Block name drafting allows you to encode names or phrases to create a tiling effect with contemporary overshot motifs, without those pesky incidental threads. Learn the mechanics of block name drafting as they pertain to overshot and other block weave structures, and satisfy that urge for sentimentality with sophistication. In addition, you will learn how to turn drafts, develop color profiles, and name drafts from which you will choose one to design and warp the project that you will weave during the workshop. Level - For intermediate to advanced weavers: you must have basic knowledge of the overshot structure and be able to design an overshot project with a given draft. Students need to have e-mail access to receive a pre-conference questionare which will provide Barbara with information to develop four name drafts per student. The student will be required to bring a 4 or 8 shaft loom. Not a round robin workshop.

402 - Hands on Color: A Practical Exploration of Color and Fiber - Cameron Taylor-Brown

Class Size: 15

Skill Level: This workshop is appropriate for any weaver who can read a basic weave draft

Material Fee: (to be paid to the classroom assistant prior to class) $30

Dive up to your elbows into big piles of luscious yarns and discover the exciting world of color. Gain color confidence through a practical exploration of color theory - with materials and exercises specifically geared to weavers. Explore the glorious color components of hue, value, and intensity, while noting the added effects of fiber and yarn texture. Create harmonious color compositions with monochromatic, analogous and complementary color relationships. Experience how colors mix in weave structures, brainstorm fabric design ideas and weave an original design with your new color, fiber and weaving vocabulary. By the end of the workshop, you’ll have a confident “eye for color” and a notebook overflowing with beautiful color combinations, woven samples and original designs. Students will be required to bring a pre-warped 4-shaft loom. Not a round robin workshop.

Registration Deadline is April 12, 2019!
403 - Finnish-Style Runner/Cotton Rug Technique - Wynne Mattila  
**Class Size:** 10  
**Skill Level:** This workshop is appropriate for any weaver who can warp their loom and weave based on weave drafts  
**Material Fee:** (to be paid to the classroom assistant prior to class) comprehensive handout provided by the instructor for $20 including photos and fabric samples.

Using the alternating 3-shuttle technique, weave a table runner 15 inches wide by 40 inches long using cotton fabric weft on 15-ply Finnish seine twine warp. Color, design, and craftsmanship will be emphasized. Techniques specific to rug weaving will be taught in this workshop. Topics include lashing on, cutting fabric in one continuous strip, tension, using a temple, floating selvedges, end finishes and more. Students will be required to bring a floor loom with a minimum of 2 shafts which will be warped in plain weave and sett at 5 epi in a 10 dent reed. Handouts, which will include ideas and inspiration, photos, fabric samples, as well as information on selecting and preparing fabric, and calculating the quantity of fabric needed, will be mailed to students prior to the workshop. Students will provide their own fabric for weft and purchase their warp. **Not** a round robin workshop.

404 - Digital Weave Design - Marg Coe  
**Class Size:** 20  
**Skill Level:** no experience required  
**Material Fee:** (to be paid to the classroom assistant prior to class) flash drive of pertinent files provided by the instructor for $15

Designing lift plans using graphics design software is one of the latest additions to our arsenal of weaving tools. Come find out what all the excitement is about! Laptops & looms presents digital weave design in a user friendly manner accompanied by tutorials. Digital design is appropriate for looms of 16 shafts or more. Students will be required to bring a laptop computer with Adobe Photoshop and Fiberworks Silver installed. The demo versions of these programs are adequate for the class exercises.

405 - Single-Element Techniques for Spinners and Weavers - Donna Kallner  
**Class Size:** 14  
**Skill Level:** No experience necessary  
**Material Fee:** (to be paid to the classroom assistant prior to class) tapestry needles, nalbinding needle, netting shuttle and gauge, tension aids, instructor-made stitch sampler starts, linen rug warp and fibers for sampling provided by the instructor for $35

Before there were looms, our ancient ancestors made bags, nets, garments and other items using single-element looping techniques. In looping, the entire length of a thread is pulled through the edge of the fabric and crosses over itself. This creates a structure so stable it won’t unravel. This workshop will introduce cross-knit looping, nalbinding and netting, with an emphasis on ways modern spinners and weavers can use these timeless techniques.
406 - Rigid Heddle Weaving: Step It Up with Two Heddles - Nancy Peck
Class Size: 12
Skill Level: This workshop is appropriate for any weaver who can warp a rigid heddle loom
Material Fee: (to be paid to the classroom assistant prior to class) color handouts provided by instructor for $5

Weaving with two rigid heddles allows changing the fabric density and exploring a variety of structures. Twills, many 3 shaft weaves, honeycomb, and Krokbragd are some of the many options. An hands-on exploration of rigid heddle weaving, stepping up the structure possibilities. Students will be required to bring a rigid heddle loom able to accommodate a second heddle. Come prepared to explore! Not a round robin workshop.

