



off THE grid

2009 INTERNATIONAL
SURFACE DESIGN
ASSOCIATION
CONFERENCE

KANSAS CITY, MISSOURI, USA

OFF THE GRID | 2009 INTERNATIONAL SURFACE DESIGN ASSOCIATION CONFERENCE

KANSAS CITY, MISSOURI, USA

THURSDAY, MAY 28—SUNDAY, MAY 31, 2009

PRECONFERENCE WORKSHOPS: Saturday, May 23—Wednesday, May 27 | POST-CONFERENCE WORKSHOPS: Monday, June 1—Friday, June 5

Thanks to Jennifer Falck Linssen for the use of her image of Beauty In The Deep for 2009 conference materials.

*Patterns in our life and in our work often develop and repeat in a regular manner,
and then something unexpected happens. Something shifts slightly,
and the pattern and rhythm become radically new.*

It is in those moments of unexpected change that great possibility exists.

We shift. We transform. We go off the grid aesthetically, conceptually or environmentally.

*In this conference we will concentrate on how we can seek those points of departure,
and, together, go Off the Grid.*

For more than 30 years, the Surface Design Association conferences have been amazing meeting places where textile artists from all over the world come together to be inspired by work, ideas and techniques. The wealth of information, creativity and talent on the podium, as well as in the audience, is astounding. During the four days of the conference, we learn from each other. It is our excitement, knowledge and willingness to share that makes each SDA conference a unique experience. Please join us and become a part of one of the most unforgettable contemporary textile events.



Carolyn Kallenborn,
Conference Chair

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The Garden of Eden | Heather Ujije | workshop instructor

Conference Information

On Pages 5–11 you will find information on the four days of lectures, presentations, demonstrations and special events of *Off the Grid*. The conference will offer a keynote or featured lecture each day. During Concurrent Sessions you can choose between lectures or one-hour demonstrations. You do not need to sign up ahead of time for Concurrent Sessions.

SDA 2009 Workshop and Conference Dates

Preconference Workshops:

Saturday, May 23–Wednesday, May 27, 2009

Conference:

Thursday, May 28–Sunday, May 31, 2009

Post-Conference Workshops:

Monday, June 1–Friday, June 5, 2009

Location

The conference will take place in Kansas City, Missouri, USA, known for its world-famous jazz and barbecue. The nearby Kansas City International Airport makes traveling convenient from all parts of the United States, Canada and overseas.

Most conference activities will take place at the Marriott Country Club Plaza Hotel and the campus of the Kansas City Art Institute (KCAI). The Marriott is a full-service hotel with professional meeting facilities. KCAI provides a scenic, 12-acre campus with workshop facilities, classrooms and dorms.

The conference will be located in the heart of Kansas City's cultural community, near the Nelson-Atkins Museum of Art and the Kemper Museum of Contemporary Art. Just a few blocks away is the Country Club Plaza, which is famous for its food, theater, shopping and architecture. Kansas City's Max bus service provides quick and convenient transportation from the Marriott to the Crossroads Arts District galleries, where long-vacant buildings have been replaced by growing businesses, restaurants, residences and a thriving art scene.

Kansas City Art Institute

The Fiber Program at the Kansas City Art Institute combines traditional practices and experimental processes. From surface design to weaving, basketry, sculptural installation, mixed media, computer-aided design, apparel and costume, this program provides student artists with unique opportunities to explore contemporary issues in fiber. Concept and material-based explorations are promoted in both flat and dimensional works. Full-time faculty members are Jason Pollen (chair), Pauline Verbeek-Cowart, Tracy Krumm and Kim Eichler-Messmer.

Gallery and Exhibition Day

Conference participants can spend Friday afternoon touring museums and galleries around campus and the Crossroads Gallery District in downtown Kansas City. In addition to Kansas City Max buses, SDA will provide ongoing transportation from the KCAI campus to and around the gallery district. Browse the galleries at your own pace, stop and eat at a local restaurant or return to campus and rest before the Trunk Show starts at the Marriott.

Vendor Fair

The commercial Vendor Fair will showcase the best from retailers, distributors and manufacturers of textiles, dyes, pigments, supplies, books and major equipment used in the production of textiles. The Vendor Fair will be held at the Marriott, where many of the main conference events will take place. The opening reception is Thursday evening. The fair will be open throughout the conference sessions and on Friday evening during the Trunk Show.

Members' Trunk Show

The Trunk Show is an opportunity for conference participants to sell their own work at the conference. This event is open to the public and will take place at the Marriott on Friday evening. To reserve a table to sell your own work at the show, check the appropriate box on your registration form, and you will receive a Trunk Show information packet. A limited number of tables are available, so please sign up early.

Special Events

Fashion Show Performance

Saturday evening's main event will be *Textile Fusion: An Interactive Fashion Performance* in the Nelson-Atkins Museum's stunning new Bloch Building. This alternative fashion show will provide a unique opportunity to see fabulous textile-inspired garments up-close and 'fused' with the architecture of the building and the museum's collection. For more information or to submit your work for consideration, visit the SDA website's conference page.

Bus Tour to Columbia, MO

Monday, June 1

Join other fiber enthusiasts on the day after the conference to visit numerous galleries and museums that feature works in fiber. Highlights include exhibitions by Lannie Bergner and Jo Stealey, plus a special viewing of pre-Columbian textiles. For costs and reservations, visit www.FATEcolumbia.com or contact Hannah Reeves: 573-864-6720.

Networking and Professional Development Opportunities

SDA meetings are a great opportunity to discover ways that new programs can help you and how you can become an active participant. SDA is a great organization! Get involved!

Regional "Meet and Greet" | Thursday, May 28, 9am

The conference kicks off Thursday morning with a chance to get to know your fellow SDA members. Continental breakfast will be served in small meeting rooms where you can get to know other SDA members from your area of the country or your part of the world.

Student Networking Meeting | Thursday, May 28, 5pm

Learn about current student benefits being offered and join your student rep in a brainstorming session on how SDA and students can work together to create services and programs for the future.

Membership Meeting | Friday, May 29, 10:15am

This is a full membership meeting with the SDA board and administrative staff. Come see what's new about SDA and share your ideas to help us grow.

SDA Rep Meeting | Friday, May 29, 11:30am

This is a special session for the SDA state and regional representatives to meet with the board. All state and regional reps are encouraged to attend.

Regional Meeting | Sunday, May 31, 12:15pm

Information on regional opportunities will be available to SDA members. Find out how you can get involved in regional events. Lunch will be provided. (New caterers!)

Granted!

Granted! recognizes those individuals who received Surface Design Association grants and awards in 2007 and 2008. Descriptions of the projects and images of work for the recipients of the Creative Promise Award, Small Events and Personal Development Grants will be featured.

Critiques

Special guest artists will be available for small-group critiques during some of the conference sessions. Limited spaces are available. Sign-up information will be included with registration materials.

Portfolio Review **NEW IN 2009**

Representatives from industry, galleries and academia will be available to give one-on-one feedback on your portfolio. Limited spaces are available. Sign-up information will be included with registration materials. A small fee will be required.



Photo: Bob Iyall

Cellular Arch
Janice Arnold
lecturer

SDA Members' Book Sales

If you are an author and are registered for the conference, drop off your books to sell at the SDA book sales booth at the Vendor Fair. No commission will be taken. Contact Candace Edgerley for details at edgerleyc@hotmail.com.

Conference Exhibitions

Numerous exhibitions related to surface design will be held in the Kansas City area in conjunction with the conference.

Featured Exhibitions

Stitches in Time: The Art of Ray Materson | Belger Arts Center
Ray Materson | www.raymaterson.com

Small Wonder, Secrets of a Collector | Belger Arts Center
Jennifer Angus | www.jenniferangus.com

A Pause in the Rhythm of Time | Belger Arts Center
Alice Kettle | www.alicekettle.com

Special Showing: Two Pieces by El Anatsui | www.elanatsui.com | Belger Arts Center

Surface Matters
Members' Show | Judges: Jennifer Angus and Alice Kettle
Entry deadline March 1, 2009

Points of Departure
International Student Exhibition | Jurors: Della Reams, Victoria Rivers and Bob Swearingin
Entry deadline March 1, 2009

Textile Fusion: An Interactive Fashion Performance
Members' Fashion Show | Selections made by the Textile Fusion committee and curators from the Nelson-Atkins Museum of Art | Judge for Prizes: Jessica Hemmings
Entry deadline February 1, 2009

Transition | Heather Allen-Swarttouw

On The Curve | Regina Benson | www.reginabenson.com

Repeated Gestures | Jerry Bleem | www.packergallery.com

Full Circle | Teresa Cole | www.hoopskirtpress.com

Break: Rhythimized Textiles from the African Diaspora
Curators: Marion Coleman | www.marioncoleman.com and Wini McQueen

Schema | Kim Eichler-Messmer | www.eichlernessmer.com

Like Magic | Bean Gilsdorf | www.beangilsdorf.com

I'll Show You Mine ... | Betsy Timmer | www.betsytimmer.com and Tom Witzofsky

Hollows, Flats, and Woods | Wendy Weiss and Jay Kreimer

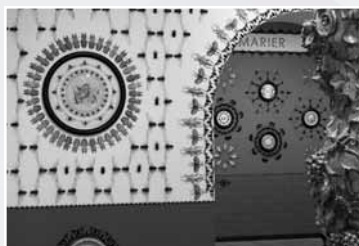
Away with Words | Daniella Woolf | www.daniellawoolf.com

Belger Arts Center | Blue Gallery | Byron C. Cohen Gallery for Contemporary Art
Cocoon Gallery at the Arts Incubator | Community Christian Church | Hilliard Gallery
Leedy Voulkus Art Center | Pi Gallery | The Late Show Gallery | Sherry Leedy Contemporary Art

Membership Exhibitions Open for Entry

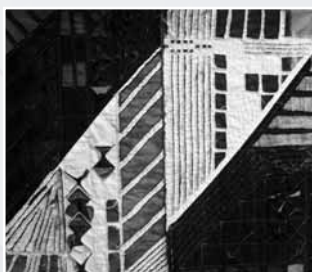
For prospectus
and online submission,
go to www surfacedesign.org
and click on conference.

