


A woman with her hair in a bun is shown in profile, looking down. She is wearing a high-necked, ribbed knit top with a complex, multi-colored pattern in shades of red, green, and black. The background is a plain, light color.

Artwear Symposium

June 2-8, 2010

 **Textile Center**
A national center for fiber art



Message from the Director

I would like to welcome you to the Textile Center Artwear Symposium. This national biennial symposium will offer you stimulating lectures, comprehensive workshops and inspiring exhibitions. I hope that you will be challenged and energized by the brilliance of the textiles and the artists at the Symposium.

This Symposium is made possible by you, the artists who are willing to share their talents to make our community richer. We hope this experience will expand your world of possibilities and give you new energy and inspiration that you can take back to your work.

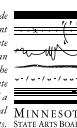
Thank you all for coming and thank you to all our volunteers and presenters who have given so much to support our passion for fiber art.

Margaret Miller
Textile Center
Executive Director

Sponsored in part by:



This activity is made possible in part by a grant from the Minnesota State Arts Board, through an appropriation by the Minnesota State Legislature and a grant from the National Endowment for the Arts.



**McKnight Foundation
Jerome Foundation**

Keynote Address

Digital meets Textile: A Partnership

Friday June 4 • 7 pm

Jacquelyn Rice, keynote speaker

Jacquelyn Rice will speak about the journey that led her, and partner Uosis Juodvalkis, to create wearable art and digital designs that are the signature of the "Gild the Lily" collection. Learn about the influence of teamwork and how their partnership has led to exploration, experimentation and discoveries in the cutting-edge field of digital printing on textiles.

Keynote tickets are \$15. You may reserve your ticket on the Symposium registration form. Tickets will also be available at the door.

Join us on Friday June 4 at 6 pm for a reception celebrating the art and artists of "Inside Out: Art for the Human Form". Enjoy wine and light refreshments while you mingle with the artists and symposium attendees, view the exhibition, shop the Artwear Symposium Trunk Show and tour the Textile Center facilities. The opening reception for "Inside Out" is free and open to the public.

At 7 pm, we will gather in the Textile Center's Auditorium for a keynote address with symposium workshop presenter and "Inside Out" juror, Jacquelyn Rice.



Pre Symposium Workshops

JACQUELYN RICE & UOSIS JUODVALKIS

Professor Jacquelyn Rice, received a Masters of Fine Arts from the University of Washington, Seattle in 1970. She has taught at the Rhode Island School of Design, since 1977, Professor Emeritus in 2005. Professor Rice has received three National Endowment grants. She has traveled extensively to India where she lectured at the National Institute of Art and Design. She collaborates with her husband, Uosis Juodvalkis, an expert in computer technology and



photography, developing a line of digitally printed garments and scarves. Their collection is called Gild the Lily.

SANDRA ERICSON

Sandra Ericson is the Director of the Center for Pattern Design in St. Helena, California and a leading educator in the Clothing and Textile field. She chaired the department and courses at City College of San Francisco for over 30 years. She has developed two small businesses in the field, Body Blueprints, for custom pattern making and Antiquity Press, a publishing business for out-of-print fashion books. Her personal research has lead her to become one of the few experts



on the work of Madeleine Vionnet, the most famous pattern maker of the 20th Century. She has given many private classes, seminars and workshops at The Sewing Workshop and Apparel Arts in San

LISA KLAKULAK

Klakulak received a BFA in Fiber Arts in 1997 from Colorado State University and was an Artist in Residence at the Appalachian Center for Craft from 2002-2005 where she focused on an in-depth exploration of the felt medium. Currently, Klakulak creates wearable textiles, accessories and sculpture in her Asheville, NC studio and frequently travels across the country to instruct workshops focused on felting techniques. Her work is exhibited at Penland



Gallery (NC), Grovewood Gallery (NC), Julie: Artisan's Gallery (NY) and at national fiber and fine craft exhibitions. Klakulak's work has appeared in Fiber Arts, Surface Design Journal, Shuttle Spindle Dyeplot and Interweave Press's Special Felt Issue and has been

Pre Conference Workshop

Wednesday – Friday, June 2, 3 & 4 • 9 am – 4 pm

Digital Design for Wearable Art

Fiber meets technology in this workshop; a study in the art of digital fabric design. Jacquie and Uosis will lead you in the journey from simple photograph to finished fabric design. Bring your laptop for an introduction to manipulating photographs to create overlapping shapes, repeating patterns, depth and color that can be transferred to fabric. Explore ways to design and layout a fabric with your finished garment in mind. Jacquie and Uosis will share their process of how to bring out the best in both the fabric and the finished piece. Complete your own design during class and see the finished work professionally printed on a scarf. \$45 materials fee, payable to the instructor.