407 - Connections, Layers, & Pockets - Janney Simpson
Class Size: 12
Skill Level: This workshop is appropriate for any weaver who can warp their loom and weave based on weave drafts
Material Fee: (to be paid to the classroom assistant prior to class) handouts and booklet provided by instructor for $20

Deflected Double Weave (DDW) is a weave structure that has been “around” for a very long time—at least as far back as the Ancient Colonial Shawl draft published in Mary Meigs Atwater’s Recipe Book, 1957. It is has been called many things by many weavers and whether it is truly “double weave” is still debated. Traditionally, double weave is a single cloth in which there are two weaves. One warp interlaces with one weft and another warp interlaces with a second weft. Basically, 8 Shaft DDW is plain weave with adjacent warp and weft floats. In DDW, the threads from one weave float over the threads from the other weave in both the warp and weft. The two weaves lie flat, side by side, and the threads can slide towards each other. When the woven cloth is off the loom, the threads slide or “deflect” from their position into the float areas. This results in very interesting interlacements and textures. Because DDW is usually threaded odd-even in block sequences, DDW can be combined with traditional double weave to create layers, pockets, and connections all in the same piece. This technique may be used to weave dramatic shawls, scarves, and cowls with a variety of fibers and colorways. Students will be required to bring a pre-warped 8-shaft loom. Detailed warp instructions will be provided well before the workshop. Not a round robin workshop.

ONLINE REGISTRATION OPENS…JANUARY 7, 2019
Workshop instructor Biographies

Cameron Taylor-Brown
Cameron Taylor-Brown was introduced to textiles by artist Ed Rosbach at UC Berkeley, studied design at the Philadelphia College of Textiles and Science (PCT&S) and worked as a fabric stylist in New York. She subsequently taught textile design and worked as an exhibition curator at PCT&S. Since 1985, Taylor-Brown has lived in Los Angeles, where she founded ARTSgarage, a textile resource center. Her work is widely exhibited and is featured in publications including American Craft Magazine, Fiber Art Now, Handwoven, Shuttle, Spindle and Dyepot and the Common Thread. She teaches workshops at ARTSgarage, schools, guilds, museums and conferences throughout the United States and Canada. She is a past president of California Fibers, on the advisory boards of the Fowler Textile Council and Textile Arts/Los Angeles, and serves on the education committee for the Handweavers Guild of America.

Margaret Coe
Growing up in Bradford, Yorkshire, the center of the UK wool and worsted industry, is integral to Margaret’s weave/design passion. Her early introduction to computers (1970’s) along with teaching spinning, dyeing, and weaving led her to focus on digital design and weave structures, prompting a return to college in the Digital Design department. She has completed college studies in graphic design with concentrations in web design and digital approaches to weave design. She is the author of four weaving-related books, *Fit 2 be Tied*–a digital approach, *Designing 4 the Future*–a digital weave primer, *2 be Tied or Not 2 be Tied*, and *4-8 Weave!* She has received national awards in knit design and weaving.

Donna Kallner
Donna Kallner puts a contemporary spin on ancient textile techniques, in work that celebrates traditional skills and reflects the landscape of her home in rural northern Wisconsin. Donna produces a series of e-books and video-based online looping courses and is the author of New Age Looping: A Handbook for Fiber Artists. Older than weaving or knitting, looping is an ancient technique with many names, countless variations and exciting contemporary applications. Learn more about looping at donnakallnerfiberart.com.

Wynne Mattila
Wynne Mattila wove her first rug in 1985 at the Weavers Guild of Minnesota and before it was finished, she knew she was a rug weaver for life. Wynne’s goal is always to use color to its full potential to create a beautiful rug. ‘I weave in what I call the 'Finnish-Style' with new brightly-colored cotton fabric strips cut one-inch wide on a 15-ply Finnish cotton warp sett at 5 ends per inch. I work with fabrics designed for quilters. My specialty is color blending using the alternating 3-shuttle technique. The off-white warp I use becomes a blank canvas on which I am able to paint with colored fabrics-the design of the rug is created solely by the arrangement of the weft strips. I love this visual process in which each shot of fabric plays a part in the overall design.’ Wynne is writing a book, *Warming the Room with Color-Weaving Finnish-Style Cotton Rugs.* In
her book, she walks the reader through her creative design process and includes techniques she considers to be essential for rug weaving.’