SDA-Member Exhibitions at Local Galleries



*A Terrible Beauty, Chapter III:
Till Death Do Us Part*
Jennifer Angus
exhibition

Participating Galleries



Fabric Callage
Kim Eichler-Messmer
exhibition

Schedule of Events

TIME	THURSDAY, MAY 28	FRIDAY, MAY 29	SATURDAY, MAY 30	SUNDAY, MAY 31
8:00	Registration 8am-9am			
:15				
:30				
:45	Regional Networking - Meet and Greet 9am-10:15am	Featured Speaker 9am-10:15am	Featured Speaker 9am-10:15am	Concurrent Sessions 9am-10:15am
9:00				
:15				
:30		Membership Meeting 10:15am-11:15am	Concurrent Sessions 10:45am-12pm	Concurrent Sessions 10:45am-12pm
:45				
10:00				
:15	Featured Speaker 10:45am-12pm	Rep Meeting 11:30am-1:15pm	Concurrent Sessions 10:45am-12pm	Concurrent Sessions 10:45am-12pm
:30				
:45				
11:00	Lunch Break		Lunch Break	Regional Meeting - Lunch Provided 12:15pm-1:30pm
:15				
:30				
:45	Concurrent Sessions 1:15pm-2:30pm	Exhibition Day Buses to Galleries 11:30am-7pm	Concurrent Sessions 1:15pm-2:30pm	Closing Remarks 2pm-3:15pm
12:00				
:15				
:30	Keynote Address 3pm-4:30pm		Concurrent Sessions 3pm-4:15pm	Vendor Fair closes at 4pm
:45				
1:00				
:15	Exhibitions In and Around Campus		In and Around Campus	Optional buses to galleries from 4pm-7pm
:30				
:45				
2:00	Picnic Dinner on Lawn 6pm-8pm	Trunk Show 7pm-9pm	Textile Fusion: An International Fashion Performance 6pm-8:30pm	Optional buses to galleries from 4pm-7pm
:15				
:30				
:45	Vendor Opening Reception 7pm-10pm			
3:00				
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9:00				
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10:00				

Speakers

Keynote Address

Off the Grid

Gerhardt Knodel

What if? What if nothing is exactly as we have determined it to be? By consciously slipping off the grid of that which has been proven by experience or known to be true, new and unexpected relationships between unsuspecting subjects can be formed as the foundation for new bodies of work. Why not be an active agent of change in our dynamically expanding world?

Closing Remarks

Off Which Grid?

Jessica Hemmings

Textiles have long found themselves positioned off the grid of mainstream visual art practice. While many bemoan this oversight, it may be time to understand our position in a more positive light. The time has come to ask which grids—environmental, commercial, conceptual, material—will contemporary textile practice choose to inhabit in the future? Responding to themes raised during the conference, the closing remarks will attempt to suggest a way forward to acknowledge and celebrate the complexity of positions that contemporary textile practice inhabits today.

Featured Speakers

Organic Cotton: Beyond Oatmeal and Granola Colors

Harmony Susalla

Harmony will share what inspired her to abandon a successful career in textile design and make the leap into the emerging field of organic fiber. Infused with color and design, Harmony's organic fabrics are not about guilt; they are about gorgeous. In addition to sharing her personal motivation and inspiration, she will explain the complex economic and environmental impacts of textile production. You will learn how to look at your own fabric choices. This session promises to leave you educated and inspired.

Ray Materson-Metamorphosis: An Embroidery Artist Recounts His Steps from the Depths of Hell to Rebirth and Redemption

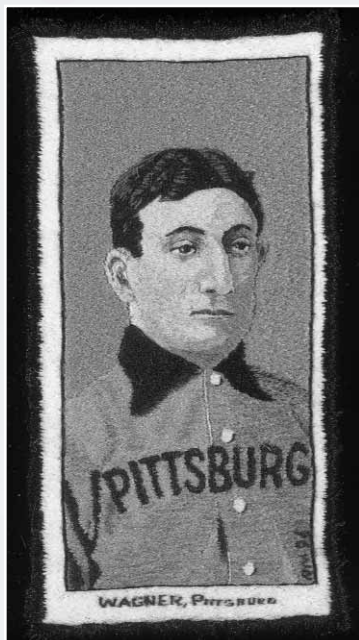
Ray Materson

Metamorphosis is a walk through the life of Ray Materson presented by the artist himself. Through numerous projections of his highly detailed artworks, Ray's story unfolds. Ray uses wit and anecdote to share his journey and his encounters with a variety of characters along the way. His presentation is a spiritually riveting study of a life healed.

Textilian: A Career in Textile Explorations

Victoria Z. Rivers

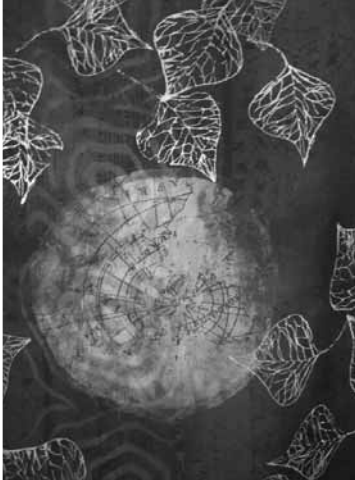
This lecture highlights the career of Victoria Z. Rivers and focuses on the synergies that evolve from textiles: traveling, collecting, researching, curating, creating, exhibiting and publishing research. This illustrated lecture depicts the evolution of Victoria's printed, dyed and embellished art textiles, and field research experiences. Her vast research topics include research on baskets and agriculture, solar and lunar motifs in South Asian embroidery, global textiles and fashions patterned with traditional textile based imagery, and her book *The Shining Cloth*.



Honus Wagner
Ray Materson
featured speaker
exhibition

Concurrent Sessions

Lectures



Soy Wax Resist: Example 1
Jane Dunnewold
lecture
workshop
demonstration

From Passion to Product

Janice Arnold

How do you make the leap from doing what you love to making a profitable business? What twists, turns and challenges can you expect along the way? Textile artist Janice Arnold shares her entertaining and extraordinary roadmap to success in this open and lively discussion about her business, life and love of textiles. Learn some of the keys you might need to know in order to draw your personal map for becoming a successful independent artist and professional businessperson.

Performing Fiber: New Mappings for Social Change

Mary Babcock

Fiber has often challenged the distinction between 2D and 3D media definitions. Today, fiber stretches off that grid into the 4th dimension, embracing time-based art: video, sound, performance and engaged action. This presentation combines the immediacy of an actual performance with a slide presentation. Mary Babcock will address the unique position fiber can play as a vehicle or catalyst for social change. Examples range from “guerilla”-installed public performances and workshops enacting fiber metaphors to larger, international time-based festivals.

Off the Grid: Unconscious Advice for the Self-Conscious

Jerry Bleem

As makers we often enter our studios with goals: the next show, the next sale, success. At times these expectations can encourage our artistic development, but they can also keep us on the grid or prevent us from exploring new territory. What might we learn from artists who ignore career, market and style? Would allowing our passions and intuition free rein take us *Off the Grid*? Let’s consider advice offered by the self-taught and the visionary, and learn from their drive to create.

Minding the Margins: Craft, Criticism and Contemporary Art

Maria Elena Buszek

While the success of renowned contemporary artists from Ghada Amer to Andrea Zittel has demonstrated the degree to which galleries, museums and patrons have been willing to embrace craft media, critics and scholars have done little to study or articulate the relevance of this fact. In this lecture, Maria Elena Buszek will share recent, cutting-edge scholarship and criticism on the art/craft divide that those on both sides may find enthralling, infuriating or confusing—but undeniably exciting.

Mining for Meaning: Intentional Content

Jane Dunnewold

How do ideas manifest in unexpected ways? Where do outrageous inspirations come from? We’ll dig into a practice that leads down into self and out again. This lecture is a twofold path—images in a steady stream of chaos and beauty, and concrete design advice based on exercises to open your head and expand your thinking. The exploration is part inspiration, part bag of tricks and part acknowledgement of that elusive balance between struggle and grace.

Radically Familiar: Fiber as Fine Art Medium

Bean Gilsdorf

Numerous international-level artists make use of textiles but don’t identify themselves as fiber artists. How—and why—do they remain *Off the Grid* of established craft practice? In answering these questions, we’ll examine the roles of textiles, surface design and concept in contemporary art, and compare the cultures and attitudes of fine craft versus fine art. Let’s explore this phenomenon together and discuss the implications for our own work.

Concurrent Sessions (CONTINUED)

Lectures (continued)



Image from *Material Poetry: Textiles in Ghana, West Africa*

Mary Hark
lecturer

Material Poetry: Textiles in Ghana, West Africa

Mary Hark

Supported by a Fulbright Senior Research Grant, Mary Hark spent nine months in Ghana, West Africa. While there, she steeped herself in a world where the line between art and daily life is fundamentally blurred. Color, pattern and the presence of cloth permeate everything. Filled with fresh understanding for the possibilities and power that cloth can carry, she will share her experience from this lively cloth culture.

How to Prepare Digital Files for Presentation, Publication and Web

Carolyn Kallenborn

Have you ever e-mailed an image that takes 25 minutes to download? Or had a digital image printed for a poster that came out all blurry even though it looked fabulous on the screen? The digital file that is great for publication doesn't work well on the Web. Carolyn Kallenborn will explain different types of files and how to change and manage file sizes for specific end use. In addition, she will show simple tools to make your digital images look more professional.

Silk Ikat Velvet of Uzbekistan

Barbara Setsu Pickett

The rich geometric patterning and dazzling color of silk ikat velvet weaving of Uzbekistan come from intricately dyed pile warps that are stretched on the loom. In weaving, these warps are lifted over brass wires that produce the deep pile surface. To achieve correct proportions in the design, the master dyer accurately elongates the pattern and the master weaver precisely compresses it. Pickett will present these bold velvet symmetries and explore the traditions and current practices of creating them.

Beyond Digital Matrix: Inkjet Textile Printing Status Report

Hitoshi Ujii

Current developments in digital printing on paper are being adapted more and more for the textile market. As digital print technologies improve to offer faster production and larger cost-effective print runs, digital printing will become the technology that provides the majority of the world's printed textiles. The presentation includes: (1) update on the state of the art in the printed textile industry and digital textile printing technology, (2) impacts on workflows, (3) impacts on textile design and (4) into the future.

Discussion

SDA Publications: Meet The Editor

Patricia Malarcher

This interactive session will open a window onto the process that brings the *Surface Design Journal* and the *SDA Newsletter* into print. The editor will discuss criteria for selection of articles and reviews, and present guidelines for submission of materials, including photographs, for publication.