You will need a laptop computer with a current version of Adobe Photoshop (CS or newer). Basic computer skills needed. Please see supply list for more detailed information.

Francisco and often does lectures to guilds, clubs and national apparel industry groups.

Pre Conference Workshop

Wednesday – Friday, June 2, 3 & 4 • 9 am – 4 pm

Madeleine Vionnet: Concepts & Techniques

In 1930's Paris, Madeleine Vionnet revolutionized haute couture by using the natural fluidity of diagonal woven fabric to conform to the body with only a few seams and darts. This method of design and construction uses no zippers, buttons or hooks. The garments are entirely free of facings, linings, interfacing, shoulder pads or other confining features. The concept requires that the garment be cut so perfectly that nothing else is necessary to convey the design. In this workshop, students will learn to adapt the concepts and techniques of Madeleine Vionnet to their own art fabric, sculpting it in such a way that it is used to its best advantage and in the most artistic cut for figure and the fabric both.

included in Felted Jewelry, Fabulous Felted Scarves and Neck Wraps, 500 Pendants (Lark) and in How We Felt (Interweave Press).

Pre Conference Workshop

Wednesday – Friday, June 2, 3 & 4 • 9 am – 4 pm

Sampling Felt/Fabric Fusion & Partial Felt Appliqué Techniques

Participants will gain an elaborate understanding of wool fiber's biology providing insights for various techniques to achieve well crafted and innovative felt wearables. Sampling will cover: creating a well fulled felt fabric that maintains drape, controlling the puckering and texturing of fused fabrics, finishing the edges of fused fabrics with felting techniques and the use of handmade partial felts to create both blurred and sharply defined shapes, patterns and imagery. \$55 materials fee, payable to the instructor.

This workshop is co-sponsored by the Weavers Guild of Minnesota.

Post Symposium Workshops

LAURIE SCHAFER

Laurie Schafer is an award winning fiber artist creating couture for both the body and home. Laurie has been featured in numerous publications including *Ornament* in 1997, *The Fiberarts Book of Wearable Art* in 2002, *Ornament* in 2003 and *Fiberarts* in 2005. Laurie exhibits her fiber art at quality art and fashion shows across the United States, such as the American Craft Council Shows, *Wearable Expressions*, *Artwear in Motion*, *Artwear*, *Threads* and the Palm Springs Desert Museum. Her artwear is in the permanent collection at the Goldstein Gallery at the University of Minnesota and at the Minnesota Historical Society. Laurie's signature



ornate applique is primarily silk dupioni layered onto fabrics which run the gamut from silk organza to crushed velvet. The background fabric may be solid but is often pieced, dyed in a shibori technique or woven in an ikat technique. All of Laurie's fiber art, whether for the body or home, is exquisitely finished in a couture manner.

Post Conference Workshop

Monday & Tuesday, June 7 & 8 • 9 am – 4 pm

Applique: Beyond the Basics

Bold printed fabric in a garment design may seem to overwhelm a small person but look miniscule on a larger person. Applique allows the artist to change the size and placement of an existing motif to suit the size and shape of a garment and the person wearing it. In this workshop, each student will construct an applied vest and develop a design for a two-color applique, based upon their own size and shape. Laurie will share the products and techniques she uses to produce a couture quality garment. \$50 materials fee, payable to the instructor.

CAROLYN KALLENBORN

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 served as the Coordinator for "Off The Grid" the 2009 Surface Design Association international textile conference. Carolyn works with fabric and metal to create flowing garments and sculptural pieces. She shows her award-winning, hand painted garments and sculptures in galleries and exhibitions both nationally



and internationally. In addition, her work has been featured in such magazines as *Fiberarts*, *Surface Design Journal* and *Shuttle, Spindle and Dye*.