Jennifer Moore
Jennifer Moore holds an MFA in Fibers and specializes in exploring mathematical patterns and musical structures in doubleweave wall hangings. She has exhibited throughout the world, receiving numerous awards for her work, and has been featured in many weaving publications. Jennifer lives in Santa Fe, New Mexico and travels extensively to teach workshops in doubleweave, color and geometric design. Jennifer was invited to teach doubleweave to indigenous Quechua weavers in Peru in 2013, where they are once again excelling in this technique which had been discontinued after the Spanish conquest. She is the author of The Weaver’s Studio: Doubleweave, several doubleweave videos, and numerous articles.

Nancy Peck
Her Weaving emphasis is on fashion and home decor fabrics. She has worked extensively on rigid heddle through multi-shaft computer-aided looms. Weaving offers her the mental challenge to stimulate her toward my goals and she loves to share and pass on what she has learned.

Janney Simpson
Janney Simpson began weaving in the early 1980’s. She teaches weaving at Wesleyan Potters in Middletown CT and at The Barn in Gaylord, MI and relishes the ‘ah-ha’ moment when new weavers throw a shuttle for the first time. Janney is a past President, Apprentice, and Weaver of Distinction of the Handweavers’ Guild of CT. Also a member of Complex Weavers and Japanese Textile Study Group, she enjoys sharing her interest in Sakiori weaving using vintage silk kimono. She has presented many workshops and lectures on Finishing and Embellishing Handwovens, Knitted Beaded Bags, Sakiori, Deflected Double Weave, and Weaving with Fibers of Micronesia. Privileged to be a student for four years in Laurie Autio’s class, Explorations in Advanced Weaving, Janney strives to create one-of-a-kind pieces using a variety of fibers and weave structures on many types of looms.

Barbara Walker
Barbara J. Walker is passionate about weaving and fiber interlacements. She is an active member of Northwest Designer Craftsmen, has exhibited her work internationally, holds HGA’s Master Certificate of Excellence in Handweaving, and has conducted workshops and seminars in the US, England and Canada. She is an enthusiastic educator and has had numerous articles published in major weaving publications. She published Supplementary Warp Patterning: Turned Drafts, Embellishments & Motifs in 2016 and Ply-Splitting from Drawdowns: Interpreting Weave Structures in Ply-Split Braiding in 2012.
Seminar Instructor Biographies

Rhonda Buss
Some would say that Rhonda was born with a needle in her hand. Her first project was an embroidered handkerchief that she made with the help of her grandmother at the age of five. Once in high school, she took every sewing and design class that her school offered. Having nothing more to offer, she was sent to the local community college where she had the opportunity to study fashion illustration and costume design. While in college, she took the limited fashion design classes that were offered, but finally had the opportunity to truly hone her skills at Ray College of Design in Chicago where she graduated with a degree in Fashion Design. In her final year, Rhonda won numerous awards for her designs, including fur and millinery awards. After graduating, Rhonda worked as a designer for a dress manufacturer. From there she did costume design and returned to teach tailoring and design at Ray College. In recent years, Rhonda began writing for Sew News Magazine. She has also been featured in Threads magazine, Sew It All, and Sew Stylish. Her design made the Spring 2014 cover for Sew Stylish magazine. In 2012, Rhonda won The People’s Choice Award in the Passion For Fashion competition at the American Sewing Expo. In 2013, her design won third place. In her popular blog, Rhonda’s Creative Life (www.sewbussted.com) Rhonda features easy to make designs made from simple shapes. She has a passion for sharing her knowledge and believes that everyone can sew and create. They just need the basic knowledge.

Julia Daniels
Julia Daniels is a production weaver who has been weaving for 25 years. She is a member of the Woodland Weavers and Spinners Guild, Weavers Guild of Kalamazoo, Inc. and Michigan League of Handweavers. She has taken several classes through all three guilds over the years. Feeding her passion for weaving she has collected over 20 looms and converted the top floor of her barn into a weaving studio where she now teaches weaving. Julie loves making items to sell and is always open to new ideas for products. She has recently shared a towel pattern she designed with WEBS America's Yarn Store that they are going to market. While she is weaving one pattern, there are always 2-3 more ideas fighting to be woven next.