Panel Presentation

A Conversation with SDA Featured Artists

Moderated by Susan Taber Avila

This panel discussion will provide an opportunity to learn more about the process and conceptual ideas of Alice Kettle, Jennifer Angus, Kim Eichler-Messmer, Wendy Weiss and Jay Kreimer. Each artist will give a brief overview of their work and then answer questions posed by the moderator. Topics will include working on a large scale with labor-intensive techniques, maneuvering the logistics of installations and fragile materials, making the transition from school to real life and the collaborative process.

Concurrent Sessions (CONTINUED)

Demonstrations

NEW IN 2009

All demonstrations will be offered twice during the conference.

Soy Wax Three Ways

Jane Dunnewold

Explore three unique approaches to this environmentally friendly and totally addictive soy wax. Cut stamps and then apply hot wax as part of a layering process. Fold, pleat and manipulate fabric, and then dip it into hot wax before dyeing or discharging. The more times the steps are repeated, the more intriguing the fabrics become. Complete the trio of tools by learning to make wax dye crayons. This rich combination of wax processes expands even the most sophisticated surface design toolbox.

Water Soluble Media Made Permanent

Kerr Grabowski

Create unique textures, watercolor effects, depth and multiple prints by combining textile medium and water-soluble media. This process works on synthetic and natural fibers, paper, wood, plaster and rubber. Learn how water-soluble media (charcoal, crayons, Caran d'Ache and much more) can be made permanent by bonding it to fabric. Textile medium and other bonding agents will be demonstrated, along with how to set fabrics containing dye (moist heat) and pigment (dry heat), without loss of color. This process is low-tech, nontoxic and permanent—great for curious children and playful adults.

Free-Motion Machine Embroidery: Dimensional Manipulation of Felted Surfaces

Lisa Klakulak

Lisa Klakulak will demonstrate the use of free-motion machine embroidery to compact and crater specific areas of thick felt, as well as to gather and raise areas of thin felt to create dimensional surface textures. On exhibit will be a plethora of stitch-manipulated samples, each with a corresponding piece of felt showing the piece before and after stitching. Several pieces will be actively manipulated through the embroidery process during the demonstration.

Creating and Printing Uncommon Surfaces

Kathyanne White

This demonstration will cover the many aspects of printing quality digital images on a variety of textiles and papers using an inkjet printer, including image and substrate preparation. Demonstration and discussion will provide in-depth information on printing on specialty surfaces, including Tyvec, Lutradur, vinyl, burlap, organza, canvas, lace paper, Airl paper, watercolor paper, handmade substrates and more.

Encaustic for Fiber Artists

Daniella Woolf

The ancient technique of encaustic is an exciting tool when used to expand one's visual vocabulary. Daniella Woolf will show how easily one can transfer images onto a number of surfaces, including wood, paper and fabric, as well as gold and silver leafing. The demonstration will show how simply one can collage and embed items with encaustic, using a variety of materials, including fabric, thread and other linear elements. This translucent material creates amazing layers and surfaces beyond your wildest dreams.



Photo: John Lucas

Texture detail of handbag, *Yellow Jacket*

Lisa Klakulak

demonstration presenter

workshop instructor

Preconference Workshops | SAT. MAY 23–WED. MAY 27

SEE PAGE 28 FOR PRECONFERENCE WORKSHOP REGISTRATION INFORMATION.

In addition to the conference events, preconference and post-conference workshops will provide the opportunity to delve into a specific topic for a rich, hands-on experience. Workshop tuition and studio fees are listed with each description.

Preconference Two-Day Workshop Tues. May 26–Wed. May 27

Artist Survival Skills

Nisha Drinkard

Making art, but struggling to get into the shows you want? This workshop is for you! Hone your professional skills and presentation tools, including writing a resume and artist's statement, as well as creating a professional portfolio and more. Students will develop self-assessment, goal-setting, research, organizational, networking and event-protocol skills through individual instruction and class discussions. Handouts on resources for artists will be included to help you get your career to the next level!

Level: Beginning to Intermediate Students

Workshop Tuition: \$210 | Supply Fee: \$15 | Code: 2a1



*Waterfall Installation
(indoor)*
Nisha Drinkard
workshop instructor

Preconference Three-Day Workshop Mon. May 25–Wed. May 27

Following A Line To Tell A Story

Alice Kettle

We shall start with simple drawing, putting together lines, enjoying the qualities and dynamics of mark-making and using a variety of materials. These drawings will be built into collages by cutting and pasting to form images that tell a story. Using primarily free-machine embroidery, we shall explore the expressive potential of line, seeing how to interpret the fluidity of a drawn line through stitch. These explorations will develop into a narrative—a picture telling a story in stitch.

Level: Beginner to Intermediate Students

Workshop Tuition: \$315 | Supply Fee: \$30 | Code: 3a2

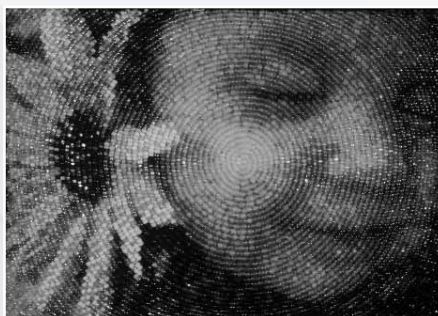
Designing For Bead Embroidery

Amy Clarke Moore

Tap your creative energy and create beautiful designs for bead embroidery. In this workshop participants will learn four basic bead embroidery stitches and have in-depth discussions about creating beautiful designs for bead embroidery. Learn how Amy Clarke Moore uses the pragmatic tools of color, line, texture, shape and pattern to create her magical images, and how to apply these tools to your own work.

Level: All Level Students

Workshop Tuition: \$315 | Supply Fee: \$25 | Code: 3a3



*Hannah and the
Sunflower Cafe*
Amy Clarke Moore
workshop instructor

Preconference Workshops | SAT. MAY 23–WED. MAY 27

(CONTINUED)

Preconference Four-Day Workshops Sun. May 24–Wed. May 27

The Woven Image

David Brackett

Learn to translate your hand-drawn images into a woven surface. There are many ways for the weaver to manipulate the interlacement of warp and weft to produce images rather than just pattern. Looms will be dressed in a way that will allow for the exploration of three techniques: weft brocade, supplemental warp and pick-up double weave. Specific exercises will be provided, and there will be plenty of opportunity for individual interpretation. Examples from historic and contemporary weavers will be shown.

Level: Intermediate, should be able to dress a loom

Workshop Tuition: \$420 | Supply Fee: \$40 | Code: 4a4

Katagami With Color Rice Paste

Akemi Cohn

"Katagami" means *cutout*, the traditional Japanese process of working with paper stencils. In this workshop, Katagami will be used to print with colored rice pastes. Colored rice paste resist technique (NASSEN) is a contemporary application of rice paste for simultaneous color and resist. Students will experience the entire process by printing on silk fabric, which includes making rice paste and colored pastes, designing and cutting Katagami, and printing through Katagami with colored rice pastes.

Level: All Level Students

Workshop Tuition: \$420 | Supply Fee: \$57

Code: 4a5



Relocation

Akemi Cohn

workshop instructor

Soy Wax Three Ways

Jane Dunnewold

Explore three unique approaches to environmentally friendly and totally addictive soy wax. Cut stamps and then apply hot wax as part of a layering process. Fold, pleat and manipulate fabric, and then dip it into hot wax before dyeing or discharging. The more times the steps are repeated, the more intriguing the fabrics become. Complete the trio of tools by learning to make wax dye crayons. This rich combination of wax processes expands even the most sophisticated surface design toolbox.

Level: All Level Students

Workshop Tuition: \$420 | Supply Fee: \$56 | Code: 4a6

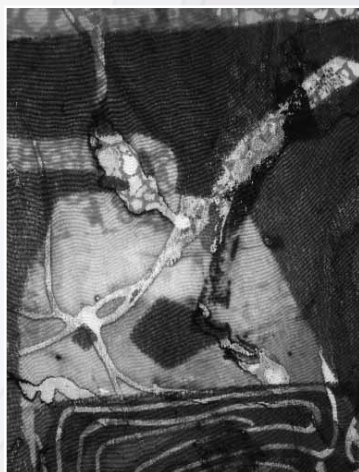
Working In A Series

Kerr Grabowski

Investigating images in a series is freeing. It allows for experimentation, discovery and innovation by moving from realism to abstraction and paring down images to reveal their bones. In this workshop, students will use a diverse group of mark-making techniques, interpreting one image many times and playing with the contrast of marks—from the softness of charcoal to the organic quality of deconstructed printing. Leave wide-eyed and inspired. Media/materials include charcoal, deconstructed and "normal" screen printing, mono printing, stitching, fusing, collage, burning and more.

Level: Beginning To Intermediate Students

Workshop Tuition: \$420 | Supply Fee: \$45 | Code: 4a7



Katrina I (detail)

Kerr Grabowski

workshop instructor

Preconference Workshops | SAT. MAY 23–WED. MAY 27

(CONTINUED)

Preconference Four-Day Workshops Sun. May 24–Wed. May 27 (continued)

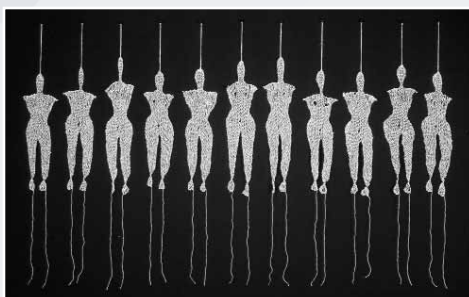
Artful Knitting: A Sculptural Knitting Workshop

Adrienne Sloane

This class in 3D knitting will help students develop a personal language of forms by exploring and using knitting fundamentals to create shapes, while taking advantage of knit's natural tendencies. By manipulating stitches and experimenting with unconventional materials, students will problem solve while creating a variety of organic forms. We will talk about different ways to create shape and stability and concepts such as short rowing will be introduced. A slide show of knit artists will be shown for inspiration.

Level: Intermediate To Advanced Students

Workshop Tuition: \$420 | Supply Fee: \$31 | Code: 4a8



No Strings Attached
Adrienne Sloane
workshop instructor

Encaustic For Fiber Artists

Daniella Woolf

The ancient technique of encaustic is an exciting tool that can be used to expand your visual vocabulary. Daniella will demonstrate how easily you can transfer images onto a variety of surfaces, including wood, paper and fabric, as well as gold and silver leafing. Learn how to collage and embed items with encaustic, using a variety of materials, including fabric, thread and other linear elements. This translucent material creates amazing layers and surfaces beyond your wildest dreams.