Post Conference Workshop

Monday & Tuesday, June 7 & 8 • 9 am – 4 pm

Intuitive Patternmaking

Simple garment shapes can often show off a textile piece and can result in the most intriguing garment designs. However, simple does not have to mean boring. In this workshop, participants will learn how to listen to the fabric and respond to the way it wants to move and behave. Start with your artistic concept and the fabric that inspires you, and let those elements shape your design. Through this approach, an unusual garment design can be developed that fully expresses the inherent qualities of a particular textile. Learn draping concepts and finishing techniques of an intuitive patternmaking process.



Download supply lists for pre and post-conference workshops at www.textilecenter.org/symposium2010.asp.

Symposium Schedule

FRIDAY June 4

6 pm Opening Reception

Join us for a wine and cheese reception celebrating the art and artists of *Inside Out* Exhibition.

Opening reception is free and open to the public.

7 pm Keynote Address

Digital meets Textile: A Partnership
Jacquelyn Rice, keynote speaker

Jacquelyn Rice will speak about the journey that led her, and partner Uosis Juodvalkis, to create wearable art and digital designs that are the signature of the "Gild the Lily" collection. Learn about the influence of teamwork and how their partnership has led to exploration, experimentation and discoveries in the cutting-edge field of digital printing on textiles.

SATURDAY June 5

8-9 am Registration

Informal coffee & networking

9-11 am Morning Session I

11:15 am-12:15 pm Morning Session II

12:15-1:30 pm Lunch

1:30-3:30 pm Afternoon Session

7 pm Runway Show

SUNDAY June 6

8-9 am Registration

Informal coffee & networking

9-11 am Morning Session I

11:15 am-12:15 pm Morning Session II

12:15-1:30 pm Lunch

1:30-3:30 pm Afternoon Session



Seminars - Saturday, June 5

Morning Session I • 9-11 am

Hot Press Imaging on Leather

Uosis Juodvalkis

Take a printed image from the computer to the copy machine, and using the heat press, transfer your image onto leather for making handbags or other accessories. See a demonstration of the process and samples made by the artist. Learn tips for the kinds of paper and printing processes to get the best results.

Use as Art

Jacquelyn Rice

A presentation of the issues concerning art-to-wear makers. Comparing "art you wear" with fashion, the differences and the similarities. Discuss the why's of the maker's process: making products, to love of making, as it relates to textiles and cultural legacy and the influences of fashion and the decorative arts.

Producing a Runway Show

Anna Lee

A runway show can be a powerful marketing tool for a fashion designer, but can also be a real headache if you have not produced one before. What appears glamorous to attendees actually takes a good deal of planning, organization and hard work. Connect with Anna Lee, Producer of Voltage: Fashion Amplified and Director of MNfashion with this seminar on the history and elements of a runway show. Discuss the questions that need to be asked before you decide to produce a runway show, and get an overview of what is needed to move towards a successful event.

Morning Session II • 11:15 am-12:15 pm

Textile Conservation of Old and New Textiles and Wearables

Patricia Ewer, Ann Frisina, Beth McLaughlin

While textile conservation is a seemingly mysterious profession, we would like to dispel some myths and address concerns about textile heritage and preservation. A broad range of information on textile fabrication, manufacture, and creative techniques will be touched upon. Our concern for long-term or display of textile arts, their display and storage environment, as well as responsibilities to the objects, artists and clients/owners, will be reviewed. In closing, suggestions will be made for general considerations when creating and producing textile art.

Vionnet: A Snapshot

Sandra Ericson

Madeleine Vionnet believed that "when a woman smiles, then her dress should smile too." Influential french fashion designer of the 1920's and 30's, Madeleine Vionnet was known as the "queen of the bias cut". This seminar will be a presentation of her work and its influence on modern design.

Artwear and Sustainability

Elisabeth Horst

At its best, fashion is a celebration of the human form; an everyday means for turning the necessity of cover into the pleasure of decoration. At its worst, the garment industry is a dirty business, exploiting the planet, human relationships, and individual self-esteem. Because artwear is created slowly and with intention, those who make it and those who purchase and wear it are in a unique position to question every step in the process. The presenter will share some of her own experiences to create sustainable studio practices, then facilitate a discussion in which participants share their own experiences, questions, and ideas.