Hope College is an Alcohol Free campus. We ask you to respect this policy.
Lori Evesque
Lori has been interested in fibers for most of her life. This interest started when she was 8 learning to knit and progressed to include most fiber related crafts. She learned to spin 30 years ago in Australia. A background in chemistry and interest in growing plants lead her to try natural dyeing. Demonstrating dyeing through a Viking reenactment group expanded her knowledge. She has been learning about natural dyeing for over 15 years after dabbling with the dyes and seeing what colors are possible. This expanded to a desire to see the full range of colors possible, using a range of mordants and modifiers and be able to reproduce those colors.

Lori sources many dye materials locally from fields and forests. She also has been growing many dye plants on her farm. Expanding the range of colors possible from locally sourced materials, including Japanese indigo and madder, is a pastime she greatly enjoys and with it a desire to share her knowledge with other interested dyers. She lives on her farm in Allegan where she grows dye plants, organic vegetables, fruits, and more with her partner, sheep, geese, kittens, and many chickens.

Karin Fish
Karin Fish is a self-taught 3D fiber artist. Originally trained as a graphic designer, she attended Northern Michigan for their BFA program and made her career in marketing and design. She left the corporate world, about 5 years ago, to pursue the fiber arts and feed her ravenous creativity. Karin has always felt comforted by the feel of wool – in her hands, wrapped around her body, and now as an art medium. She manipulates, sculpts, and shapes wool into wearable art and 3D sculptures – including commissions of personal pets. The texture, colors, diversity, and limitless possibilities fiber offers is so varied, there appears to be no limit in the exploration of this wonderful fiber art world.

Jeanne Hoin, ChiChi Van Dyke, and Margaret Jager
Jeanne Hoin, ChiChi Van Dyke, and Margaret Jager are members of the Woodland Weavers and Spinners Guild in Grand Rapids, Michigan. While they actually are all weavers, they pursue a variety of textile crafts. Jeanne is an accomplished card weaver, and has done custom card weaving for a man restoring the interior of an antique Cadillac. She has done a great deal of braiding and has attended international braiding conferences. ChiChi spent a year in Peru over thirty years ago when she and her husband worked with Habitat for Humanity. That she was the mother of two toddlers at the time did not keep her from amassing a lovely collection of native textiles. Her own weaving reflects the bright colors of South America. Margaret is a spinner who weaves yardage and knits garments from handspun yarns. While Jeanne and ChiChi are interested in backstrap weaving, Margaret is not. It's too hard on the anatomy!
Denise Holmes

Denise Holmes retired from a career in health care which included administering health care programs for the state of Michigan and for the MSU College of Human Medicine. She now spends her time in northern Michigan engaged in gardening, charitable works for health care organizations, and the fiber arts. Denise has been a long time knitter but has recently expanded her interests over the past few years into spinning, dyeing, eco-dyeing, felting, and a little weaving. She regularly attends the SOMA Mushroom camp in California and always comes home to Michigan with new ideas for mushroom dyeing for workshops and seminars.

Julie Hurd

Julie Hurd retired from a university career in teaching, research, and administration. She now supports arts and environmental organizations through volunteer activities. She spins, knits, dyes fibers, and weaves, focusing on art-to-wear and household textiles. Julie studied mushroom and lichen dyeing in classes at the John C. Campbell Folk School. She especially enjoys teaching weaving and natural dyeing classes and workshops at meetings and conferences. She is a member of the Handweavers Guild of America and the Michigan League of Handweavers.

Anna Kocherovsky

Born in the former Soviet Union, Anna Kocherovsky is a tapestry artist whose tapestries combine figurative and abstraction to explore the nuances of color, shape, and composition. Anna’s tapestries are and have been exhibited in the USA, Canada, and the UK, including the Grand Rapids Art Museum and MLH’s Seventh Biennial Fiber Exhibit at the Ella Sharp Museum, where she received the Juror Choice Award. Her tapestries have been featured in a number of publications, including FiberArts (Nov/Dec 1998), Handwoven International Tapestry Journal (2002-2003) and Weaving New Rhythms: Diary 2002, an illustrated diary for the year 2002 which features the work of Textile Artists. As a member of the American Tapestry Alliance, she has also volunteered her skills as a graphic designer and created several exhibition catalogs and publications.