Level: All Students

Workshop Tuition: \$420 | Supply Fee: \$110 | Code: 4a9

Textures And Protuberances: Felted And Machine Stitched Surface Dimension

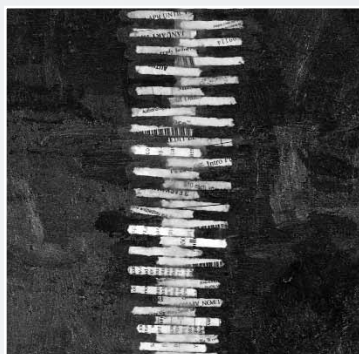
Lisa Klakulak

Build a third dimension from a felted ground fabric by sampling an innovative variety of wet felting, needle felting and machine stitching techniques. From subtle textural fields to bold protuberances, achieve dimension by fusing preconstructed fabrics, embedding solid felt forms, needle/wet felting complex felt forms to the surface and using plastic resists to create flaps, pockets and ridges. Additionally, free-motion machine embroidery will be used to "crater" thick felt and to manipulate thin felt into undulating fabric.

Level: Intermediate, or for those with familiarity handling fleece top

Workshop Tuition: \$525 | Supply Fee: \$50 | Code: 5a10

Preconference Five-Day Workshops Sat. May 23–Wed. May 27



Better Than Secret Love
Daniella Woolf
workshop instructor
exhibition

Preconference Workshops | SAT. MAY 23–WED. MAY 27

(CONTINUED)

Preconference Five-Day Workshops Sat. May 23–Wed. May 27 (continued)

Sumo-Sized Papermaking

Julie McLaughlin

Experience the age-old craft of papermaking in a nontraditional way during this five-day “hands-on, feet-in” workshop creating large 5’x 8’ sheets of handmade paper. Finished sheets can be transformed in a variety of ways by dyeing, printing...even spinning thin strips into yarn. Students will experience the full process, from preparing the fiber (cooking and beating) to pulling sheets. Come prepared to get wet as you may be chosen to disperse the pulp in the vat.

Level: All Level Students

Workshop Tuition: \$525 | Supply Fee: \$30 | Code: 5a11



Sumo-Sized Papermaking

Julie McLaughlin
workshop instructor

Simple Bookbinding, Japanese, Matchbook And Coptic Styles

Barbara Setsu Pickett

Create your own blank books. The quick matchbook needs a staple and in minutes you have a miniature book. Sew four Japanese-style books, each with a different decorative binding. Stitch the Coptic binding with its multiple signatures. Learn to back your dyed fabrics with Hoshio paper to transform them into book covers and to identify the grain of paper and make your own archival paste. Explore using silk organza instead of paper for the text body of your book.

Level: All Level Students

Workshop Tuition: \$525 | Supply Fee: \$25 | Code: 5a12

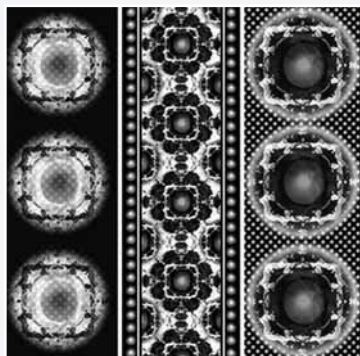
Creating Textile Design In Photoshop

Hitoshi Ujiiie And Heather Ujiiie

This workshop is an introduction to the computer-aided textile design process, using Adobe Photoshop software, from concept to preparing for print. Participants will learn from an industry pioneer to design and develop printed patterns, and to understand the fundamentals of digital file preparation, file formatting, creating repeats and coloring, as well as the basics of digital inkjet printing. Demonstrations, discussions and hands-on projects with technical assistance will enable participants to explore their technological and creative concerns to the fullest.

Level: Beginning To Intermediate Students

Workshop Tuition: \$525 | Supply Fee: \$55 | Code: 5a13



Self-Portrait

Heather Ujiiie

workshop instructor

Post-Conference Workshops | MON. JUNE 1–FRI. JUNE 5

SEE PAGE 28 FOR POST-CONFERENCE WORKSHOP REGISTRATION INFORMATION.

In addition to the conference events, preconference and post-conference workshops will provide the opportunity to delve into a specific topic for a rich, hands-on experience. Workshop tuition and studio fees are listed with each description.

Post-Conference One-Day Workshop Mon. June 1

Post-Conference Three-Day Workshop Mon. June 1–Wed. June 3

Photography For The Textile Artist

Jeffrey Bruce

Digital photography offers great opportunity for visual artists to make and share compelling images of their work. In this workshop, Jeffrey will show you how to use light, shadow and camera to capture the essence of your work. Basic techniques will be explored through visual examples, discussion and demonstration, and an emphasis will be placed on using readily available, inexpensive hardware-store equipment and supplies. Transferring slides to digital files will also be discussed.

Level: All Level Students

Workshop Tuition: \$105 | Supply Fee: \$5 | Code: 1b1

Over-Dyeing And Under-Dyeing Naturally Dyed Fibers With Indigo

Pamela Feldman

Natural dyers use indigo to expand the range of colors that can be obtained in combination with other natural dyes. In this workshop, we will learn how to choose the right process, over-dyeing or under-dyeing, for the color you want to obtain. Students will dye yarns using natural dyes and learn the indigo process, including setting up an indigo vat, making a stock solution of indigo and using the proper finishing process. Each student will take home a sample book of colors.

Level: All Level Students

Workshop Tuition: \$315 | Supply Fee: \$80 | Code: 3b2

Freeform Crochet

Tracy Krumm

This workshop explores crochet as a technique for making colorful, textural and experimental textiles to be used in the construction of 3-D forms or in the construction of 2-D surfaces and materials. In addition to discussing traditional fibers, we will explore the use of wire, plastics, plant fibers, strips of fabric and other flexible, linear materials. The focus will be on integrating materials with technique, along with discussions about concept and material appropriateness.

Level: Participants Need To Have Some Crocheting Experience

*Workshop Tuition: \$315 | Supply Fee: \$15
Code: 3b3*

Pocketology

Jan Ru Wan

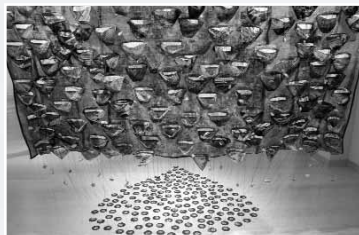
Pocket: A pouch inside a garment for carrying small articles. A pocket is also a resting place for our hands, a temporary container while we travel through our lives and an intimate transition space between our body and the outside world. In this workshop, we will learn a variety of folding, appliqué and joining techniques to construct pockets and create space around our bodies. We will explore simple and complex ways of defining space, creating convexes and concaves with seemingly infinite possibilities.

Level: Sewing Machine Experience Preferred

Workshop Tuition: \$315 | Supply Fee: \$59 | Code: 3b4



Collar (Blooming)
Tracy Krumm
workshop instructor



Attach and Detach to a Bohdi Leaf
(back view)
Jan Ru Wan
workshop instructor

Post-conference Workshops | MON. JUNE 1–FRI. JUNE 5

(CONTINUED)

Post-Conference Four-Day Workshop Mon. June 1–Thurs. June 4



Stitch Journal and Journal Collection
Heather Allen-Swarttouw
workshop instructor
exhibition

Making And Keeping Creative Journals

Heather Allen-Swarttouw

Creative journals are wonderful tools, which function as repositories for things that inspire us, from ideas and phrases to images and samples. Each workshop participant will turn their own hand-made printed cloth into covers for a variety of books. We will make a quick and fun multipamphlet journal to use in the class, learn how to rip a text block and create a cloth-covered Coptic bound journal. We will explore a variety of journal types and discuss the purposes they serve, as well as the various approaches to journal keeping.

Level: All Level Students

Workshop Tuition: \$420 | Supply Fee: \$60 | Code: 4b5

Drawn From Nature: The Textured Cloth

Jean Cacicedo

The focus of this workshop is on personal expression through the adaptation of design concepts. We will begin investigating the potential of nature to inspire by literally drawing ideas from the textures and structures found in nature with pen and pencil. We will work metaphorically through image, context and symbol to experiment with the transformative properties of cloth. Fabric manipulation techniques will incorporate deconstruction and reconstruction using the processes of devore, shrinking, fusing, slashing and stitching.

Level: All Level Students

Workshop Tuition: \$420 | Supply Fee: \$72 | Code: 4b6



Red Sea Orange Feather
Jean Cacicedo
workshop instructor

Walking The Creative Path: A Combination Of Batik And Printing

Els Van Baarle

In this workshop we will explore a variety of combinations of batik and printing techniques, which can be used to create complex patterns. Students will be encouraged to “play” by layering inks, dyes and wax onto fabric and paper, using simple woodblock prints and rubbings, brushes and traditional batik tools. Students will be inspired by discussions of the history of traditional batik techniques, patterns and color combinations as well as more contemporary ideas of color theory.

Level: Intermediate Students

Workshop Tuition: \$420 | Supply Fee: \$61 | Code: 4b7

Post-Conference Workshops | MON. JUNE 1–FRI. JUNE 5

(CONTINUED)

Post-Conference Four-Day Workshop Mon. June 1–Thurs. June 4 *(continued)*

Post-Conference Five-Day Workshops Mon. June 1–Fri. June 5

Expanding The Digital Print To Uncommon Surfaces

Kathyanne White

In this hands-on workshop, we will explore many aspects of printing quality digital images on a variety of textiles and papers on a standard inkjet printer. Using their laptops, students will learn how to create interesting patterns and prints from their own images. From there we will experiment with substrate preparation as well as printing on a variety of specialty surfaces, including Tyvec, Lutradur, vinyl, burlap, linen, canvas, lace paper, Airl paper and watercolor paper.

Level: Intermediate Students

Workshop Tuition: \$420 | Supply Fee: \$65 | Code: 4b8

Creating Layered Textures And Patterns With Pigments

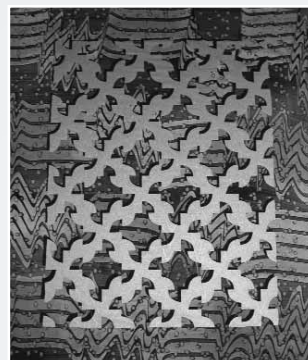
Gunnel Hag

Discover a thousand different paths to the same goal: gorgeous, meaningful cloth. See and experience patterns in everyday objects and learn to turn them into exquisite designs using the application of textile pigments, which is a direct and surprisingly simple way of creating multilayered fabrics. Textile pigments allow color mixing, layering, pulling-back color, rubbing, mark-making and using “found objects” to create unique effects, so students can learn how to design on the fly directly on the fabric.