Afternoon Session • 1:30-3:30 pm

Top it Off: Hat Making

Emily Moe

Demonstration of techniques used in traditional hat making through blocking. Materials shown will concentrate on millinery quality felt and straw. Students will be shown each step in the process following blocking including wire stitching, ribbon work, lining and finishing.

Felted Body Adornment

Lisa Klakulak

Some know felt simply as the industrially produced colored squares of fabric in the hobby shop but makers know felt as wool knits that are shrunk in the washer, wool fleece that has been compacted with a barbed needle felting tool and/or wool fleece matted with agitation in the presence of water and a change in pH. Understanding the nature of the material provides insights for masterful manipulation of the medium and with this control comes refined craftsmanship, quality and the freedom for innovation. Klakulak will present an image-based lecture on issues of quality that have become evident with the increase in enthusiasm and experimentation with felt without supportive technical training as well as discuss her own work and highlight several artists exemplifying fine craftsmanship and innovative approaches.

Sculpting garments: Draping with Style

Anna Carlson

This seminar will show how to use the human form as a sketchpad for ideas. Anna will introduce types of forms and basic draping techniques for jackets and blouses using woven fabrics. Silhouettes that fit and flatter a variety of shapes and sizes will be presented, and consideration of surface design treatments will be included. Bring a jacket design sketch and it may become a demonstration of "sculpting garments" on the dress form.



Seminars - Sunday, June 6

Morning Session I • 9-11 am

The Development and Artisan Production of a Label

Shari Keller

First, a visual journey from working, hands-on in the village of Bagru, India, with local artisans to develop block prints, to having shops in the US featuring garments with the Mehera Shaw label and a private limited company in India. Then, Shari will address the practical side of business: how Mehera Shaw is a part of the cottage industry in India: by working with a UNIDO supported industry and by developing a fair trade business which supports rural and artisan crafts.

Beyond One-Of-A-Kind; Creating Collections and Signature Style

Anna Carlson

Building on an idea, similarity and diversity, using color, form and detail to unify within a series. What to include in a collection; how many pieces, styles, variations. Developing your creative language from materials and methods, aesthetic identity, recognition of work as your own.

From Sketch, To Drape, To Fabric

Mark Caliguiri

This seminar will focus on the process of developing a garment concept from sketch to pattern. Starting with a sketch, Mark will demonstrate different draping techniques and fabrication considerations for a sculpted evening gown. In addition to basic draping concepts, topics covered will include; draping techniques for fabrication considerations, foundation patterns and fabrics, surface design considerations, fit and construction techniques.

Morning Session II • 11:15 am-12:15 pm

Collaborative Garments

Liz Spear

Usually, Liz works alone in her weaving and sewing studio in Western North Carolina. However, through collaborations with fellow textile artists, she has discovered a design process that is rich and rewarding, visually and creatively. Learn about the situations that led to these collaborations with paper makers, dyers and art quilters and how their art forms came together to make comfortable and practical art to wear. Discuss techniques for developing your own creative collaborations and how they can fuel your new design ideas.

Transformation

Carolyn Kallenborn

Carolyn Kallenborn shares her own work and how she uses garments in an expressive way. "All of my work, whether it is a garment, a sculptural piece, or an installation, is about transformation. Although garments are something we often take for granted we can change how we feel or how others respond to us by what we have on."

Evolving: Artwear Becomes Couture

Laurie Schafer

Beautiful linings, fine seam finishes and other couture techniques can raise your art wear to the couture level. A show and tell of work and techniques by Laurie Schafer illustrates how your garments can be as exquisite on the inside as they are on the outside.

Afternoon Session • 1:30-3:30 pm

Social Networking

William Weethee

ETSY, and FACEBOOK, and TWITTER, and BLOGGER.COM, oh my! Today's world of internet based social networking as a marketing tool can be overwhelming and unnerving. This non-technical seminar will introduce and acclimate you to many of the basic social networking outlets available, while touching briefly on many other options. Together, we will explore the pitfalls to avoid, the pros and cons of all, and how to use these tools to increase traffic to your business or website to increase your sales.