Katie Platte/The Kalamazoo Book Arts Center (KBAC)

Katie is a graduate of the Studio Art Program at Grand Valley State University. She completed an internship at the Women’s Studio Workshop, an arts organization specializing in book arts in Rosendale, New York. Kati manages the KBAC studio, supervises interns and volunteers, manages the website, and installs exhibitions in the KBAC Gallery. She has supervised the printing of over 100 KBAC Poets in Print broadsides, working with writers and artists to facilitate the collaborations. She works primarily in intaglio printmaking and letterpress in her own work.

The Kalamazoo Book Arts Center (KBAC) practices, teaches, and promotes the collaborative arts of the book: papermaking, printmaking, letterpress, bookbinding, and creative writing, through preserving and employing traditional technologies and combining them with contemporary ideas and techniques to reinvigorate the collaborative arts of the book.
**Elizabeth Royal**
Elizabeth Royal is a maker, mender, and photographer. She lives in a 1920’s fixer upper in Detroit with her two dogs, two cats, and husband. During the day she’s an instructional designer but after work you can find her tackling projects in her studio – photography, Kintsugi, and visible mending.

Elizabeth got her start sewing clothes for herself as a child with the help of her mother. This lead to a professional sewing opportunity in a historical textile repair firm where she worked on stabilizing and repairing pieces held in museums and private collections around the world. She now uses those skills to teach workshops to makers and menders around the Detroit area. Learn more at [www.instagram.com/menddetroit](http://www.instagram.com/menddetroit) or [www.elizabethroyal.com](http://www.elizabethroyal.com)

**Joan Sheridan**
Joan Sheridan is a weaver, knitter, spinner, fiber explorer and owner of Heritage Spinning and Weaving, a brick and mortar retail store, since 2000. Trained as an educator and curriculum developer by the US Army, she is a natural teacher. She attended College for Creative Studies and graduated from Wayne State University. Joan volunteers one day a week in the textile conservation department at The Henry Ford Museum. Her love for Norway has infected her weaving on both the inkle and floor looms and has led to a fascination with the krokbragd weaving technique. She has taught and presented at TNNA, MFF, CNCH, NML&WF, Midwest Fiber & Folk, The Clearing Folk School, Sauder Village Fiber Arts Festival, on-tour in Norway, SOAR and for guilds and shops. She has more than 50 published knitting patterns and has had articles in Alpaca, Handwoven, Wild Fibers, and Spin-Off magazines.
MLH Learning Grant Application

Date___________________ Phone______________________________

Name_________________________ email________________________

Address________________________ City _________ State _____ Zip____

How long have you been a member of MLH? __________

Are you a member of a guild?____ If yes, name guild____________________

Your letter of recommendation was written by:

Name_________________________ Phone______________________________

Address________________________

eemail________________________MLH or guild position __________

Attach the letter of recommendation to this completed form.

List any MLH or guild activities for which you have volunteered to work or in which you have participated such as exhibits, conferences, workshops, committees, etc.

What will the requested Learning Grant be used for?

Have you previously been awarded an MLH Learning Grant? ___When______

By signing and dating this application I agree with the terms of the Learning Grant guidelines.

_____________________________ Date: __________________

Signature

Mail this form to: Karen Folland, 9046 Joy Rd, Plymouth MI 48170-5826
MLH Conference 2019: Guidelines for Entrants of the MLH: Celebrating the Past 60 Years!

Judged Exhibits

With this conference, we are celebrating six decades of existence. THINK RETRO!

Choose a decade and celebrate it by creating fashions, home furnishings and fiber art reflective of the style, colors and design popular during those 10 years!

There will be four exhibits judged for prizes: Fashion, Fashion Accessory, Fiber Art and Functional Fiber. The following information will help you create a prize winning piece. The criteria for judging will be: Craftsmanship, Originality, Suitability to Purpose and Communication of Thought. The criteria attributes are:

Craftsmanship: Skilled work by hand or machine, attention to detail, impeccable workmanship, structural soundness. Are edges finished well? Is the display technique compatible with the piece?

Originality: New use of materials, unusual combinations of fiber, innovative structure, use of design and color, updating old patterns, lack of copying, change in concept, individual artistic growth, as well as pushing the limits of the form.

Suitability to Purpose: ‘Form follows function.’ Art made for use. How well does the piece fulfill its reason for being? Does the garment fit the body well? Is a sturdy fiber used for a rug, not a delicate baby wool?

Communication of Thought: The difficult-to-define thing that good art accomplishes, the intuitive, the spiritual idea. Emphasis is on the aesthetic qualities. Art can communicate a political statement, express feeling for beauty, pleasure, pain, awe, or celebrate color and pattern. Does the piece evoke a response?