Level: All Level Students

Workshop Tuition: \$525 | Supply Fee: \$72

Code: 5b9



Drunkard's Path 24

Gunnel Hag

workshop instructor

Shifted Shapes: Intricate Felt Forms Without Seams

Jorie Johnson

This workshop will explore Jorie's innovative process of “shifting-shapes” to simultaneously create felted fabrics and complex forms with seamless construction, which is the signature technique of her Joi Rae Textiles studio. Students will be guided through the design process as they develop their skills by creating quality felted fabrics and durable items. They will be encouraged to further elaborate their ideas as they create larger and more complex forms, enhanced with fiber and color-blending techniques, as well as shaped resist-dyeing with acid dyes.

Level: All Level Students

Workshop Tuition: \$525 | Supply Fee: \$50 | Code: 5b10



Birdtail Berets

Jorie Johnson

workshop instructor

Post-Conference Workshops | MON. JUNE 1–FRI. JUNE 5

(CONTINUED)

Post-Conference Five-Day Workshops Mon. June 1–Fri. June 5 *(continued)*

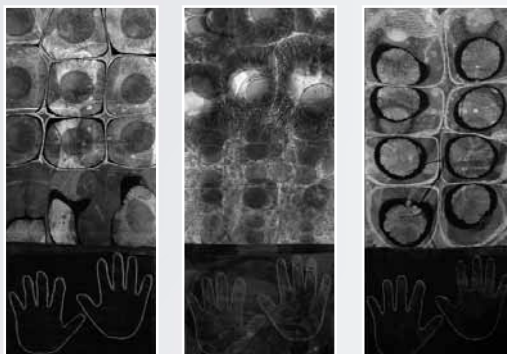
Igniting The Creative Spark

Jason Pollen And Lisa Grey

This will be an intense investigation of recent groundbreaking discoveries in the use of disperse dyes to marble synthetic fabrics. The process is charged with intoxicating possibilities that can't be attained with traditional techniques. The class will include group discussions, critiques, and drawing and composition exercises to integrate new ideas with what we already know. From beginning steps to finishing and presenting work, we will focus on experimental aspects of surface design while developing an inspired visual language.

Level: Intermediate To Advanced Students

Workshop Tuition: \$525 | Supply Fee: \$65 | Code: 5b11



A Fine Balance

Lisa Grey

workshop instructor

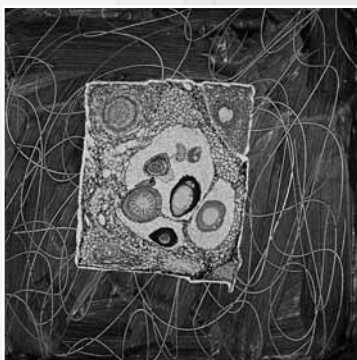
Fast Line, Slow Line

Rebecca Ringquist

This workshop will focus on exploring issues of speed and materiality in drawing with pencils and thread. We will utilize the quick drawing techniques of blind contours, nondominant hand and feet drawing to generate a collection of ideas and references. These speedy drawings will be “translated” using a variety of transfer and hand-stitching methods. Sewing machines will be used to take these ideas further, offering a vigorous way of making continuous lines and textures.

Level: All Level Students

Workshop Tuition: \$525 | Supply Fee: \$15 | Code: 5b12



Matisse Morning

Jason Pollen

workshop instructor

Biographies

Heather Allen-Swartz
Asheville, NC

Heather Allen-Swartz is a studio artist, writer and educator living in Asheville. She received her MFA in textiles from the University of Massachusetts. She has exhibited and taught throughout the United States, Canada, Japan, Nepal, Thailand and Singapore, and has published numerous articles on textile artists, creativity and journaling, including "Journaling and My Creative Process" in the *Surface Design Journal*. Creating a personal reference library of creative journals has given her insights and propelled her in her current creative explorations.

Janice Arnold
Centralia, WA
www.jafelt.com/jaHome.html

Janice Arnold has owned her own business for 28 years, with a lifelong passion for textiles and the art of craft. As the daughter of a cartographer, she grew up looking at the 'big picture' and minute detail simultaneously. For the past 10 years she has been primarily working in handmade felt. She has collaborated with designers and artists in a wide variety of disciplines. Notable clients include Cirque du Soleil, LA Opera, Nordstrom Corporation, NBBJ and Saks Fifth Avenue.

Susan Taber Avila
Oakland, CA
www.suta.com

Susan Taber Avila exhibits her stitched constructions nationally and internationally. Her artwork has been published in *American Craft*, *Artweek*, *Art Business News*, *Fiberarts* and the *Surface Design Journal* and was included in *Fiberarts Design Book Six* and *Fiberarts Design Book Seven*. She is an associate professor of design (Fashion and Textiles) at the University of California, Davis and is also co-creator of FiberScene.com, a website for promoting fine art with a textile sensibility.

Mary Babcock
Kailua, HI

Mary Babcock is an assistant professor of art and fiber chair at the University of Hawaii at Manoa. She holds an MFA in Studio Art (specialization in Fiber, Installation and Performance Art/University of Arizona), as well as a Ph.D. in Psychology (University of Pennsylvania), with specific interests in cross-disciplinary collaboration and community-involved arts. Mary has introduced Performance/Installation to the UH Fiber curriculum and has performed across the United States, as well as throughout Japan.



Loss
Mary Babcock
workshop instructor
lecturer

Jerry Bleem
Cicero, IL
www.packergallery.com

Jerry Bleem, an artist, teacher, writer, Franciscan friar and Catholic priest, earned his MFA at the School of the Art Institute of Chicago and his M.Div. from the Catholic Theological Union at Chicago. Interested in the cultural construction of meaning, he examines and transforms the nonprecious through time-intensive accumulation. His awards include five artist fellowships from the Illinois Arts Council, an Arts Midwest/NEA Regional Visual Arts fellowship and numerous artist residencies. The Packer Schopf Gallery in Chicago represents his work.

David Brackett
Lawrence, KS

David Brackett is an assistant professor of textiles at the University of Kansas. His work explores the effects of chance on the formation of pattern, both in nature and in society. He received a Bachelor of Science in Zoology from the University of Michigan and an MFA in Textiles from the University of Kansas. His work has been exhibited nationally and internationally, and he has taught numerous workshops in weaving, dyeing and screen-printing.

Jeffrey Bruce
Quincy, IL

Jeffrey Bruce has 24 years of experience as a fine art photographer, specializing in photographing three-dimensional art. His work is seen internationally in books and periodicals, as well as on posters and websites. He has photographed work for artists, galleries, museums and collectors throughout North America.

Biographies (CONTINUED)

Maria Elena Buszek
Kansas City, MO
www.mariabuszek.com

Maria Elena Buszek is a critic, curator and professor of modern and contemporary art at the Kansas City Art Institute. She is the author of the book *Pin-Up Grrrls: Feminism, Sexuality, Popular Culture* and contributor to numerous international books and exhibition catalogs. Her writing has appeared in such journals as *Art in America*, *Photography Quarterly*, *TDR: The Journal of Performance Studies* and *The Journal of Modern Craft*. Dr. Buszek's latest book is the anthology *Extra/ordinary: Craft culture and contemporary art*, forthcoming from Duke University Press.

Jean Cacicedo
Berkeley, CA
www.jeancacicedo.com

Jean Williams Cacicedo received a BFA from the Pratt Institute, NY in 1970. She was a prime innovator in the Wearable Art Movement of the 1970s. For three decades she has worked both on and off the body. Jean is known for her pieced, dyed, slashed and felted wool coats into which she incorporates fabrics she has manipulated with the various processes she has developed. Her sewn constructions have been exhibited nationwide and throughout the world.

Akemi Cohn
Chicago, IL
www.akemistudio.com

Akemi Cohn studied traditional Japanese dyeing techniques for 10 years under the master Haru Izumi. She earned her MFA in Fiberarts from Cranbrook and her BFA from Tama Art University, Tokyo, Japan. Cohn has taught at the School of the Art Institute of Chicago, as well as workshops at Haystack, Penland and Arrowmont. Her national and international exhibits include the Museum of the Art Institute of Chicago, University of Nebraska and Zijdelings (Netherlands), and she has been an artist-in-residence at Anderson Ranch and Ragdale Foundation.

Nisha Drinkard
Bogota, NJ
www.nisha.net

Nisha Drinkard earned her MFA from Arizona State University. As an assistant professor she has taught at William Paterson University for seven years and also taught at Newark Museum and Peters Valley. Nisha has taught, lectured and exhibited throughout the United States, including exhibitions at the University of Texas at Tyler and the Museum of Art in Arizona.

Jane Dunnewold
San Antonio, TX
www.complexcloth.com

Jane Dunnewold is the author of *Complex Cloth* (1996) and *Improvisational Screen Printing* (2003) and co-author of *Finding Your Own Visual Language* (2007). She teaches and exhibits widely and was awarded the Quilt Japan Prize in the 2002 Visions exhibition and the Gold Prize at the Taegue International Textile Exhibition. Dunnewold maintains Art Cloth Studios in San Antonio, Texas.

Pamela Feldman
Chicago, IL
www.pamelafeldman.com

Pamela Feldman received her MFA from the School of the Art Institute of Chicago and her BFA from the University of California, Davis. She has earned the Certificate of Excellence in Dyeing and Master's in Dyeing from the HGA. She is editor and publisher of the *Turkey Red Journal*, an online natural dye newsletter, and teaches weaving and dyeing at the Art Institute of Chicago's Continuing Studies Department and the Lillstreet Art Center. Her work has been widely exhibited throughout the United States.

Bean Gilsdorf
Portland, OR
www.beangilsdorf.com

Bean Gilsdorf is an artist, writer and teacher. Her commentary and exhibition reviews have appeared in *Fiberarts* magazine. Her quilts and installations have been exhibited in numerous venues, such as Quilt National, Visions, Le Arti Tessili, and in galleries and museums across the United States. She teaches English at Portland Community College in Portland, Oregon.