Over-Dye It

Wendy Richardson

Wearable art can start from an existing garment that has been transformed in to something new and exciting. This session will discuss and demonstrate techniques for adding color to existing textiles that need some color alteration. Learn about working with a mix of natural fibers and get tips for manipulating 3-D pieces to achieve even color or special effects. See many examples and discuss ways that Wendy has given old fabric new life.

The Jeans Project

Anna Carlson

Inspired by "The Sisterhood of the Traveling Pants" and the Surrealist's game of exquisite corpse. Each participant should bring a pair of jeans, and a small supply of scraps and embellishments; this is a hands-on session. A theme will be designated for each pair of pants and artists will work consecutively, responding to the work of the previous contributor and adding their own. Participants must be able to embroider, appliqué or embellish by hand a small area in 15 minutes. (In memory of Jean Matzke).



Symposium Presenters

MARK CALIGIURI

After receiving his BFA from Minneapolis College of Art and Design, Mark worked as an assistant designer for Giorgio Di Sant'Angelo in New York. Mark came back to Minneapolis to work at the Guthrie Theater and began his own design business in 1983. For the past 25 years Mark has been designing 'one of a kind' clothing for select clientele and stores in Minneapolis, Chicago, New York and Dallas. Mark also teaches design, draping, pattern development and sketching at Minneapolis Community and Technical College's Apparel Technology department.

ANNA CARLSON

"My artistic journey began as a child; I loved to make paper dolls and cut out dresses from wallpaper sample books." From 1990-2006, Carlson showed her clothing collection across the country in prestigious Art/Craft shows, galleries and specialty boutiques. Current work in dimensional surfaces and digital imagery combine her interests in technology and hand-made objects. A full-time MFA student and surface design instructor, she also designs freelance, with projects spanning bedding and rugs to historical reproductions.

PATRICIA EWER

Patricia Ewer is the principal of Textile Objects Conservation. She is a conservation professional with over 27 years of experience in treating textiles, managing, developing and staffing conservation projects. She has been a Professional Associate of the American Institute for Conservation of Historic and Artistic Works since 1989.

ANN FRISINA

Ann Frisina began textile conservation as a bench technician at the Textile Conservation Workshop of South Salem, NY in 1989. She completed her M.A. in 1997 at the Fashion Institute of Technology in museum studies. In that same year, she studied upholstery conservation with Nancy Britton of the Metropolitan Museum of Art, Sherman Fairchild Objects Conservation Lab, with the support of a Samuel H. Kress Foundation fellowship. She was Upholstery Conservator at the Society of Preservation of New England Antiquities, and in 2000 accepted her current position as Textile Conservator of the Minnesota Historical Society.

ELISABETH HORST

Elisabeth Horst, a primarily self-taught artist, began her career life as a psychologist with an interest in healing our relationships with our bodies, each other, and the planet. In 2003 she closed her therapy practice to become a full-time artist. Currently she weaves scarves and yardage which she stitches into one-of-a-kind jackets. She is known for her color sense, sensitivity to the interaction between the garment and the wearer, and celebration of nature. She teaches regularly for the Weavers Guild of MN.

SHARI KELLER

Mehera Shaw was founded by Mark and Shari Keller and is part of a growing trend of artisan-style, small businesses that develop a high quality product on a smaller scale and tailor it to local customer needs. Mehera Shaw is a vertical business linking shops in America with its production studio and shop in Jaipur, India. Mehera Shaw currently has three retail boutiques located in Chapel Hill, NC, Minneapolis, MN and in Jaipur, India. They are also located at meherashaw.com and meherashaw.blogspot.com.

ANNA LEE

Anna Lee is a Minneapolis based milliner and designer with a heart for community and a mind for industry development for independent fashion design in the Twin Cities. Anna is also the Executive Director of MNfashion, an emerging non-profit that works to provide resources and opportunities for designers in the Twin Cities; and producer of Voltage: Fashion Amplified, the annual rock-n-roll fashion show promoting the hottest independent designers and musicians in the Twin Cities.

BETH MCLAUGHLIN

Beth McLaughlin joined the Midwest Art Conservation Center as Senior Textile Conservator in 2005. She was a conservator in private practice and prior Chief Textile Conservator at Biltmore House in Asheville, North Carolina. She is a Professional Associate of the American Institute for Conservation of Historic & Artistic Works, Textile Specialty Group, and a member of the Southeast Regional Conservation Association, and the Textile Society of America.