The judges for the exhibits are:
Fiber Art – Cameron Taylor-Brown
Functional Fiber – Barbara J. Walker
Fashion Garments – Nancy Peck
Fashion Accessories – Jennifer Moore

All work entered will be exhibited. The judge will critique your work and award prizes. We hope this information encourages all our members to enter something in at least one of the exhibits. Each entrant will receive the judging form with the judge’s comments. Specific information for each exhibit, such as guidelines, entry forms, and exhibit tags are included in this registration booklet.

First, second, and third prizes in each category are $250, $150 and $100, respectively.
General Guidelines for Entrants/Entries

- Entrants must be MLH members
- Only three entries per member per category
- Work must be completed within the last two years
- Original work only, no work from classes or workshops
- Give credit for all sources such as patterns, verbal and written instructions
- Entry forms must arrive by April 1, 2019 to the contact person listed for each exhibit category
- Completed items must arrive by May 1, 2019.
  - Attach the Exhibit Tag as directed in the instructions for each exhibit category
  - Insurance is entrant’s responsibility
  - Submissions should be sent in a reusable container with the entrant’s name on the outside
  - Enclose return postage if the piece is to be returned by mail or UPS
  - All items not returned by mail are to be picked up between Noon and 1:00 P.M. on Saturday, June 1, 2019

The criteria will be weighted differently for each of the exhibits as shown below:

<table>
<thead>
<tr>
<th>Fashion Garment Exhibit: weighted criteria</th>
<th>HIGH</th>
<th>LOW</th>
</tr>
</thead>
<tbody>
<tr>
<td>Craftsmanship</td>
<td>8 7 6 5 4 3 2 1</td>
<td></td>
</tr>
<tr>
<td>Originality</td>
<td>5 4 3 2 1</td>
<td></td>
</tr>
<tr>
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<tr>
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<td>5 4 3 2 1</td>
<td></td>
</tr>
</tbody>
</table>
Fashion Garment Entry Form

This entry form must be received by April 1, 2019. Complete and send to:
Sharon McKenna
210 W. Chicago Boulevard,
Tecumseh, MI 49286
Skmck49@gmail.com, 313-570-2013

Name______________________________Phone____________e-mail__________________
Address____________________________City___________State/Zip__________________

Garment(s) Delivery:
____ I will ship my garment(s) so that they are received at the address provided above
by May 1, 2019.
____ I will deliver my garment(s) to Graves Hall by 10:00 A.M., Thursday, May 30, 2019
and----------have enclosed a photograph of the garment with this entry form.

Garment(s) Return:
____ I will pick up my garment(s) between Noon and 1:00 P.M. on Saturday, June 1,
2019
____ Please release my garment(s) to____________________________________________
____ Please return my garment(s) to the address above and I will include return postage

Please complete this form for EACH entry.
You can enter up to 3 garments.

Provide a detailed description of your garment, including inspiration, technique, fiber
content, what makes it special to you, …. as this information will be used to introduce
the garment at the fashion show. Use the back of this form as needed.

___women’s ___men’s ___children’s size______
Title________________________________________________________
Description________________________________________________________________________
Inspiration________________________________________________________________________
Technique________________________________________________________________________

Use back for more information, please include fiber/materials, loom/equipment, techniques, drafts,
patterns, etc.
____ I will model my own garment. ___please use a model to show my garment
_____Not for Sale/Value $_________ _______For Sale/Price $________


Fashion Garment Additional Guidelines

No Exhibit Tags are required

Additional Guidelines for Fashion Garment
✓ Complete the entry form with a detailed description of your garment, including inspiration, technique, fiber content, what makes it special to you, ..., as this information will be used to introduce the garment at the fashion show.
✓ We prefer that you model your own garments, but models will be available
✓ If modeling your own garment, please be at rehearsal on Friday, 4 P.M. at Graves Hall
✓ Garments are to be picked up between Noon and 1:00 P.M. on Saturday, June 1, 2019

Send your Fashion Garments by May 1, 2019 to:

Sharon McKenna
210 W. Chicago Boulevard,
Tecumseh, MI 49286
Skmck49@gmail.com
313-570-2013

YOU MUST INCLUDE A PHOTOGRAPH OF YOUR GARMENT WITH THE ENTRY FORM

IF
you are delivering the garment to Graves Hall by 10:00 A.M.,
Fashion Accessories Entry Form
This entry form must be received by April 1, 2019. Complete and send to:
Sharon McKenna
210 W. Chicago Boulevard,
Tecumseh, MI 49286
Smck49@gmail.com, 313-570-2013

Name_________________________________________Phone_____________e-mail_____________________________
Address_________________________________________City___________State/Zip_____________________________

Accessory(ies) Delivery:
_____I will ship my accessory(ies) so that they are received at the address provided above by May 1, 2019.
_____I will deliver my accessory(ies) to Graves Hall by 10:00 A.M., Thursday, May 30, 2019 and.......... have enclosed a photograph of the garment with this entry form.

