



Journal

In this Issue...

Volume 15, Number 3, Fall 2005

- Derivative Art Quilts.....1
- President's Thoughts.....2
- Executive Director's Report...2
- Letter from the Editor.....2
- Notes from the Board.....3
- Review: Best of SAQA5
- Review: Quilt National '05....6
- Review: Innovations.....8
- Review: Fiber Focus.2005...10
- Pro Advice: Galleries.....11
- How to Get a Solo.....12
- Packaging Artwork.....18
- Meet Julie Hirota.....20
- Review: Hopes & Dreams...21
- Meet the Southeastern Reps.22
- Review: Fiber Dye It.....24
- Meet Katy Korkos.....25
- Opinion: Imitation.....26
- Letter to the Editor.....26
- Review: Piecing it Together..27
- Sales & Marketing Tips....28
- Regional Representatives....31
- SAQA Contact Information..32
- Journal Deadlines.....32
- SAQA Board of Directors.....32

Derivative Art Quilts – We've All Been Guilty at One Time or Another

SAQA asked gallery owners, fiber and art magazine editors, museum curators, jurors, and well-known quilt artists for their thoughts on derivative artwork: what it is, how to recognize it in your own artwork, and why it shouldn't be entered in competitions. [To read all the responses to each question, logon to the Members Only section at www.SAQA.com]

How do you define derivative artwork?

Derivative artwork contains imagery or represents forms that are a direct copy of a well-known established artist. It happens in all areas of the arts. Its source can be difficult to establish. Sometimes an artist can subconsciously copy and not be aware of what they are doing. It is also possible that two artists can independently come up with similar work and not know of each other's activity. Most concerning are those who intentionally copy because they know it will sell or think it will give them status. Unfortunately there is an increasing amount of conscious copying. It is the responsibility of qualified people, museum curators, magazine editors, and organizations including craft fairs, galleries, and publications to exclude derivative work. - Paul J. Smith, Director Emeritus, American Craft Museum

[Derivative] artwork looks similar to that of other artists that the artist is familiar with. This often happens when a maker has learned a technique from another artist in a workshop and hasn't yet fully integrated the technique into his or her own voice. - Sunita Patterson, Editor of *Fiberarts* www.fiberartsmagazine.com

Art strongly enough influenced by someone else's art that it is noticeable by a viewer very familiar with the influential artist's art. A natural part of artistic growth is consciously or unconsciously patterning one's own artwork on that of others. After this period of 'trying on' the styles of other artists, a mature artist usually develops their own style. - Penny McMorris, SAQA Board member www.electricquilt.com

Let's first throw away the philosophical arguments about the extremes: 1) That everything is

derivative because there is nothing new under the sun and everyone has been influenced by everyone else since the beginning of time, and 2) That nothing is derivative because anything anyone creates is by definition original because it has been filtered through the individual and will always be slightly different than another work, even if only by three molecules. OK. What is under discussion here is the all-too-frequent occurrence of Artist A's artwork so clearly resembling another's that someone asks, "Is that a piece by Artist B?" Or when it is obvious that Artist A has taken a workshop with Artist B. - Sally Sellers, artist and juror

How can an artist recognize when he or she has created derivative?

It's often hard for an artist to recognize when the artwork that they make is strongly influenced by someone else's artwork. Perhaps they're too close to their own artwork to see it. Perhaps it takes fresh eyes to notice it. - Penny McMorris

Ask others whose artwork they think it is without saying it is yours, to see if others DO notice the similarities. Be honest with yourself and assess what you have created one part at a time as to color, shape, line, overall appearance, etc. Is it too similar? There is a huge difference between copying, and having someone's artwork inspire and influence you. Coming up with your own original ideas is quite different than just copying. - Carol Taylor, artist and juror www.CarolTaylorQuilts.com

One giveaway is if you have to consciously ask yourself if your artwork is too similar to someone else's. If this question is already in your mind, then chances are the answer is "Yes." If you find yourself protesting that your artwork is really quite different from Artist X, then chances are the answer is "Yes." If others consistently remark that your artwork is 'similar to,' 'influenced by,' or 'reminds them of' the artwork of Artist X, chances are the answer is "Yes." - Sally Sellers

Why does it seem to be so prevalent in the art quilt world?

Most quilters have the roots in the world of sewing first, a world that is filled with patterns that

continued on page 3

Thoughts From SAQA President Katie Pasquini Masopust

The SAQA Board has changed. As of September 30, Rick Gottas ended his three-year term and is enjoying retirement in the great Northwest. We wish him many hours of relaxation and enjoyment, and we thank him for his business sense and insight into the world of gallery owners.



The Board now has four new members who bring an enormous amount of energy and experience to our organization. They are Karey Bresenhan, director of the International Quilt Market and Festival; Penny McMorris, CEO of Electric Quilt Co., historian, and writer; Hilary Fletcher, director of Quilt National and art collector; and Lisa Chipetine, PAM member and NY Co-Representative, marketing expert and art collector.

We are very excited and honored that they have accepted Board positions and look forward to the new insights and ideas they will bring to the organization. We now have 11 members on the Board. Each Board member has a different background from which we draw our ideas for what is best for this professional organization. We are continuing to grow and reach out through our Journal, exhibitions, web site, and educational programs.

I have been working on an educational slide presentation for our organization. I received over 70 PAM slides and statements for the program. I thank everyone for the time they spent to help me put this together. It is a very impressive program and will be loaned out to any group that would like to give a presentation to educate the public about our exciting medium. There are eight copies, so contact Martha Sielman, our Executive Director, if you would like to borrow one.

Keep making your art! - Katie PM www.KatiePM.com

Letter From Journal Editor Carolyn Lee Vehslage

You, the members, have emailed your comments about the direction the Journal should go, and I have read and fully considered each note. You want more articles on the business side of being an artist. You want to know how to improve as a professional artist. You want to approach galleries with confidence. You want to be able to have a solo exhibition. This Journal addresses your requests.

You want more timely reviews. You want to see each piece mentioned. You want to see the artwork in color. While the Journal is still B&W, each of the reviews are on the SAQA web site in full color with every image I could track down. In an effort to bring the information to you more quickly we posted the reviews on the web site as soon as they were laid out and proofed. Keep your comments coming! - Carolyn Lee clvquilts@yahoo.com www.CLVquilts.com



Report From SAQA Executive Director Martha Sielman

There are a lot of new faces among SAQA's regional representatives. Louise Thompson Schiele is replacing Kim Ritter as Regional Representative Coordinator. Louise was the representative for Northern California and Nevada for eight years.

She built up a very active region of over 100 members, organized meetings, curated exhibitions, and published a newsletter. She is currently the coordinator for an exhibiting group in that area called "California Fiber Artists," and is arranging their exhibitions at several venues over the next year, including two museums. Her experience and energy will be a great benefit to our other new representatives:

Sharon Baker, Idaho and Montana

Kristin Dukay, Oregon and Washington

Noriko Endo, Japan

Clairan Ferrono, Illinois and Wisconsin as of December 2005

Angela Moll, Southern California and Hawaii as of Jan 2006

Soon, we also will have a new representative for Texas and Louisiana, and we are adjusting two regions slightly to better serve our members. We are splitting the northern central region: Kimberly Baxter-Packwood will continue as the representative for Iowa and Minnesota; and Clairan Ferrono will start as representative for Illinois and Wisconsin. We are also moving Wyoming from the Idaho and Montana region to the Colorado and Utah region. Hopefully these changes will work well for all concerned.