EMILY MOE

Emily Moe likes making things. This has led to all manner of activity: pies, music, canning, theatre, electrical work, knitting, sewing, origami, and most obsessively, millinery. She has shown her work at the St Paul Craftstravaganza, the DIY Trunk Show and Lillstreet Gallery. She's originally from Minnesota, and still calls the north woods home, though she has been in Chicago for six years or so. She feels that it's perfectly ok for women to be equally comfortable in a pair of Carhartt's and a pair of strappy sandals. But probably not at the same time.

WENDY RICHARDSON

Wendy Richardson of Quilt Tapestry Studio specializes in over-dyed fabrics for art, artwear and home decor. She has been dyeing textiles for more than 12 years and playing with fabric forever. Wendy sells her work at quilting and sewing exhibitions and galleries across the country.

LIZ SPEAR

Liz Spear grew up in Winona, MN, and finished a BFA in ceramics at St. Cloud State in the fall of 1977, because she couldn't figure out what she wanted to weave, full-time She attended the Professional Crafts Program and studied with Catharine Ellis at Haywood Community College and decided she wanted to weave yardage, and cut and sew this cloth into classic and comfortable garments. She is primarily a maker, though she teaches a couple of times a year at several craft schools: Penland, Arrowmont, John C. Campbell Folk School, Appalachian Center for Craft.

BILL WEETHEE

Bill Weethee is an interior designer by day and handbag designer by night with over ten years of design experience. Over the last year, his fledging handbag company, Third Willow, has grown considerably and his line now encompasses clutches, wristlets, handbags, totes, and laptop handbags all created with an iconic vintage look paired with a modern twist. His work can be found online and at various Twin Cities boutiques including Design Collective, I Like You, and Truly.

Symposium Special Events

Runway Show

Saturday June 5 • 7 pm

We will host an informal runway show in the Textile Center's Auditorium, where you can show off your wearable art creations and have an opportunity to network with other artists. "Informal" means that it all happens that night. Complete a description form for your garment, take your place in the line up and then take the stage while our emcee tells the audience about what you are wearing. After you have left the runway, mix and mingle and enjoy light refreshments.

To participate in the runway show, you must be registered for the symposium. Please check the box on your registration form to participate. More details about the runway show are available on our website: www.textilecentermn.org/symposium2010/runway.asp

The Runway Show will be open to the public. Tickets \$5 at the door. Free admission to those registered for the Symposium.

Wearable Art Trunk Show

Friday, Saturday & Sunday June 4, 5 & 6

Artists registered for the Symposium will have the opportunity to sell their wearable art in the Textile Center's Shop during the Symposium. The Shop will be open to Symposium participants and the general public throughout the Trunk Show. Trunk show items will be for sale on Friday – Sunday June 4, 5 and 6 only.

Participation fee is \$25 for a limited number of items per artist. Please reserve your space on your registration form. Textile Center will handle all sales transactions and retain a 30% commission. Space is limited and is available on a first-come, first-served basis.

For complete details, please visit our website: www.textilecentermn.org/symposium2010/trunkshow.asp.

Inside Out Art for the Human Form

June 4 to July 10, 2010

Textile Center Joan Mondale Gallery

Juried by Jacquelyn Rice

Inside Out is an exhibition of fiber art created expressly for the human form. The artists were challenged to create a visual expression of their 'inner voice'. It might be asserted that each time an artist creates a new work it is a reflection of themselves; and, certainly, an artist's

'voice' is continually imprinted on their work. The fiber art in this exhibition, however, seeks to probe a little deeper into the artists' vision of themselves. – figuratively, the artist turned 'inside out'.

The artwork is highly personal and very dynamic. The 'voices' seen in this exhibition are as distinct as any verbal language, with subtle dialects emerging. Some appear loud and draw immediate attention, while others are soft and entice the viewer to lean in a little for a closer look. At the very least, the artists' work in this exhibition create a powerful dialog worth listening to.

Opening reception will be held Friday June 4, 6 pm. Free and open to the public.