Accessory(ies) Return:
_____I will pick up my accessory(ies) between Noon and 1:00 P.M. on Saturday, June 1, 2019
_____Please release my accessory(ies) to____________________________________________________________
_____Please return my accessory(ies) to the address above and I will include return postage

Please complete this form for EACH entry.
You can enter up to 3 fashion accessories.

Provide a detailed description of your fashion accessory, including inspiration, technique, fiber content, what makes it special to you, .... as this information will be used to introduce the garment at the fashion show. Use the back of this form as needed.

_____women’s _____men’s _____children’s size_______
Title_____________________________________________________________
Description______________________________________________________________________________________
Inspiration________________________________________________________________________________________
Technique________________________________________________________________________________________

Use back for more information, please include fiber/materials, loom/equipment, techniques, drafts, patterns, etc.

_____I will model my own accessory. _____please use a model to show my accessory
_____Not for Sale/Value $_______ _____For Sale/Price $__________
Fashion Accessories Additional Guidelines

No Exhibit Tags are required

Additional Guidelines for Fashion Accessories
✓ Complete the entry form with a detailed description of your fashion accessory, including inspiration, technique, fiber content, what makes it special to you, …, as this information will be used to introduce the garment at the fashion show.
✓ We prefer that you model your own fashion accessory, but models will be available.
✓ If modeling your own fashion accessory, please be at rehearsal on Friday, 4 P.M. at Graves Hall
✓ Fashion accessories are to be picked up between Noon and 1:00 P.M. on Saturday, June 1, 2019

Send your Fashion Accessories by May 1, 2019 to:

Sharon McKenna
210 W. Chicago Boulevard,
Tecumseh, MI 49286
Skmck49@gmail.com
313-570-2013

YOU MUST INCLUDE A PHOTOGRAPH OF YOUR FASHION ACCESSORY WITH THE ENTRY FORM

IF….

you are delivering the accessory to Graves Hall by 10:00 A.M.,
Fiber Art Entry Form
This entry form must be received by April 1, 2019. Complete and send by post or email to:

Jenny Schu
1018 Clark Street
Lansing, MI 48146
jennyschub@gmail.com, 810-919-7034

Name______________________________Phone____________e-mail________________

Address_____________________________City___________State/Zip________________

Fiber Art Delivery:
_____ I will ship my Fiber Art so that they are received at the address provided above by May 1, 2019.
_____ I will deliver my Fiber Art to Graves Hall by 10:00 A.M., Thursday, May 30, 2019.

Fiber Art Return:
_____ I will pick up my Fiber Art between Noon and 1:00 P.M. on Saturday, June 1, 2019
_____ Please release my Fiber Art to___________________________________________
_____ Please return my Fiber Art to the address above and I will include return postage.

| Fiber Art 1 | size______________________________ |
| Title/Description__________________________________________________________|
| Inspiration_______________________________________________________________|
| Technique_______________________________________________________________ |
| Use back for more information |
| Not for Sale/Value $________ |
| For Sale/Price $________ |

| Fiber Art 2 | size______________________________ |
| Title/Description__________________________________________________________|
| Inspiration_______________________________________________________________|
| Technique_______________________________________________________________ |
| Use back for more information |
| Not for Sale/Value $________ |
| For Sale/Price $________ |

| Fiber Art 3 | size______________________________ |
| Title/Description__________________________________________________________|
| Inspiration_______________________________________________________________|
| Technique_______________________________________________________________ |
| Use back for more information |
| Not for Sale/Value $________ |
| For Sale/Price $________ |
**Fiber Art Additional Guidelines and Accessory Tags**