Regional Representatives serve for a minimum of two years. New faces bring new ideas and new energy to the position. SAQA asks that representatives act as a networking resource for our members. Different representatives have different interests: some organize exhibitions, some publish newsletters, some recruit, some organize meetings, and some create wonderful web pages on the web site. Please take the time to contact your regional representative and introduce yourself. Look around and see what needs to be done in your region, and then talk to your regional representative about how you can help. Even with the changes that we have made, many regions are still huge geographically, and our regional representatives can't do it all. Our SAQA organization runs because its members care enough to give of their energy, expertise, and time. Pitch in and help make SAQA truly successful! - Martha www.MarthaSielman.com

The SAQA Journal Committee wishes to thank each writer and reviewer for volunteering their time, effort, and expertise for the creation of the SAQA Journal. We'd also like to thank those who contributed by proofing the articles and the layout.

Notes From The Board

by Linda MacDonald, Secretary

Our Executive Director Martha Sielman will be managing the SAQA Booth at Quilt Festival in Houston at the end of October. She and Katie Pasquini Masopust oversaw the new booth design with our new signage and logo. A CD catalog of the "Best of SAQA" special exhibition will be available for sale.

Cheryl Dineen Ferrin presided over the printing of the new PAM book "Portfolio 12." It will be sent to over 100 galleries and museums, and will be available for sale in Houston and to the membership.

Judith Content recently hosted a regional SAQA meeting at her home and studio. She presented information on marketing and portfolios, and discussed the development of her shibori dyed wall pieces. A potluck lunch and sharing of members' artwork completed the day.

Marilyn Henrion gives a big thanks to all SAQA members who submitted slides for "EXPOSED! Contemporary Art Quilts" at



the NoHo Gallery in New York City from January 17 to February 4, 2006. The response was overwhelming (572 works by 222 artists from 8 countries), and the overall quality of artwork was outstanding. A full color catalog will be available in January. We would like to encourage all of you to continue to enter SAQA juried exhibitions. By so doing, you will help the public to appreciate the depth and richness of this genre, and the contribution that SAQA is making as a resource for art quilts.

The "PAM Committee Recommendations" to the Board and the Board's "Response to the Recommendations" are located on the Members Home Page in the SAQA web site. All the Board members worked on the response, and Martha put it together into a readable report. Please take time to read these two documents. Many of the original recommendations have been implemented, but some require resources beyond SAQA's present capabilities and therefore have not been adopted at this time. The Board deeply appreciates the time and effort that the PAM Committee has spent.

I am working on better communication between the Board and the Representatives, and the Board and the Membership. Please feel free to contact me at linda@lindamacdonald.com.
- Linda www.LindaMacDonald.com

Derivative Artwork - continued from page 1

need to be followed. Traditional quilts are also based on established ideas of pattern and construction and repeating these ideas means copying someone else's artwork. Quilt making and sewing have deep roots in the world of traditional craft...not in the imperative that art is about giving expression to your own unique voice. Both the traditional and the art quilt world are filled to capacity with workshops that encourage the mastery of new techniques. Unfortunately, many of the artists who teach are victims of their own success, insofar as students frequently try to emulate their work. They go home and copy the content as well as the technique of the instructor. - Rick Gottas, former SAQA Board member and American Art Company Gallery Director

The art quilt world is insular and needs to look beyond itself. Because there are not enough collectors yet, necessity has been the mother of invention and many artists have been forced to support their studio time by offering workshops, patterns, how-to books, and lines of fabric. As Michael James said years ago, "I think we have created a monster." When I gave the keynote at the Rocky Mountain Quilt Museum symposium in June, I ended by repeating Penny McMorris' advice, "Stop looking at quilts." In other words stop looking at each other's artwork and do things that expand your horizons and/or sharpen your skills--go to a museum, look at paintings and other types of art, take an art history class, a drawing class, a ceramics class. I also take the long view that there have always been quilts that are works of art and that quilt artists should educate themselves about the history of quilt making and look hard at great antiques, which are the real competition they should measure their artwork against. And finally, remember that art is much more about dedication and hard work than it is about inspiration. Great artwork comes out of the totality of one's life, skills, and experiences, which prepare one to use the experiences and memories that are sometimes called inspiration in an original way. - Bob Shaw, juror www.roberteshaw.com

Art quilters seem to take classes taught by other art quilters.

Why? I can only think that they have come to art quilting through the guilds or quilting groups which many times are valuable social groups or service groups first. People become inspired by what is going on in the art quilt world, want to do more, and so take classes. Beware of classes that use patterns or have a planned fool-proof end result; the teachers' voice will be apparent. A good teacher should steer one's students to their own sources of creativity and show them the way to find their own voice. I wholeheartedly suggest that students take courses in creativity, textiles, design and composition, color, drawing, painting, and art history. - Linda MacDonald, SAQA Board member, artist, and juror www.lindamacdonald.com

This happens in the art quilt world because of the tradition of sharing quilt patterns, and many quilt artists come from a sewing background where it is considered OK to copy. Those with an art school background have been taught that originality is something to cultivate. Another tradition we quilters have begun is that of challenge quilts, where groups of artists all start with the same idea or same fabric and see what they all create out of it. The quilts that result are often similar. I think that fabric, fabric stores, quilt classes, ideas and patterns, and all of the wonderful tools we have all contribute to the 'derivative' quilt. Quilters and quilt artists are very community and fun oriented—this adds to it. All of these things are wonderful, but original artists need lots of alone time to devote to a deeper individual creativity. - Therese May, artist <http://mayquilter.tripod.com>

Why is it not appropriate to submit quilts that are similar to other artists' styles to juried art quilt exhibitions?

It is OK to explore another artists' style in your studio as a development process or as a lark, but to submit work as if it were 'original' or as your own is unfair to the original artist and highly unethical. I have also seen quilters in major exhibits that appear to have expropriated complete visual styles from other living artists. The question becomes whether or not they have done so consciously. I have known artists whose paintings have

continued on page 4

looked nearly identical to those of established masters - a complete turn off to me as a dealer. When I asked them if they were familiar with the artist in question, they insisted they had never seen artwork by these artists. I sent them to the library to understand what I was saying, and they were genuinely stunned by what they found. These are the rare exceptions. In most cases, artists simply lift the ideas, composition, or style from another artist (established or not) and take credit as if it were their own original artwork with no reference to their source. In the art world there are thousands of talented painters and sculptors etc. who have complete mastery of their technique, but there are very few of this group that are artists in the true sense of the word. Very few are able to infuse their artwork with a magical expression that separates them from craftsman. - Rick Gotta

It's not productive. The jury will recognize the familiarity - they've seen that style before, but it does not have the power they would expect to see if it were the artwork of the style originator. I know that what thrills me when I am jurying a show is seeing something with a fresh newness that I have never seen before. These are works that you know have been done by someone who has really developed their own voice. I was completely struck with Susan Shie's artwork the first time she submitted to Quilt National. Obviously the raw creativity of Shie's artwork hit the other two jurors the same way, for she got into the show with her first entry and won Best of Show. I am also thrilled when I see really solid work by an artist I'm familiar with, but who continues to grow, such as Joan Schulze and Michael James, to use only two examples. Many of the fresh artwork I see comes from new entrants who have not been taking classes from other quilt makers, but have been making their quilts more or less in isolation from the quilt world. - Penny McMorris

In the end, this is not YOUR artwork. - Sally Sellers

It is not fair to the other artist who has spent many years developing an idea. - Therese May

What about recreating artwork by non-quilters?