Photo Credits

Front Cover: "Water Lines" Jacket by Jacquelyn Rice & Uosis Juodvalkis

Page 2 (left to right): Jacket by Jacquelyn Rice & Uosis Juodvalkis, dress by Shari Keller for Mehera Shaw, "Sliver of Spring" by Lisa Klakulak

Page 3: Jacquelyn Rice, artist at work

Page 4 (top to bottom): "Pleated Dress" by Jacquelyn Rice & Uosis Juodvalkis, workshop sample by Sandra Ericson, "Daily Defenses" by Lisa Klakulak

Page 5 (top to bottom): Jacket by Laurie Schafer, "Sailing Antarctica" by Carolyn Kallenborn, Jacket by Jacquelyn Rice & Uosis Juodvalkis

Page 6 (left to right): "Blue Thorns" by Lisa Klakulak, "Waterdrop" Jacket detail by Jacquelyn Rice & Uosis Juodvalkis

Page 8 (left to right): "Encircled" detail by Lisa Klakulak, pleated dress detail by Jacquelyn Rice & Uosis Juodvalkis, artist at work with Mahera Shaw/Shari Keller

Page 9 (left to right): Hat by Emily Moe, Uosis Juodvalkis at work in the studio, woven fabric by Elisabeth Horst

Page 10: "Inner Journey Soul Image" by Linda Kollofski.

Back Cover: "Red Net" detail by Jacqueline Rice & Uosis Juodvalkis

Symposium Registration

Registration opens January 6, 2010 • Registration deadline: May 1, 2010 Register early to secure your choice of workshops. Please use one form per registrant. To register by mail, send registration form to Textile Center, Artwear Symposium, 3000 University Ave SE #100, Minneapolis, MN 55414. To register by phone, call 612-436-0464, or by fax at 612-436-0466. Additional forms are available on our website at textilecentermn.org. (please note that online registration is not available).

Name:			
Address:			
City:		State:	Zip:
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Supply Lists: <input type="checkbox"/> I will download supply list <input type="checkbox"/> Please send supply list via e-mail <input type="checkbox"/> Please send supply list via U.S. Mail			
Conference Selections		Cost	Sub Total
<input type="checkbox"/> I will be attending the Keynote Address		\$15	
Pre Symposium Workshops (select one): June 2 - 4, 2010		\$350	
<input type="checkbox"/> Madeleine Vionnet <input type="checkbox"/> Digital Design for Wearable Art <input type="checkbox"/> Felt/Fabric Fusion			
Post Symposium Workshops (select one): June 7 & 8, 2010		\$250	
<input type="checkbox"/> Applique: Beyond the Basics <input type="checkbox"/> Intuitive Patternmaking			
Symposium (select one option): <i>Please indicate seminar choices for days you will be attending (far right).</i>		\$150	
<input type="checkbox"/> Two Day Pass <input type="checkbox"/> One Day Saturday Pass <input type="checkbox"/> One Day Sunday Pass <input type="checkbox"/> Single Seminar <input type="checkbox"/> Two Single Seminars		\$100	
		\$100	
		\$40	
		\$80	
<input type="checkbox"/> I will be participating in the Runway Show (no fee)		\$0	-
<input type="checkbox"/> I will be participating in the Trunk Show		\$25	
Payment Options		Total:	
<input type="checkbox"/> Enclosed is my check (made payable to Textile Center) for:		Check Number:	
<input type="checkbox"/> Please charge my credit card this amount:		<input type="checkbox"/> MasterCard <input type="checkbox"/> Visa <input type="checkbox"/> American Express	
Credit Card Number:			Exp. Date:
Name on card:		Signature:	

If you need to withdraw from a workshop or other symposium event, you may do so by calling the Textile Center. You may not transfer a registration fee to another workshop. If your notice of withdrawal is received BEFORE May 12, 2010, you will receive a full refund (via check) of the total workshop and/or symposium fees, less a processing fee of \$20. If your notice of withdrawal is received BEFORE May 19, 2010, you will receive a refund (via check) of 50 percent of your workshop and/or symposium fees. After May 28, 2010 there will be no refund for withdrawals. We would, however, appreciate notification if you will not be attending the event for which you have registered. If minimum enrollment is not met by the registration deadline, Textile Center reserves the right to cancel any class or workshop.

Office Use Only	Date received:	Time:	Initials:	Payment: <input type="checkbox"/> Check <input type="checkbox"/> Cash <input type="checkbox"/> Credit
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