Biographies (CONTINUED)

Kerr Grabowski

Sussex, NJ
www.kerrgrabowski.com

Kerr Grabowski is a fiber artist and teacher known for her innovative approaches to dyeing and screen printing. Kerr's love of color and spontaneity is evident in her elegantly whimsical art wear. A NJ Arts Fellowship recipient, Kerr is the developer of Deconstructed Screen Printing. She produced the DVD *Deconstructed Screen Printing* and has been published in *Ornament*, *Fiberarts*, the *Surface Design Journal*, *Fiberarts Design Book Six* and *Silk Painting for Fashion and Fine Art*. Kerr exhibits and teaches internationally.

Lisa Grey

Portsmouth, NH

Lisa Grey has been a full-time fiber artist for over 28 years. She has worked extensively with a wide variety of dyeing techniques and various fiber media, including printmaking, quilting, weaving, basketry and creative sewing. Her individual and collaborative artwork, currently focusing on experimental marbling techniques, has been shown in galleries across the country and internationally. Her teaching style encourages students to push the boundaries while exploring the "what ifs."

Gunnel Hag

Toronto, Canada
www.colourvie.com

Gunnel Hag studied textile design in Sweden and England. Her studio, *Trees Textile Designers and Printers*, in Toronto, produces fabrics for film and theater productions. She taught in the Textile Studio at Sheridan College, Oakville, Ontario for 12 years and has been a visiting lecturer at the National Institute of Design in Ahmedabad, India. Her fabrics have been represented at international design exhibitions and she has published two books: *Creating Texture* and *Creating Texture: Soft Textures*.

Mary Hark

Madison, WI

Mary Hark is a studio artist and assistant professor in design studies, University of Wisconsin, Madison. Mary has exhibited nationally, as well as in Iceland and Ghana. She received a 2006 Senior Fulbright Research Scholarship to study in Ghana. She is the proprietor of HARK! Handmade Paper Studio, which specializes in high-quality flax and linen papers. Mary earned an MFA from The School of the Art Institute of Chicago and an MA from the University of Iowa, Iowa City.

Jessica Hemmings

Winchester, England

Dr. Jessica Hemmings holds a BFA (Honors) in Textile Design from the Rhode Island School of Design, an MA in Comparative Literature (Distinction) from the University of London's School of Oriental and African Studies and wrote her Ph.D. at the University of Edinburgh. Jessica has taught at RISD and Central Saint Martins College of Art and Design and is currently a Reader in Textile Culture at the Winchester School of Art. Her book *Yvonne Vera: The Voice of Cloth* is published by Kalliope Paperbacks in 2008.

Jorie Johnson

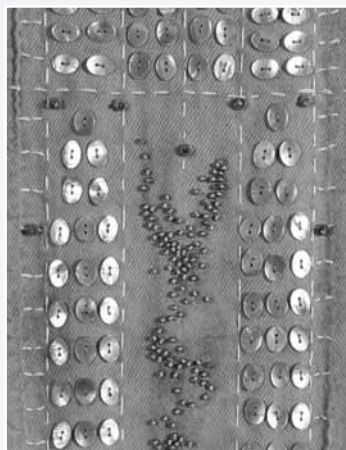
Kyoto, Japan
www.joirae.com

Jorie Johnson was born into a wool merchant's household and has ventured off-track since first being instructed in Scandinavian felt boot making in Finland in 1977. She has traveled the world looking for more information about this ancient textile ever since. She studied Textile Design in Finland and at RISD, and held an internship with Marimekko. The author of two books, she teaches at Kyoto University of Art & Design in Japan and has taught workshops all over the world.

Carolyn Kallenborn

Madison, WI
www.carolynkallenborn.com

Carolyn Kallenborn is an assistant professor at the University of Wisconsin-Madison in the Design Studies Department. She was an assistant professor in the Fiber Department at the Kansas City Art Institute from 2001–2007. Carolyn currently serves as conference chair of SDA's *Off The Grid* and was conference coordinator of SDA's 2007 and 2005 conferences. She has been on the receiving end of thousands of digital images that go on the web, to publications and to digital presentations.



Baile (detail)
 Carolyn Kallenborn
 lecturer

Photo by
 Jeffrey Bruce
 workshop instructor

Biographies (CONTINUED)

Alice Kettle

UK

www.alicekettle.com

Alice Kettle is a contemporary textile/fiber artist based in the United Kingdom. She has established a unique area of practice, consistently and on an unparalleled scale. Alice has extended the possibilities of machine embroidery by producing works the size of tapestries and exploiting the textures and effects made possible through the harnessing of a mechanical process to creative ends. She is research associate at Manchester Metropolitan University and honorary fellow at the University of Winchester. Her work is represented in various public collections.



Odyssey

Alice Kettle
featured exhibition
workshop instructor

Lisa Klakulak

Asheville, NC

www.strongfelt.com

Lisa Klakulak is a studio artist who operates her business, *STRONGFELT*, out of Asheville, NC. She has a BFA in Fiber from Colorado State University and has recently dedicated a three-year residency at the Appalachian Center for Craft in Tennessee to an exploration of felting techniques. She exhibits nationally, and her work has appeared in the *Surface Design Journal*, *Fiberarts* and *Shuttle Spindle & Dye-Pot*. She has been sought for instruction at Penland, Arrowmont, Oregon School of Arts and Crafts, Shakerag Workshops and Coupeville Arts Center.

Gerhardt Knodel

Bloomfield Hills, MI

Gerhardt Knodel is currently engaged in full-time studio practice following his long involvement with Cranbrook Academy of Art as resident artist and head of the fiber studio from 1970–1995 and as director of the academy from 1996–2007. His studio work has consistently explored possibilities for textiles to engage the viewer in diverse contexts, including art, design, architecture and theater, and he is a strong advocate for adventurous expansion of the fiber medium and its extraordinary legacy.

Tracy Krumm

Raleigh, NC

www.tracykrumm.com

Tracy Krumm is an educator, sculptor and researcher of the possible relationships between metals, textile processes and material studies. Her work has been exhibited internationally in over 100 venues during the past 20 years and has been featured in numerous publications, including the *Surface Design Journal*, *Textil Forum*, *Sculpture Magazine* and *Metalsmith*. Her work resides in many private, corporate and museum collections, including the Denver Art Museum, the Museum of Fine Art in Santa Fe, Bloomingdale's and Ford Motor Company.

Patricia Malarcher

Englewood, NJ

Patricia Malarcher, editor of the *Surface Design Journal* and *SDA Newsletter*, has contributed to books: *Helena Hernmarck: Tapestry Artist, Objects and Meaning*, and *Michael James: Art & Inspiration*, and written for exhibition catalogs including *Generations/Transformations* (American Textile History Museum), *Cultures Revealed: Appliques from Around the World* (Visual Arts Center, NCSU/Raleigh), and *Priscilla Sage: 1958-2008* (Iowa State University Museum). She received a Renwick Fellowship for research in craft criticism and is a studio artist whose pieced constructions have been shown internationally.

Ray Materson

Wynantskill, NY

www.raymaterson.com

Ray Materson was raised in the American Midwest. His family life, though rich in some ways, was troubled due to his father's alcoholism. The legacy of this hidden family illness ultimately played out in Ray's life. He experimented with alcohol and drugs as a youth and finally became an addict. His addiction led to a short string of robberies committed with a shoplifted toy gun. Sent to prison, Ray reconnected with God, discovered an artistic talent and literally sewed his life back together.

Biographies (CONTINUED)

Julie McLaughlin Dysart, IA

Julie McLaughlin worked as a costume designer before taking a more personal creative journey exploring handmade papers in a sculptural way. Her work has appeared nationally and internationally in many exhibits including Fashion Statement, the Fine Art of Faux Apparel, Wheaton College, Norton MA; Paper Adornment, Chicago Center for Book & Paper Arts, Chicago, IL; and Paper Runway, a group show of wearable paper garments in Santiago, Chili and Atlanta, GA. She works out of McJulie Studios in Dysart, IA.



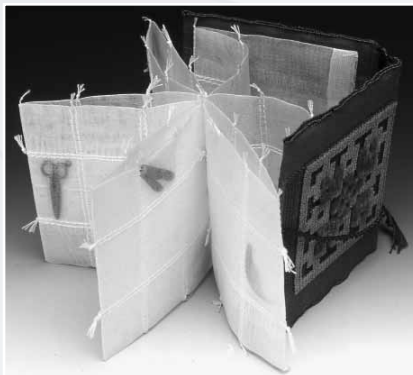
Waisting Away
Julie McLaughlin
workshop instructor

Amy Clarke Moore Lakewood, CO www.amyclarkemoore.com

Amy Clarke Moore earned her MFA in Fibers from Colorado State University in 1990. She started beading in 1998 to complete a staff project for *Beadwork* magazine. Her work is born out of a passionate interest in fairytale, myths and art. She enjoys the process of stitching the beads onto canvas. She regards each bead as a thought and the spiral path of her beadwork like the passage of time. Currently Clarke-Moore is the editor of *Spin Off* magazine, Interweave Press.

Barbara Setsu Pickett Eugene, OR

Barbara Setsu Pickett is an associate professor in the Department of Art, University of Oregon. Her art and research focus on velvet weaving, Jacquard design and shibori. She researches velvet weaving in Italy, France, Britain, Japan, China, Turkey and now Uzbekistan. Pickett and her son Michael run Mihara Shibori Studio and create silk shibori scarves. She has received awards from NEA Individual Artist, Fulbright Research, Institute of Turkish Studies, Gladys Krieble Delmas Foundation, Rockefeller Foundation, Bellagio and Asian Art Museum in San Francisco.



Recover Book: 9 Charms
Barbara Setsu Pickett
lecturer
workshop instructor

Jason Pollen Kansas City, MO

Jason Pollen is an internationally recognized artist and teacher known for his fiber art and use of innovative techniques. He exhibits in major fine art galleries in Europe, Asia and the United States. A native New Yorker, Jason has lived and worked in Paris, London, Zurich, India and Tibet, and has taught at the Royal College of Art in London, the Pratt Institute in New York, and the Parsons School of Design in New York. He is currently the chair of the Kansas City Art Institute Fiber Department and president of the Surface Design Association.