Copyright issues can come into play here--unless the artwork is in the public domain, the quilter needs to obtain permission from the copyright holder in order to use the image. For the artwork to be exhibited in an art context, it seems to me that there should be a conceptual or novel aspect to the recreated artwork. - Sunita Patterson

A few years ago there was a self-conscious trend in painting toward the appropriation of other artists' artwork. This was a conceptual ploy with which artists were raising questions about the economics of originality. This may have arguable merit, but here the originality lay in the idea, not in the visual appearance of the artwork. - Patricia Malarcher, Surface Design Journal Editor, artist, and juror www surfacedesign.org

I don't think there is anything wrong with this as a subject. It's what you do with it that counts. Two quilters could recreate Van Gogh's Sunflowers: one could show great technical skill and make a beautiful work that was a pleasing illustration. Another quilt artist could create a unique work that went way beyond mere replication. For example, I could see Sue Benner doing something amazing based on the Van Gogh painting. I would imagine that Sue would start with the image of the painting in her head, and then take off from there creating a work that was an homage, but not a copy - using colors, patterns, and shapes that were merely suggested to her by the painting, but creating a

strikingly new design.- Penny McMorris

Generally, I don't think it's a great idea, I would encourage people to be aware they are taking enormous risks by recreating or paying homage because their work will be compared, almost always unfavorably, with its source. T. S. Eliot said, "Good poets borrow and great poets steal," which is absolutely true. Shakespeare was a world-class thief of plots, characters, common expressions, etc. BUT there is a reason we remember Shakespeare and not the people he stole from and that is because he, like any great artist, transformed the material he got from outside sources and made it his own. His touch is unmistakable and while his sources can often be traced, he is very hard to imitate successfully. That's the mark of a true artist and what I think Eliot meant, that a great artist overwhelms and obliterates his sources through the power of his art. - Bob Shaw

I have looked to Matisse for color combination ideas, to Van Gogh and his brush strokes as quilting lines, and in fact have used images by Picasso's "The Dreamer" in my quilt "Poppies for Pablo." That art is part of the public domain. It is impossible not to be influenced by it, and I see a clear distinction between that source of inspiration and copying with little to no variation a quilt artist's technique like Libby Lehman or Jane Sassaman. Pat Kroth creates quilts that clearly are inspired by Jackson Pollock but she has made it her own with her technique and medium. - Deborah Schwartzman, artist and AQATS director www.DebSchwartzman.com

Is there anything else you'd like to add on the subject?

Developing your own voice is a very hard thing to do and can take years of hard work. Quilt artists should believe in themselves, shut out the outside world, and go into their studios and create art. With all of the quilt books, magazines, guilds, shows, web sites, and mail lists, this makes the process of shutting out the outside voices all but impossible for most who value the society of other quilt makers. Make something, and then ask yourself, "What do I think?" Then, based on what you think, make something else, and ask again. Put old artwork away, get it out later, and look at it again. What do you think now? Perhaps your voice will tell you that your drawing is not very good, and you should take a drawing class from a drawing teacher. Perhaps it will suggest, "What if I do this?" By continually questioning what you actually think, you will eventually develop your own voice. - Penny McMorris

The quilt world needs to worry less about the followers and concentrate on the leaders. Cream will always rise to the top. - Rebecca Stevens, Consulting Curator, www.textilemuseum.org

Honesty will lead one to create original work. What truly interests you as an artist? What is your inspiration? If you know the answers to these questions and they don't lead you to other artists but to original experience then you can be sure you are making your own artwork. The delivery of the artwork, the medium, and the style are other matters. - Linda MacDonald

Why rob the world of your unique vision? Why waste your creative energy trying to look like someone else? Take the time to make the piece yours. There is no law that says you have to kick out a piece every two weeks or every two months. What is important is that it is YOUR piece, important to the world, and important to you. - Sally Sellers

[To read additional responses to all questions, log on to the Members Only section at www.SAQA.com]

Juror's Statement: Best of SAQA

By Jahje Bath-Ives, a Doctorial Candidate

Quilt making is an art form with a long history, and I feel that the entries for this competition covered many aspects and interpretations in the long lineage of quilt making. Having studied the history and techniques of both craft and fine art, it is exciting to see quilts being created that speak to both traditions.

As artists look to the world around them for inspiration it only makes sense that the quilts being made today would draw their inspiration as much from the traditions of quilt making as they would from the history of modern art. Many works in the show like Phil Jones' "One Blue Square"* and Carol Ray Watkins' "Out of Hubris"* cross the bridge between craft and fine art, with their consideration of the image and pattern being as important as their attention to fine craft and quilting details.

In jurying this show I was often struck by the intimacy and intricacy that the participants captured in their quilts. In the work "Reticulation," Eileen Lauterborn uses hundreds of little lines of color to create a composition that bounces within the confines of the rectangular quilt.



"Reticulation" 42"h x 24"w © Eileen Lauterborn



"Rachel Carson Pond, 8:15 pm" 38"h x 24"w
© Carol Anne Grotrian www.carolannegrotrian.com

Many of the quilt artists in this show used their own hand dyed fabrics as the blocks from which they built their works. "Earth 17"* by Janet Schultz uses dyed fabrics like a painter's palette to generate an abstract rendition of the southwest terra. Carol Anne Grotrian's "First Thaw"* and "Rachel Carson Pond, 8:15 pm" were innovative in their use of the hand dyed fabrics as forms to construct the landscapes they reference.

I was also impressed by works like Watkins's "Out of Hubris,"* which used the idea of quilting to create a layered composition that makes a delicate and humanistic statement about the war in Iraq and our current political situation. Approaching such a loaded subject can be perilous ground, since many have a tendency to get emotionally involved resulting in artwork that is heavy handed. In "Out of Hubris"* the quiet world of quilt making is used to create a gentle white space where the realities of the war can be presented to the viewer without forced judgment.

Overall I was impressed by the variety and quality of entries received for the "Best of SAQA." It was a wonderful opportunity to see the variety and scope of exciting work that is being done in contemporary quilt making today. [*View Best of SAQA Review under Information on the SAQA web site at www.SAQA.com to see full color images of * artwork.]

Review: QN '05 - Tell Me a Story

By Elizabeth Smith, SAQA Board Member and Assistant Director of Oceanside Museum of Art

Today's art quilters know no bounds, and their intent is sometimes obscure. That's OK. It makes us, the viewers, stop, think, and wonder - what the heck is going on in that quilt? That was my reaction upon viewing many of the quilts in "Quilt National '05" at the Dairy Barn in Athens, OH.

Usually I view exhibitions in stages, and QN '05 was no different. I begin with a quick walk through, letting my immediate first impressions move me along. During a slower stroll, I note which artwork grabs my attention as much the second time around as the first. Next is the more deliberate encounter when I try to notice all the elements at play. Finally, I take the last, long, hard look - the close-up. Not every quilt merits the close-up. With the evolution of art quilts, I'm no longer satisfied with stunning design and remarkable technique. The quilts I spend time with are the ones that make me think.

Lately, I have been particularly drawn to the narrative quality in the artwork of a handful of quilt artists. They speak with fabric, their voices emerging from within the quilt. They share humor, pathos, elation, fear, and the mundane. In the catalog for QN, Bean Gilsdorf takes the bold step of not submitting an artist's statement. Thank you, Bean! for letting me draw my own conclusion, for making me stop and react. The text and images are in conflict with each other. "Vacationland" is not pretty, but it is powerful.