<table>
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<tr>
<th>Additional Guidelines for Fiber Art</th>
<th>EXHIBIT TAG Fiber Art 1</th>
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<tbody>
<tr>
<td>✔ Attach tag to back, lower left edge</td>
<td>Fiber Art Delivery Date: May 1, 2019</td>
</tr>
<tr>
<td>✔ Wearable garments must be entered in the Fashion Show exhibit</td>
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<tr>
<td>Send your Fiber Art by May 1, 2019 to:</td>
<td>City/State/Zip______________________</td>
</tr>
<tr>
<td>Jenny Schub</td>
<td>Phone:___________________________</td>
</tr>
<tr>
<td>1018 Clark Street</td>
<td>e-mail:__________________________</td>
</tr>
<tr>
<td>Lansing, MI 48146</td>
<td>Return: ______I will pick my piece up</td>
</tr>
<tr>
<td><a href="mailto:jennyschub@gmail.com">jennyschub@gmail.com</a></td>
<td><strong><strong><strong>Release to:</strong></strong></strong>_____</td>
</tr>
<tr>
<td>810-919-7034</td>
<td>______ship (Postage included)</td>
</tr>
<tr>
<td></td>
<td>Title/Description:___________________</td>
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<td>EXHIBIT TAG Fiber Art 2</td>
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Functional Fiber Entry Form
This entry form must be received by April 1, 2019. Complete and send to:
    JoAnn Johnson
    291 Danby Ct.
    Holland, MI 49423

Name__________________________Phone__________e-mail__________________

Address________________________City__________State/Zip__________________

**Functional Fiber Delivery:**
_____I will ship my Functional Fiber so that they are received at the address provided above by May 1, 2019.
_____I will deliver my Functional Fiber to Graves Hall by 10:00 A.M., Thursday, May 30, 2019.

**Functional Fiber Return:**
_____I will pick up my Functional Fiber between Noon and 1:00 P.M. on Saturday, June 1, 2019
_____Please release my Functional Fiber to_______________________________
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### Send your Functional Fiber by May 1, 2019 to:

JoAnn Johnson  
291 Danby Ct.  
Holland, MI 49423

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<th>EXHIBIT TAG Functional Fiber 2</th>
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Return: ______ I will pick my piece up  
____ Release to: ____________  
____ ship (Postage included)  
Title/Description: _________________________

Use back for additional detail  
_____ Not for Sale/Value $______  
_____ For Sale/Price $_________
DIRECTIONS TO HOLLAND AND HOPE COLLEGE

Hope College exits are marked on the I-196 Expressway (Exit 52, Adams St.)

...from the north (Muskegon) -- US-31
Proceed south on US-31 to 16th St., turn right, proceed to Columbia Ave., turn right, proceed to 12th St. and Hope College.

...from the east (Grand Rapids) -- I-196
From I-196, take Exit 52 west to US-31 (3rd traffic light), cross US-31 and continue west to Columbia Ave., turn right, proceed to 12th St. and Hope College.

...from the east (Lansing, Detroit) -- I-96, M-6 and I-196
Exit I-96 at the M-6 interchange (exit #46). Go west approximately 22 miles to I-196. Take I-196 south to Holland and take exit #55 (Zeeland/Holland/196 Bus Loop), bear right heading west. Continue on 196 W Bus Loop for approximately 5 miles. 196 W Bus Loop (Chicago Drive) merges into 8th Street, proceed to College Avenue. Turn left onto College Avenue, proceed through traffic signal and you will begin seeing the campus on your left.

...from the Grand Rapids Airport --
Upon leaving the airport, turn left at the stoplight on to Patterson Avenue. Take Patterson to the interchange of M-37 and M-6 (the new Michigan South Beltline highway). Take the ramp to M-6 (to Holland) and go west approximately 20 miles to I-196. Take I-196 south to Holland and take exit #55 (Zeeland/Holland/196 Bus Loop), bear right heading west. Continue on 196 W Bus Loop for approximately 5 miles. 196 W Bus Loop (Chicago Drive) merges into 8th Street, proceed to College Avenue. Turn left onto College Avenue, proceed through traffic signal and you will begin seeing the campus on your left.

...from the southeast (Kalamazoo, Battle Creek) -- US-131 and M-40
From the US-131 Otsego exit, take M-89 northwest to Allegan, then M-40 northwest toward Holland. From M-40, proceed to US-31, turn right and proceed north to 16th St., go past the traffic light and make a U-turn onto southbound US-31, turn right on 16th St., proceed to Columbia Ave., turn right, proceed to 12th St. and Hope College.

...from the south (Benton Harbor, South Bend, Chicago) -- I-94 and I-196 and US-31
From US-31, proceed north to 16th St., go past the traffic light and make a U-turn onto southbound US-31, turn right on 16th St., proceed to Columbia Ave., turn right, proceed to 12th St. and Hope College.