Biographies (CONTINUED)

Rebecca Ringquist
Chicago, IL
www.rebeccaringquist.com

Rebecca Ringquist is a Chicago-based visual artist. Her drawings on paper and stitched drawings on fabric explore issues of identity through thinly veiled metaphors utilizing old-fashioned imagery and double entendres. Her work has been exhibited nationally. Ringquist earned her MFA from the School of the Art Institute of Chicago in the Fiber and Material Studies Department, where she is now an instructor. She is also the director of textile arts at Lillstreet Art Center in Chicago.

Victoria Z. Rivers
Sacramento, CA

Victoria Z. Rivers is a professor in the Design Program at the University of California, Davis. She has been the recipient of an NEA Visual Artist's Fellowship, an Indo-American Fellowship and an American Artists Abroad through the U.S. Department of State in Ghana. She publishes, lectures, teaches and exhibits internationally in East Malaysia, Japan, South Korea, China, India, Thailand, Canada, Australia, New Zealand, The Cook Islands, England and Ireland. She was a featured speaker at the 2008 Handweavers' Guild of America Convergence.

Adrienne Sloane
Watertown, MA
www.adriennesloane.com

Adrienne Sloane, a Boston-based artist, has exhibited nationally for over 20 years. Her work has been published in *Fiberarts Magazine*, *American Craft*, the *Surface Design Journal*, the *Crafts Report* and *Fiberarts Design Book Six*. With a degree in anthropology, she has married her passion for textiles with one for travel by consulting on knitting projects in Peru and Bolivia. Knitting both by hand and by machine, she is mindful of the historical context of her medium.

Harmony Susalla
Gualala, CA
www.harmonyart.com

Harmony Susalla's designs have been sold at every retail level from Wal-Mart and Target to Williams-Sonoma and Nordstroms. In 2005, she walked away from her successful career to create her own line of printed, organic cotton fabrics. Harmony's personal mission is to infuse her fabrics with color and design created with environmentally thoughtful inks and dyes. Her designs are inspired by nature and her business is motivated to protect it. She now sells organic fabrics to over 120 businesses around the world.

Heather Ujii
Langhorne, PA

Heather Ujii has a BS in Visual Arts from SUNY, an Associates Degree in Textile Design from Fashion Institute of Technology and an A.A. in Art Education from Brooklyn College. A native New Yorker, she has designed for Waverly, Polo Ralph Lauren, Schumacher and Dan River, to name a few. Currently she creates digitally printed art installation pieces and commercial textiles, and teaches at both Moore College of Art & Design and Philadelphia University.

Hitoshi Ujii
Langhorne, PA
www.hitoshiujii.com

Hitoshi Ujii, MFA, University of Georgia, and BFA, Kyoto Seika University, is a pioneer in the field of digital inkjet printing for textiles. His professional experience includes designing fine fabrics at internationally renowned Jack Lenor Larsen Design Studio. In 1991 he established Hitoshi Ujii Design, a studio that specializes in the design of a wide range of new fabric products. He is an associate professor at Philadelphia University, where he established The Center for Excellence of Digital Inkjet Printing for Textiles.



Branch
Hitoshi Ujii
lecturer
workshop instructor

Biographies (CONTINUED)

Els Van Baarle
Dreischor, Netherlands
www.elsvanbaarle.com

Els Van Baarle is a free-lance teacher and textile artist. Her work has been featured in many exhibits including the 2006 ZEIT-STÜCK exhibition, which traveled in Germany, Austria, France and Switzerland; the 2006 Explorations II at Ohio Craft Museum, Columbus, Ohio; the 2nd Flag Triennial and Mini Art Triennial, both in Szombathely, Hungary; and in Piece Hall Gallery, Halifax. Her works have been published in many books, magazines and catalogues, including the 2008 summer issue of the *Surface Design Journal*.



Brieven van een Vriend I; Letters from a friend I
Els Van Baarle
workshop instructor

Jan Ru Wan
Greenville, NC

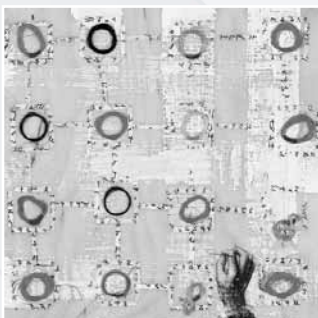
Jan Ru Wan is a textile artist and educator. Through her mixed media, sculptural forms and site-specific formats, she evokes the “human experience” of the body and represents the physical and spiritual blending of Eastern and Western cultures. Her frequent solo shows and workshops help nonartists understand her highly conceptual work. In 2006, she was recognized by the Graduate of the Last Decade (GOLD) award by the University of Wisconsin, Milwaukee for her achievements.

Kathyanne White
Prescott, AZ
www.kathyannewhite.com

Kathyanne White is a contemporary artist whose work is fiber based, innovative, complex and unique. White’s work is housed in public and private collections including: the Museum of Arts and Design; the American Folk Art Museum; and the Archives of American Art, Smithsonian Institution. Her publications include: *Fiberarts*, *American Style*, *Fiberarts Design Book Seven* and *Quilting Arts*. She was awarded first place at the Yosemite Renaissance XXII exhibit in 2007.

Daniella Woolf
Santa Cruz, CA
www.daniellawoolf.com

Daniella Woolf holds an MA in Textile Structures from UCLA. She went *Off the Grid* in 2001 when she discovered encaustic and now teaches workshops in encaustic for fiber artists. Woolf was a 2007 recipient of the Gail Rich Award for excellence in the arts in Santa Cruz and the 2008 Rydell Visual Arts Fellowship. Her current work is about identity, privacy and security, and is exhibited nationally and internationally. She blogs at Encausticopolis under the name Dotty Stripes.



Infinite Stitching
Daniella Woolf
workshop instructor
demonstration presenter
exhibition

Travel and Lodging

Travel

The Kansas City Art Institute is 35 minutes from Kansas City International Airport. An airport shuttle (KCI Shuttle) provides transportation to the Art Institute campus; no reservation is required. Fare is approximately \$35 round trip. Car rental from all major car rental agencies is available at the airport. Parking is available on campus.

Lodging

There are several options for lodging at the conference. Participants are responsible for booking their own lodging. Please make your reservations early since spaces do fill up quickly.

We encourage you to use our official conference accommodations. Your patronage is what allows us to use the space for our conference events.

Marriott Country Club Plaza – Kansas City

4445 Main Street, Kansas City, MO 64111 | 816-531-3000 or 800-228-9290

For complete information: www.marriott.com/mcipl

Many conference activities will take place at the Marriott, including our largest lectures and the vendor show. Located about one block away from Art Institute Campus, the Marriott features a full restaurant. Rooms include Internet access (\$9.95 in-room, complimentary in lobby and restaurant), plus access to a 24-hour fitness room and an indoor lap pool.

\$129 per room (one to four people per room). Choice of either two double beds or king size and sleeper sofa. **When you reserve your room, you must mention Surface Design Association to receive this special group rate.**

Reservations need to be made one month prior to your arrival. For room reservations call 1-800-228-9290 or 1-816-531-3000.

Roommate? Need a roommate at the Marriott? List it on the SDA Website Bulletin Board. Visit www surfacedesign.org and go to News and Events. Check for listings or post your request under "Other."

Residence Hall of the Kansas City Art Institute

The Living Center Residence Hall offers the convenience of being near all workshop and conference facilities. These rooms are available, on campus, in the KCAI dormitories. This is a student residence hall and does not include the amenities of a hotel. Linens, including bedding, a pillow and towels are not provided, but can be rented if reserved in advance. Each wing has one centrally located bathroom. A limited number of single rooms are available. Smoking is not allowed in campus buildings. Internet access is available in the dorm rooms for a \$10 connection fee.

\$55 per night for single and \$35 per night for double occupancy (twin beds). Does not include meals. One-time linen rental fee of \$25.

Reservations for the Residence Hall will only be taken after Jan. 2, 2009. For reservations contact Housing@kcai.edu or 816-802-3397.

Please note: All dorm rooms must be vacated by Thursday, June 4, at noon. If your workshop requires you to stay after that, you will need to arrange for other lodging.

Hospitality

SDA is looking forward to working with the new food service company at KCAI and local caterers for all meals served as part of the conference.

For meals other than those provided as part of the conference:

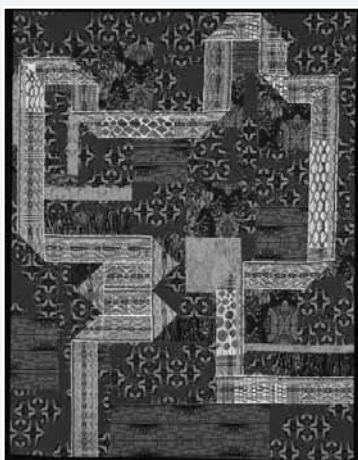
On the KCAI campus:

KCAI Living Center Cafeteria—\$4 breakfast, \$6 lunch or dinner

Cafe Nerman—KCAI's own coffee shop offers a place to relax and enjoy a cup of coffee, snacks or light meal.

The Marriott has a full-service restaurant.

A list of restaurants close to campus will be included in your conference materials.



On Track 05
David Brackett
workshop instructor

Registration Information

Membership

A The SDA conference is a membership meeting, therefore all participants must be members of SDA. If you are not a member, you may join when you send in your registration form and it will be processed within a month of receipt. Please see the inside back cover of this brochure for membership information.

Volunteer

A conference of this size can only happen with the help of many volunteers. This is your chance to be a part of the conference. Volunteers are needed before and after the conference, as well as for two-hour shifts during the conference.

If you are interested in becoming an active part of the conference, please check the volunteer box on the registration form. Our volunteer coordinator will contact you to discuss available opportunities.

Conference Registration Fees

B Conference registration	\$350
Student registration	\$160
Vendor conference registration	\$160
Late registration fee (after March 31, 2009)	\$35
Day Pass	\$165

(Vendor Fair, lectures, concurrent sessions, Friday gallery transportation)

Available at the Door

Full registration includes entrance into all conference events listed on Pages 4-11, unless otherwise noted, and Thursday continental breakfast | Thursday welcome reception and dinner | Friday bus transportation to and around Crossroads Gallery District | Saturday entrance to the Fashion Show performance | Sunday lunch.

Full Conference Registration

Conference and Workshop Registration

C Registration begins Monday, Jan. 5, 2009. No one will be placed in a workshop before the first day of registration. On Jan. 6, the registrar will pull randomly from received registrations to fill workshops. The reason it is done this way is so that everyone who sends in a registration on or before midnight Jan. 5 has an equal chance of getting into popular workshops.