Another disturbing set of images is Eliza Brewster's quilt, "And Then They Came for Me." The medium takes a backseat to the haunting photo transfers that stare ahead in pain, fear, or



"Vacationland" 40"h by 58"w © Bean Gilsdorf www.beangilsdorf.com

hatred while surrounded by the blissful, rainbow glow of the stage-like backdrop. Emotion screams off the fabric, each image with a story to tell.

Equally intriguing, but with a hint of humor and a heap of satire are, "The Conversation" by Wendy Huhn, and "PaMdora's Box" by Pam RuBert. Huhn's quilts often interject the absurd with the profound. Part 'Alice in Wonderland,' part 'Nightmare on Elm Street,' Huhn startles the viewer, forcing one to decipher the iconography. A master of symbolism and a consummate scavenger, she tackles topics relating to contemporary society and gender roles.



"And Then They Came For Me" 25"h x 37"w © Eliza Brewster



"PaMdora's Box" 43"h by 73"w © Pam RuBert www.PamRuBert.com



"The Conversation" 46"h by 55"w © Wendy Huhn www.WendyHuhn.com

RuBert has developed a series with an illustrative quality reminiscent of comic book characters that resemble scenes from 'The Jetson's.' In "PaMdora's Box," the neon blue/violet fabric vibrates against the tangerine orange/red as calico insects crawl across a blue dotted floor and blue patterned walls reveal a window that looks out to a blue house, all the while the distraught glow of Pam's yellow/orange face struggles with unseen forces as her computer is infected with bizarre viruses printing across the screen of her tangerine/red computer. The scene is at first whimsical, but the dynamic interplay of the neon colored fabrics create the tension of unexplained events.

Each of these quilts sparked my curiosity, and I discovered more about the artists and their artwork on the SAQA web site. Bean Gilsdorf, Wendy Huhn, and Pam RuBert also have their own web sites, and I encourage you to view for yourself how art quilts can tell a story.

Review: Innovations in Textiles 6

By Rosemary Claus-Gray, SAQA PAM member

St. Louis' best kept secret is "Innovations in Textiles 6," a series of 16 fiber art events in and around the city limits. My first stop during the opening weekend that started Friday, September 16, was Chesterfield Arts just west of St. Louis. The group, "ArtFiber St. Louis" (formerly the "Art Quilt Alliance,") exhibited art quilts, and small fiber sculptural items, some in small wooden toolboxes. The art quilts ranged from humorous to abstract, to collaborations and challenges, to sculptural works incorporating other media. Artists included Marianne Axboe, Pat

Owoc, Drew Donnelly Benage, Chris Burton, Joyce Briscoe, and Carole Braig. While this was a cohesive group, each artist had her own voice.

Executive Director Stacey Morse is pleased with the exhibition that runs until November 6, 2005 in her new, charming, intimate gallery space.

Across town was the Art St. Louis gallery opening of "Fiber Focus.2005," the biennial nine-state regional juried exhibition. Six years ago, when I was emerging from the traditional quilt world, seeing this exhibition was a mind-expanding moment for me. It has broadened my own experimenting in fiber. This year, juror Bhakti Ziek selected a variety of quilts, weavings, collage, sculptures, knitting, baskets, tapestry, and hand stitching—all textiles, all different presentations. Her comments on her juror's experience included negatives and positives. On the negative side, she saw too much exuberance from textile artists. "They put everything in," she said. "There is too much color." Ziek preferred organization over "lots of stuff." On the positive side, she described the show as sublime and ethereal. She pointed to "Tea Bag Quilt"* by Jamie Lou Thome, saying that the artist's graceful handling of the material resulted in an ethereal quilt. "Meditation on the Kalachakra Mandala,"* a sheer quilt by Jayson K. Taylor, earned the Best of Show award. Ziek described the quilt as "de-materializing material, and transcendent." She pointed to Peruvian textile influences and other ancient influences in "Sticks and Stones,"* by Mary Zicafoose. The title of "Beauty Makes Me Cry,"* by Aviva Alter, was meaningful to her

because "this world has too few references to beauty." Ziek chose pieces based on "a gut, physical reaction to the artwork, rather than political statements." Until October 28, 2005.

The Gallery at the Regional Arts Commission in the University City exhibition, "Textiles as Emotional Landscapes," was curated by Sun Smith-Forêt. She selected artwork that came from "some deep, emotional place." There were a broad variety of approaches to textiles as art. "Tallgrass Prairie," by Pat Owoc, featured dyed fabric and minimalist piecing and quilting. I found this piece stunning in its beauty. "Vanishing,"* a collage by Barbara Simon, was a commentary on the environment. Jane



"Tallgrass Prairie" 51" h by 51" w © Pat Owoc <http://patowoc.com/>

Birdsall Lander's dolls, similar to voodoo dolls, were next to her large ladder "In This Country."* Lander stated that the writing on each rung expressed "raw emotion about withholding, repression. When once it is out on the wall, it is less scary." Sue Eisler created wire representations of female genitalia, and Libby Reuter placed medical imagery of male and female genitals on aprons. Until October 2, 2005.

"Realities & Illusions" at the Craft Alliance Gallery was curated by Barbara Simon. She described it as "world class," and I'd have to agree. Her talk began by describing the history of the Innovations in Textiles weekend twelve years ago. She stated

that fiber art is expanding in many directions and is very exciting today. She went on to discuss each artist's artwork, and invited the artists to discuss his or her own artwork. Bob Adams' "Blue Trunks"* and "Lunar Luminosity" both had magnificent stitching on excellent compositions. There were two very different tapestries by Jon Eric Riis and Michael Rohde. Riis spoke of Incan influence in his textile artwork, "Coat for Icarus."* His weavings with social commentary were superbly done. Rohde's weavings, including "Candramas,"* showed a minimalist style with value gradations that were so subtle, the image seemed to evaporate before my eyes. The message of his piece was the transience of material things. Kay Sekimachi*

favorite painters. She transferred postcards to silk and added hand stitching, silk necktie strips, and beads. Huth's "Text Tiles" were narrative mixed-media messages. Until September 30.

Also in University City was the Creative Center Of Arts' "In the Narrative: Textile Object/Word," curated by Kate Anderson. She talked about selecting art that used words, text, and images. She looked for art where the work of the hand was revealed. She stated, "When you curate textile art, you often curate the artist, not the artwork, as a textile artist might only produce two or three pieces a year." Anderson discussed Gyöngy Laky's large piece "Differences" made entirely of twigs and nails. It contains the Italian word PACE as Laky's protest of the US occupation

and war in Iraq. The fiber sculpture was shaped in a traditional nine-patch quilt pattern. She said that the "contemporary textile movement is young, exciting, and most of the masters of textile art are still alive, unlike masters in other fine arts." Showing at COCA are Susan Taber Avila, Diane Banks, Marcia Docter, Kyomi Iwata, Gyöngy Laky*, Ruth McCorissson, Laurel Nathanson, Marilyn Pappas*, Lindsay K. Rais, Michael F. Rohde*, Luanne Rimel, and Tom and Kathy Wegman. Until December 30, 2005.

In the St. Louis Artists' Guild's "Parallel Dreams," two women, one Japanese and one American, explored each other's culture through their own paintings and textiles. Reiko Murai Hamada* and Sharon Kilfoyle* found that similarities in composition and theme existed

in both of their bodies of artwork. The exhibition was moving and beautiful. It showed silk painting, kimonos, and back-to-back storyboards in English and Japanese. Until Oct. 8, 2005.

The recurring theme of "Innovations in Textiles 6" was the excitement in the contemporary textile movement and the many ways that fiber can be presented as art. "Quilt National '05" in its entirety opened at the Foundry Art Centre in St. Charles, MO, September 30-November 5, 2005. For more information about the other exhibitions, visit www.CraftAlliance.org.

[*View Innovations Review under Information on the SAQA site at www.SAQA.com to see full color images of * artwork.]



"Lunar Luminosity" 43"h by 43"w © Bob Adams www.BobAdamsArt.com

presented bowls made from skeletons of leaves. These were extremely delicate and breathtaking in their beauty. Barbara Simon discussed Jason Pollen's "Chrysalis"* and "Downtown"* entries of silk designs fused to rubber. When she questioned him about the rubber, his response was, "I never thought that rubber was not fiber." Also at the Craft Alliance are Marcel Marois, Pauline Verbeek-Cowart, Laura Strand, Jim Bassler, Kay Khan*, and Janice Lessman-Moss. Until November 6, 2005

The Gallery at the University City Library exhibited "Works of Marjorie Hoeltzel & Caroline Huth." Hoeltzel's "Les Petite Images" were framed and quilted miniature masterpieces of her



“What a Drip” 33.5”h by 37.5”w
© Tommy Fitzsimmons www.tommysartquilts.com

Review: Fiber Focus.2005

By Pat Owoc, SAQA PAM member

“Fiber Focus.2005” at the Art St. Louis in St. Louis, MO from September 16 – October 28, 2005 was curated by internationally recognized studio weaver Bhakti Ziek. Artists from nine Mid-west states were eligible to submit contemporary fiber artwork in all forms.

Marjorie Hoeltzel’s “MMCDLXXV Quadratus”* (2475 Squares) received the Award of Excellence for Quilting. Necktie silk patches, primarily of shades of blue, were tied with stitches through buttons. Several areas of contrasting color served to move the eye from place to place in the composition.

Mary Anne Jordan received the Award of Excellence for Surface Design for “Black Rungs with Dots.”* Jordan mentioned the influence of fabrics from Africa and Asia, and that although the work was stitched as a traditional quilt, it is not traditional in appearance. Intense dots, drips, and smears of dye produced images that literally glowed in intensity. Jordan’s “Paint Drips”* created a depth seen in few of the works in the exhibition.

Pam RuBert’s “Yoga 101: The Pretzel Pose”* was playful and balanced, featuring a cartoon-like central female figure. The vibrant, strong color contrasts were masterfully handled.

Susan Leslie Lumsden’s “Moonlight Swim” featured a female bather, lit from above in a sea of aqua pieced squares. Glittering threads above the swimmer contributed to the slight variation in contrast.

“Phases,”* Mary Elmusa’s entry, was particularly appealing, with satisfying contrasts in shape (squares, half-circles, and a shape that was at times lightning and at other times vegetation) and color (muted green, black, and gold and copper metallic.)

Tommy Fitzsimmons used shades of blue to create liquid streams of varying size and shape, which oozed down a ground of subdued blue and white squares for “What a Drip.”

Sun Smith-Forêt’s “Jack Nicholson”* successfully balanced three areas: a ladder of fabric and embroidered names, a playfully bright area, and a dark area in which the name “Jack Nicholson” had been embroidered in white.

The “Tea Bag Quilt,”* exhibited by Jamie Lou Thome, while ethereal and wispy, was of only one layer – opened tea bags had been stitched end-to-end and pieced in strips. The addition of a backing would have destroyed the fragility of the piece, a case in which the creation of a true quilt would have been a mistake.

Fiber Focus.2005 exhibited the finest of regional fiber works. The pieces were artistically strong with color, stitch, and embellishment serving to create integrated, pleasing artwork.

[*View Fiber Focus 2005 Review under Information on the SAQA site at www.SAQA.com to see color images of * artwork.]



“Moonlight Swim” 35”h by 70”w © Susan Leslie Lumsden www.rebelquilter.com

Pro Advice: A View from the Other Side

By Laurie Swim, SAQA PAM Member

This spring after 30 years of building my career as a quilt artist and author in Toronto, Ontario, my husband Larry Goldstein and I opened the Art Quilt Gallery of the Atlantic. It's in The Post Office Centre at 117 Pelham Street in Lunenburg, along Nova Scotia's South Shore. Some 250,000 visitors come between May and October to take in the town's charming Victorian architecture and bright red waterfront buildings. It was the homeport of the original Bluenose schooner. During the summer, its replica sails twice daily past my workroom window in Blue Rocks, while Larry manages the gallery.

On June 11, 2005 we had a Gala Opening. The community was very supportive. The provincial newspaper, The Chronicle Herald, as well as Atlantic Television featured stories about the gallery and me. It proved to be free advertising that only big money could have bought. Three hundred people came through our small space that afternoon. Throughout the summer season, folks came in clutching the article or informing us that they had seen the gallery on television. The News and Notes section of the Fiberarts summer issue brought people from as far away as Scotland and California. Many of the gallery visitors responded that they had never seen anything like our selection before in quilting. On the level of exposure and education to the public, we count our opening season as a success. The interest is definitely there.

We started off with a group exhibition, and then one artist was given a solo show. We learned that since our audience is both transient and local, artwork of each artist should be presented in the gallery, as well as a featured artist. This keeps the interest of customers with different tastes and budgets. Our prices and sales for the five artists represented ranged from a few hundred dollars to about \$5,000 CDN. We sold three of my recent landscape pieces for between \$2100-\$3600 CDN. For a season that had been publicly claimed across the province as a very poor one for tourists and sales, we felt we did well.

Being on the retail gallery side of the business was new to Larry and me. The experience brought up important issues, that as an artist I found were worthwhile learning first hand from the 'other side.' Mostly they have to do with professionalism of artists dealing with their galleries.

A: Never undersell your gallery. If you are approached directly by a client about a work while it is in the gallery, then ethically you should discuss with the gallery how to proceed. Loyalty to the establishment that has spent time and money to promote your artwork, as well as giving it real estate space to show is important. Don't think that the gallery won't find out otherwise. If there is whiff of suspicion, the relationship will change and not for the better. The gallery has made a considerable investment, and should receive its rightful commission. With more exposure and sales made through a reputable gallery,



"Blue Boats in Blue Rocks" 19"h by 32"w © 2005 Laurie Swim www.LaurieSwim.com

as you continue to do quality work and become an established artist, your sales and prices will only go up. Acting in a professional way in this regard will build support for our field of art.

B: You have to value your own artwork first, or other people won't. If a client approaches you to sell artwork that you have on hand in your studio, the price should be the comparable to the prices in the gallery. The benefit here in the long run is to you as the artist: your prices will remain at the level they should be; you make more money in the short run; and you are respected for not having undervalued your work. As always, there are exceptions to the rule. Jane Sauer, owner of Thirteen Moons gallery, mentioned in her mentoring session at the SAQA Conference that if you do give a discount, let's say to an avid collector of your artwork, it should be no more than 10%. By the same token the gallery should have the same privilege in negotiating a sale, and that should be stated in your contract.