You may indicate up to three choices, in order of preference, in both preconference and post-conference sections. You will be assigned to the first-available workshop.

Workshop and supply fees are listed by each workshop description (see Pages 12–19).

Workshop Only

Workshop Only registration (for those not attending the conference) is available only after Feb. 1.

If spaces in a workshop are still available, nonmembers may register, without joining SDA, after April 1, 2009.

Trunk Show Registration

D Table rental at the Trunk Show is \$75. See Page 4 for Trunk Show information. Trunk Show registrants will receive a complete packet of information with the conference information. The deadline to register for the Trunk Show is March 1, 2009, or until all spaces are filled. Space at the trunk show is reserved for conference participants who are selling their own work. **If you are selling work produced by someone other than yourself, you should instead register for the Vendor Fair.**

10' x 10' vendor booths are \$425 for the first reserved and \$375 for each additional 10' x 10' space. For complete vendor information, contact Andrew Hanson at: bohan82@gmail.com or call 816-471-2115.

Vendor Registration

Refund/Cancellation/Change Policy

We encourage you to send a qualified substitute if you cannot attend. A refund of registration fees minus a \$30 administrative fee will be available if requested in writing and received by April 15, 2009. After that date, no refunds will be made. SDA reserves the right to cancel the event and return all fees in the event of insufficient registration. The liability of SDA is limited to the registration fee. SDA will not be responsible for any losses incurred by the registrants, including, but not limited to, airline cancellation charges or hotel deposits. Travelers insurance suggested.

NOTE: All changes to a confirmed reservation are subject to a \$30 administration fee.

Questions?

All conference organization questions, contact: Kathy Dowell | 2009 Conference Coordinator | Surface Design Association | 816-471-2115 | kathy.dowell@sbcglobal.net

All registration questions, contact: Gerrie Condgon | 2812 SE Moreland Lane | Portland, OR 97202 | 503-788-3322 | gericonsda@comcast.net

For all SDA membership related questions, contact: Jay Stocksdale | Surface Design Association | PO Box 360 | Sebastopol CA 95473-0306 | 707-829-3110 | surfacedesign@mail.com

Registration Form

- | The SDA conference is a membership meeting, and all participants must be members of SDA.
- | If you are not currently a member, you can include membership dues with your registration.
- | Please use one form for each registrant.
- | Check your calculations carefully.
- | Make a copy for your records.
- | General registration starts Jan. 5, 2009
- | Late registration after March 31, 2009
- | If you need accommodations for a disability please check here and you will be contacted to make arrangements.

TODAY'S DATE	LAST NAME	FIRST NAME	
STREET ADDRESS		CITY	STATE ZIP
COUNTRY	PHONE	E-MAIL	

MEMBERSHIP (required – see inside back cover)

- I am a current SDA member
 - I am not an SDA member, or I am renewing my membership
 - Regular Membership/SubscriptionUS \$60
 - Student Membership/SubscriptionUS \$35
Include photocopy of student ID
 - Canada and Mexico MembershipUS \$72
 - Other International MembershipUS \$80
- USPS Statement: \$30 of dues (\$20 for students) shall be for a year's subscription to the *Surface Design Association Journal*. Subscriptions are only available to members.

Yes! I have time to volunteer during the conference.

CONFERENCE REGISTRATION FEES (see Page 28)

- 1. Conference RegistrationUS \$350
- 2. Student RegistrationUS \$160
- 3. Vendor Conference RegistrationUS \$160
- 4. Late Registration Fee (after 3/31/09)Add US \$35

WORKSHOP REGISTRATION (see Page 30)

TRUNK SHOW REGISTRATION (see Page 4)

- Rental for tableUS \$75

TOTAL FEE PAYMENT

Section A Membership _____
(If not a current member)

Section B Conference Registration _____

Late Registration Fee Add \$35 _____
(after 3/31/09)

Section C Workshop Registration _____
(Total from worksheet on Page 30)

Section D Trunk Show Registration _____

TOTAL _____

Send completed form with payment in U.S. dollars, drawn on a U.S. bank. Make checks payable to Surface Design Association.

OR CHARGE TO:

MasterCard Visa Card number _____ Expiration date _____

3-digit Verification Code _____ Print Name on card _____

Signature of card holder _____

Billing address if different than _____ that shown above: _____

To register by mail
Gerri Condgon
2812 SE Moreland Lane
Portland OR 97202

To register by fax
707-829-3285

To register by phone
503-788-3322

Check here to receive email conference confirmation
(saves paper and postage)

Registration Form (CONTINUED)

WORKSHOP FEES WORKSHEET

Preconference Workshops

Identify up to three choices (1, 2, 3, in order of preference). Pay only for your first choice.

	CHOICE	WRKSP TUITION	SUPPLY FEE	TOTAL
2-Day Workshop • Tues., May 26–Wed., May 27 • \$210 + supply fee <i>Artist Survival Skills</i> —Drinkard ■ 2a1 ■ supply fee \$15		\$210	\$15	
3-Day Workshops • Mon., May 25–Wed., May 27 • \$315 + supply fee <i>Following A Line To Tell A Story</i> —Kettle ■ 3a2 ■ supply fee \$30		\$315	\$30	
<i>Designing For Bead Embroidery</i> —Clarke Moore ■ 3a3 ■ supply fee \$25		\$315	\$25	
4-Day Workshops • Sun., May 24–Wed., May 27 • \$420 + supply fee <i>The Woven Image</i> —Brackett ■ 4a4 ■ supply fee \$40		\$420	\$40	
<i>Katagami With Color Rice Paste</i> —Cohn ■ 4a5 ■ supply fee \$57		\$420	\$57	
<i>Soy Wax Three Ways</i> —Dunnewold ■ 4a6 ■ supply fee \$56		\$420	\$56	
<i>Working In A Series</i> —Grabowski ■ 4a7 ■ supply fee \$45		\$420	\$45	
<i>Artful Knitting: A Sculptural Knitting Workshop</i> —Sloane ■ 4a8 ■ supply fee \$31		\$420	\$31	
<i>Encaustic For Fiber Artists</i> —Woolf ■ 4a9 ■ supply fee \$110		\$420	\$110	
5-Day Workshops • Sat., May 23–Wed., May 27 • \$525 + supply fee <i>Textures And Protuberances</i> —Klakulak ■ 5a10 ■ supply fee \$50		\$525	\$50	
<i>Sumo-Sized Papermaking</i> —Mclaughlin ■ 5a11 ■ supply fee \$30		\$525	\$30	
<i>Simple Bookbinding</i> —Pickett ■ 5a12 ■ supply fee \$25		\$525	\$25	
<i>Creating Textile Design In Photoshop</i> —Ujije & Ujije ■ 5a13 ■ supply fee \$55		\$525	\$55	

Post-Conference Workshops

Identify up to three choices (1, 2, 3, in order of preference). Pay only for your first choice.

	CHOICE	WRKSP TUITION	SUPPLY FEE	TOTAL
1-Day Workshop • Mon., June 1 • \$105 + supply fee <i>Photography For The Textile Artist</i> —Bruce ■ 1b1 ■ supply fee \$5		\$105	\$5	
3-Day Workshops • Mon., June 1–Wed., June 3 • \$315 + supply fee <i>Over-Dyeing And Under-Dyeing Naturally Dyed Fibers</i> —Feldman ■ 3b2 ■ supply fee \$80		\$315	\$80	
<i>Freeform Crochet</i> —Krumm ■ 3b3 ■ supply fee \$15		\$315	\$15	
<i>Packetology</i> —Wan ■ 3b4 ■ supply fee \$59		\$315	\$59	
*4-Day Workshops • Mon., June 1–Thur., June 4 • \$420 + supply fee <i>Making And Keeping Creative Journals</i> —Allen-Swartz ■ 4b5 ■ supply fee \$60		\$420	\$60	
<i>Drawn From Nature: The Textured Cloth</i> —Cacicedo ■ 4b6 ■ supply fee \$72		\$420	\$72	
<i>Walking The Creative Path: Batik And Printing</i> —Van Baarle ■ 4b7 ■ supply fee \$61		\$420	\$61	
<i>Expanding The Digital Print To Uncommon Surfaces</i> —White ■ 4b8 ■ supply fee \$65		\$420	\$65	
*5-Day Workshops • Mon., June 1–Fri., June 5 • \$525 + supply fee <i>Creating Layered Textures And Patterns With Pigments</i> —Hag ■ 5b9 ■ supply fee \$72		\$525	\$72	
<i>Shifted Shapes: Intricate Felt Forms Without Seams</i> —Johnson ■ 5b10 ■ supply fee \$50		\$525	\$50	
<i>Igniting The Creative Spark</i> —Pollen & Grey ■ 5b11 ■ supply fee \$65		\$525	\$65	
<i>Fast Line, Slow Line</i> —Ringquist ■ 5b12 ■ supply fee \$15		\$525	\$15	

TOTAL _____

*Dorms must be vacated by noon, Thursday, June 4. If you are in these workshops, you will need to make other arrangements for nights after June 3.

SURFACE DESIGN ASSOCIATION

The mission of the Surface Design Association is to increase awareness, understanding and appreciation of textiles in the art and design communities, as well as in the general public. We inspire creativity, encourage innovation and further the rich tradition of the textile arts through publications, exhibitions, conferences and educational opportunities.

A force in the textile field since 1977, the nonprofit Surface Design Association is committed to education on all levels of expertise and interest. The Association seeks to raise the level of excellence in surface design by inspiring creativity and encouraging innovation through all its undertakings. Join SDA to stay in touch with trends and innovations in the fiber world. SDA is a resource you can't do without.

MEMBERSHIP

For a complete listing of membership benefits and opportunities, visit our website: www surfacedesign.org.

Or contact:
Surface Design Association
PO Box 360
Sebastopol CA 95473-0360
T 707.829.3110 F 707.829.3285
surfacedesign@mail.com

MEMBERSHIP FEES

(In U.S. Dollars)

Membership	
1 year\$60
2 years\$110
3 years\$155
1 year student\$35

Must include copy of full-time student ID.

Additional International Mailing Rates

USAno fee
Canada and Mexico\$12 a year
All others\$20 a year

The SDA conference is a membership meeting, and all participants must be members of SDA. SDA members receive the *Surface Design Journal* and the *SDA Newsletter*, a total of eight publications a year.



PO Box 360 ■ Sebastopol CA 95473-0360

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