C: Show your newest artwork. If you have been invited to exhibit with a commercial gallery, don't bring them old pieces that you couldn't sell otherwise. The temptation is to fill the space, but showcasing your newest and best artwork is advantageous to the artist and the gallery. Chances are that more sales will be made and you will be invited back. Building a long-term relationship is the positive outcome. These are practical suggestions that directly affect us as artists trying to develop serious careers. If we don't support our galleries, they will disappear.

As the summer progressed, we learned about our clientele. We had been warned that 'hobby quilters' do not buy quilt art, and this seemed to be true. They come for the inspiration, and provide a steady stream of traffic.

We found that it is generally the fine art collectors who buy the artwork, and this is where we should promote and market. The lifestyle and landscape of Nova Scotia have a great appeal to artists. Three other galleries plus our own opened this spring to make a total of nineteen in Lunenburg. Larry and I spearheaded an art association. We now have a map for the galleries, and are in the process of making joint efforts in promotion. By associating with other fine art galleries, we can expose more collectors to the art quilt.

"Transformations" deadline is January 10, 2006.

Go to www.SAQA.com for the prospectus.

Professional Advice: How to Get a Solo

Several SAQA artists tell their success stories:

Debbie Schwartzman writes, “A gallery in a furniture store was a new concept for both the owner and me...but what better place to see my art quilts than in the context of beautifully decorated rooms of contemporary furniture? While I was in the store to buy a couch in April 2005, the owner told me of her interest in supporting local artists. This will be her first venture. There will be about 10 pieces suspended from the halogen track lighting that snakes all across the ceiling, creating the illusion of artwork floating over pieces of furniture, suggesting that they are on walls.

“We split the cost of the postcard I designed, and each of us mailed it to our lists. She’s writing the press releases and contacting local publications. I will hang the show and take it down. She will host the reception and have posters that I provide in the window.”

Artist’s Statement: “In nature I find the blueprint for endless variations and intricate patterns, as well as a rich palette that inspires dynamic color schemes. The vast expanse of sky, the detail in a leaf, the architecture of a flower, each is a source that ignites my imagination and creativity.”

“Rooms With A View:

Studio Quilts by Deborah Schwartzman”

Moderne Life Interiors, 325 Old York Road

Jenkintown, PA 19046, 215-886-8490

www.modernelife.com

September 23 - October 30, 2005



“Forbidden Fruit” 44”h by 35”w

© Deborah Schwartzman www.DeborahSchwartzman.com



“Way Out West 2” 11”h by 10.5”w © BJ Parady

Barb Parady writes, “In June, a member of the Fairfield Art Association saw my artwork at a fair and approached me about an exhibition. There will be 18-20 pieces – some free-hanging and some framed under glass. The opening is part of the regularly scheduled First Friday Gallery Walk and will get statewide advertisement.”

Artist’s Statement: “As a scientist, I am a finder of facts and explainer of processes. The more time I spend doing these functions, the more I become distracted by the duality of the beauty and the peril I see in the ecosystems of Illinois. The prairies and oak woodlands that I love are fragile. In my art, I strive to be a witness to a moment in time for something about whose fate I care.”

“Fiber Art of BJ Parady”

Iowa State Bank lobby

55 S 4th Street

Fairfield, IA 52556

October 7-21, 2005



“Mangoes” 30”h by 33”w © Marjan Kluepfel

Marjan Kluepfel writes, “I’m a member of the Artery, an artist cooperative. Each artist has an opportunity to exhibit his or her artwork in a gallery space adjacent to the Artery. The artist has to submit a proposal. Space is allotted through a lottery system. I found out a year ago that I could have a show in October 2005. The Artery takes care of the local publicity (advertisement in papers and art brochures in Davis and Sacramento, and in their monthly newsletter). I had to design, order, and send my own postcards. I also had to take care of the refreshments and live music during the opening reception.”

Artist’s Statement: “The texture, color, and prints of fabrics fascinate me and often give me inspiration for a new design. I very seldom draw out a quilt plan, but let the fabrics and textures determine my next step. While I work towards an idea, I try to avoid any definite image of the completed piece, because the complex nature of fabric often reveals surprises that dictate unexpected changes of direction.”

“Textile Art of Marjan Kluepfel”

The Artery, 207 G Street, Davis, CA 95616
530-758-8330, <http://www.artery.coop/>
September 30 - October 25, 2005

Kay Webb writes, “The artistic director of the theater has watched my artwork evolve over the past two years. He passes by my costume shop at Duke University on his way to teaching his class. When I finish a piece, I display it in the shop so the students can see it. He has always commented favorably about the pieces he has seen. This summer he told me they were looking for artists for the coming year. If I wanted a slot, I should write an email request to the theater manager. I did, and I was accepted.”

Artist’s Statement: “My particular artwork is called the 15-Second Series. It is based on my belief that when an actor walks on stage in costume, the audience has 15 seconds to believe or not to believe the character. My artwork is aimed at hooking the viewer in 15 seconds, to respond and not dismiss the piece. Each piece is geared to an emotional response, if only a smile.”

“Art-Quirk”

Manbites Dog Theater
703 Foster Street
Durham, NC 27702
919-682-4974
www.manbitesdogtheater.org
November 3, 2005 - January 3, 2006



“Frazzled” 28”h by 28”w © Kay Webb www.KayWebb.com



Deane Hartman writes, "I have worked with the library's arts coordinator before, so she knows my artwork. She invited me to have a solo exhibition. It was booked 12 months in advance. Press releases were sent to all the Kansas City area publications, including newspapers and magazines. We also advertised on the web and through email. I exhibited 30 amoeba works of art as well as pieces from the "Off the Wall" and the "Bead Collage" series."

Artist's Statement: "Abundant in nature, amoebas can be found in fresh and salt water, on upper levels of soil, on plants, and inside some animals. These one-celled organisms constantly change shape to travel, reproduce and feed."

"Under the Microscope and Off the Wall"
 West Wyandotte Public Library
 1737 N. 82nd Street
 Kansas City, KS 66112
 913-596-5800
 September 1-29, 2005

"Live Wire Amoeba" 2" h by 3" w © Deana Hartman www.ChameleonQuilts.com

Clairan Ferrono writes, "I submitted a selection of 20 slides to a "Call for Entry" late last summer. I will have 81 running feet of exhibition space in a room 48' x 30'. I plan to show 20 quilts. The gallery will distribute press releases to major and local newspapers in the Chicago area, as well as place a 1/2-page announcement in the Triangle Times Newsletter which is sent to 600 homes in the area and is distributed in local commercial establishments. They will host an opening reception at the gallery. I will provide some refreshments and do my own postcards."

Artist's Statement: "I am an obsessive observer of windows. How many blinds are drawn? How far down? Which ones are open, and how much? Every apartment building is a new series of wonderful window patterns."



"Windows: Paintbox" 29" h by 41" w © Clairan Ferrono (viewable on www.SAQA.com)

"Clairan Ferrono" Old Town Art Center, 1763 N. Park Ave
 Chicago, IL 60614, December 2, 2005 - January 14, 2006

Teddy Pruett writes, "I actually won it! My artwork was chosen for the publicity for the "Beyond the Bed" exhibition for Florida quilters in January 2004. A solo exhibition was part of the award. SAQA member Suzanne McCoy shared the honor with me and received a separate solo exhibition. We each had an image of our artwork on the "Beyond the Bed" postcard. The venue contacted me originally and encouraged me to enter.

"It's been a year in preparation, and from the gallery floor plans I may have as many as 20 or 30 quilts. The gallery will handle the publicity, and I will hang the quilts."

Artist's Statement: "Before I began quilting, I was a writer. I was fascinated by the fact that one person could express an idea, a story, or an emotion in written form, and that another person reading those words could understand and experience the same thing. A transfer had been made and a connection established between two strangers. Now, as I observe viewers studying my quilts, I see them identify with and laugh about my artwork. As I see this taking place, I am stunned to realize that the quilts are actually speaking to people - and that the silliness or sadness in my heart has been transferred to them, just as powerfully as if it had been the written word."



"Cook is a Four Letter Word" 66"h x 67.5"w
© Teddy Pruett www.teddypruett.com



"Blue Moon Halo" 48"h by 30"w
© Bob Adams www.BobAdamsArt.com

*"Recycled, Resynthesized, and Remarkable:
The Quilts of Teddy Pruett"*

Pasco ARTS Council, 5744 Moog Road
Holiday, FL 34690, 727-845-7322
www.pascoart.org
November 5 - December 23, 2005

Bob Adams writes, "I submitted a proposal in November 2004. I have been planning and working on this show since I was notified in December 2004. There are 15 art quilts in the exhibition. There was an article in the Lafayette newspaper about me and my artwork the day before the opening."

Artist Statement: "My artwork contains bold, confident strokes, which are apparent not only in my drawings and paintings, but also in my art quilts. Surface textures and the involvement of negative areas help to solidify my compositions."

"Lunar Series: Art Quilts by Bob Adams"

Wells Cultural Art Center
638 North Street
Lafayette, IN 47901
765-423-2787
www.tippecanoearts.org
October 14 - November 13, 2005



“Facade X” 38”h x 24”w © Rosemary Claus-Gary

Rosemary Claus-Gary writes, “I was fortunate to have three solo exhibitions this year. I submitted a proposal to get the first one and the planning stage took 14 months. Then I was invited to join a new gallery and develop an artist co-operative. My artwork was hung immediately. For the third one, a gallery director saw my artwork 18 months ago at the professional framing shop.

“For each, I exhibited around 20 pieces. The venues were all responsible for the publicity. I found that the new gallery struggled with press coverage and media releases.”

Artist Statement: “I am fascinated with transparency, and what happens when one sheer fabric is placed over another. The Facade series remind me of worn and weathered walls. The hand stitching, using thick thread and a big stitch as my mark, is reminiscent of primitive drawings one finds on ancient walls in caves.”

“Expressions in Fiber”

Tinnen Fine Art Gallery

Three Rivers College

Poplar Bluff, MO 63901

November 4 - December 16, 2005



“Shelly’s Quilt” 42”H by 24”w

© Diane Bielak <http://members.cox.net/greatquilts/>

Diane Bielak writes, “I submitted a proposal to a call for entry listed in the Art Calendar magazine and was selected. It was planned about a year in advance. I’ll exhibit 10 quilts and provide flyers at the Pacific International Quilt Festival that runs concurrently.”

Artist’s Statement: “My artwork often reflects nature through the use of hand painted fabrics. The colors are saturated. The designs are simple and often embellished with beads, yarns, ribbons, organic materials, and original ceramic pieces.”

“Quilts by Diane Bielak”

Art Department Gallery

Monterey Peninsula College

980 Fremont Street

Monterey, CA 93940

October 11 - November 4, 2005

Debra Danko writes, "I applied for an individual feature show through an open call for exhibitions. I submitted a resume, an artist statement, slides, and copies of pages from publications featuring my artwork. It was 19 months in the planning phase. I displayed 12 art quilts, varying in sizes from small to large. There was an art review in the newspaper and a mailing to the gallery's subscriber list. The gallery supplied me with as many postcards as I needed for my own mailing and promotion."

Artist Statement: "I love to construct larger than life floral art quilts. I enjoy capturing the natural quirks and individuality of each petal. When the flower is magnified, its true beauty can be seen in all its little variations. By presenting my subjects oversized, it provides a fresh view of the intricate shapes, and expresses the variety of color, values, details, and form within the flower."

"*Subject Object*", Buckham Gallery, 134 1/2 W. 2nd Street, Flint, MI 48502, 810-238-6334, September 9-30, 2005



"Pink Orchid" 36"h x 50"w © Debra Danko www.debradanko.com

Ellen Lindner writes, "My neighbor asked me to do a free presentation for her Pan-Hellenic group. She kept saying things like, "These ladies have pull with the museum, and they need to see your artwork." She clearly thought I would make good connections; I was very skeptical!

"Sure enough, one of the women had clout and called the curator on my behalf. I sent the museum a nice package: resume, statement, a few glossy photos, and slides. I followed up with a phone call and was invited in to discuss the possibility of exhibiting. I went with a written proposal: solo show, tentative title, and number of pieces. I also proposed signage that would educate the public about art quilts." [Read the review on page 21.]

"Ellen Lindner: Hopes and Daydreams"

Brevard Museum of Art and Science
1463 Highland Avenue
Melbourne, FL
www.artandscience.org
November 12, 2005 - January 8, 2006

Laura Wasilowski writes, "We frequent the Tavern Club restaurant, which has a gallery of art that changes every six weeks. I asked if they would consider an exhibit of my artwork. They viewed my web site and agreed to let me show my art. We scheduled it six months in advance. There were blurbs in the local papers and postcards mailed to the Tavern Club members and to my mailing list." [Read the review on page 24.]

"Fiber Dye It: Art Quilts by Laura Wasilowski"

The Tavern Club, 33 N. Michigan Avenue, Suite 2700
Chicago, IL 60601, August 30 - October 8, 2005

If you have an upcoming duo exhibition with a non-quilt artist, submit your story of how you obtained the exhibition, your artist statement, 300 dpi image of your artwork with title and dimensions, and the venue information to the SAQA Journal Editor at clvquilts@yahoo.com by December 1, 2005 for the Winter 2006 issue.

Professional Advice: You've Sold a Quilt, Now What? How to Package Your Art

By Ann Brauer, SAQA PAM member

How do you pack up your artwork for a safe journey and a professional presentation? I asked five experts—Virginia A. Spiegel, Carol Sara Schepps, Carol Taylor, Carolyn Lee Vehslage, and Thelma Smith—for some tips. While all do some of the same essential steps, each adds their own personal touches.

First get the quilt ready by making sure it's freshly pressed, lint free, and all the threads are clipped. Make sure you sign and date it. Carol Taylor (www.CarolTaylorQuilts.com) goes a step further by adding her address on the label for ease in identification.

Carolyn Lee Vehslage (www.CLVquilts.com) signs her quilts on the front. Then she writes directly on the back the title, 'made for the client's name,' the copyright date, her printed name, her signature, her web site address, and adds: "Enjoy it for years to come!"

Carol Schepps (www.CarolSchepps.com) recommends that even if you don't take a slide of the piece, it is important to take a snapshot photo of the quilt. For insurance purposes, make sure you have the photo saved on your computer or printed and filed safely before the piece is shipped.

Depending on the size of the quilt, you can roll or fold it. Carol Schepps rolls her quilts around large diameter tubes, rolling from top to bottom, top side out, so that the quilt will hang properly on the wall when unrolled. She ties the quilt with ribbons, carefully using bows instead of knots, to make it easy to untie. She then wraps the quilt in plastic sheeting, tapes it shut, and attaches one of her postcards on the outside to make the quilt easy to identify. She then slips the quilt into a carton that she makes to fit the quilt. She uses sheets of cardboard that start out as 6x9 feet. The seams of the cardboard are hot glued and taped. The ends are taped shut and marked 'open here,' 'open THIS end,' and 'do not slice.'



"Coming into Autumn" 54"h x 54"w © 2005 Ann Brauer www.AnnBrauer.com Photo by David Caras

Virginia Spiegel (www.VirginiaSpiegel.com) wraps her artwork in her own coordinating hand-dyed or painted fabric. She uses ties made of special yarns, torn strips of fabric, or other fun fibers. She tucks a handmade fabric bead, twig, or feather into the knot of the ties. Then she wraps the package in tissue paper, and puts the artwork in a sealable plastic bag that is then wrapped in bubble wrap. Virginia buys a new box to fit the quilt, and makes sure the bubble wrap fills the box completely. If the piece is large, she uses tissue paper to prevent wrinkles.

Most of Carolyn Lee's clients request custom frames created by her husband Peter. She gift-wraps her pieces in colorful tissue paper, and adds a hand written note thanking the client for "acquiring my artwork for your collection." She includes several of her postcards for the client to use. She makes sure that the client's information is added to her mailing list and email list for future shows, articles, and new commission announcements. She says that many of her clients have introduced her to other potential collectors.

Thelma Smith (<http://www.ThelmaSmith.com>) is very organized about the information she includes with her artwork. She documents the exhibition history of the quilt—every entry form submitted, every acceptance letter, ribbon, award, catalog, and an appraisal if available. This history authenticates the artwork. She notes that while it may be unnecessary at the present time, during a bequest or the disposal of an estate, documentation will enhance the value of the artwork. Thelma also has a page of hanging and care instructions that she includes for the customer. It specifies that the quilt should not receive direct sunlight. Thelma uses muslin to wrap the wooden hanging slat around a swim noodle. The quilt is then rolled around the wrapped swim noodle with the top side out. The package is wrapped in muslin and put into a plastic bag with the ends tied with plastic wires. Thelma uses Sonotubes™ exclusively as a shipping tube material. Sonotubes™ are used in building construction; they provide forms for pouring concrete columns. Thelma has plywood ends made for them, and uses them again and again. She does note that the tubes have industrial wax on the inside to help remove the cardboard from the column. So she reminds quilters to wrap the quilt well, and include a temporary plastic layer to prevent staining the quilt.

Carol Taylor stopped using Sonotubes™, because they are expensive to ship and she has found that many shows are not happy having to deal with them. Instead, she uses fairly large flat boxes. She folds her quilt top side out to create fewer wrinkles, and pads the folds with tissue or foam. She puts the quilt into a tightly sealed plastic bag. She advises against using dark opaque bags, as they can easily be mistaken as garbage and thrown out.

For my own quilts, I purchase 25 boxes at a time from U-Line (www.uline.com.) They are 36x8x8 inches. I make up them up as needed. If the quilt is smaller than 36 inches wide, then I just roll it. Otherwise I pad it with tissue paper, fold gently and roll. U-Line also sells telescoping boxes that I may try next time. Their selection of boxes is quite large. Unfortunately, they do not ship individual boxes. Unless you ship a lot, you might want to do a group purchase.

Everyone includes a postcard with their name address, e-mail, phone number, and the buyer's address. Many also write their name on the inside of the box and the plastic bag. If you are

shipping for a show, make sure all of your shipping materials are carefully marked for the return shipment. Carol Schepps puts one of her postcards, securely taped with clear shipping tape, on the back of her artwork.

Both Thelma and Virginia are also very careful to alert the purchaser that the artist retains the copyright of their artwork, while giving the purchaser physical ownership of the piece. Virginia follows up the shipment with a letter that gives the name of the artwork, its date of completion, and retail value. She reminds the customer that the artist retains the copyright. Thelma explains, "Only the artist or the owner of the copyright has the right to make derivative works. What would happen if Monet had sold his copyright; there would never have been more than one haystack."

Carol Taylor, Carol Schepps, and Carolyn Lee Vehslage insure their quilts with Milne Scali & Company (www.MilneScali.com.) The policy covers the quilts while they are in the artist's home, in transit, and on exhibition. Carol Taylor notes that her policy also insures her equipment at home. Carolyn Lee's also covers her private collection of art quilts. Carol Schepps has her galleries fax back the inventory sheet of the contract before shipping for insurance purposes. She is careful to contact retail customers before she ships, to notify them to expect a shipment.

Is the care in packaging worth it? Carol Schepps noted that after sending her first shipment, a gallery called her to say they had never received anything so wonderfully and professionally shipped. Virginia recently had a customer write, "Not only do I love the quilt just as much as I thought I would, you packaged it so beautifully!"

Clearly the purpose of careful packing is to make it easy for the customer. Thelma concludes her unpacking instructions by writing: "Pull the quilt free from the shipping tube. Remove plastic wrappings. Remove inner cloth wrapping. Enjoy the quilt!"

Virginia says, "It is an honor to sell my artwork to lovers of fiber. Taking the time to package it correctly and beautifully is a small thank-you for their patronage."

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Meet SAQA PAM Member Julie Hirota

By Louise Schiele, SAQA Regional Representatives Coordinator

The minute Julie Hirota walked into a SAQA Northern California regional gathering several years ago, I knew she was unique and special. Here was a young, energetic, type A personality. She would bring great things to the world of fiber art.

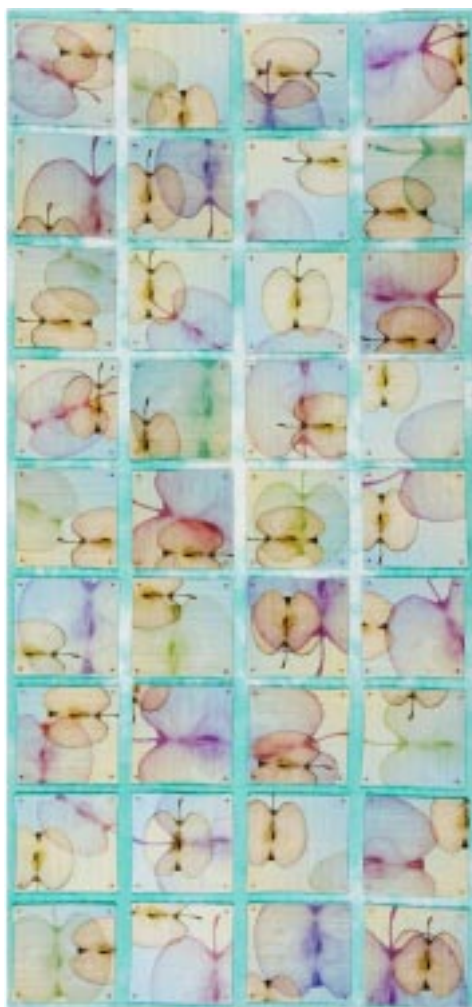
Since converting her formal dining room into a studio, Julie has worked diligently on a daily basis, creating artwork using her talents and her high tech capabilities. The computer is her friend, and she is very highly skilled in using it to her advantage.

“Time is so precious, yet limited. It’s both my enemy and my coach,” says Julie. “I want to try so many things and accomplish so much that I don’t worry about the details. I just ‘go’ for it.” She acknowledges that her greatest strength is her greatest weakness—taking on far too many projects, leaving very little time for herself. Julie professes to be a process and end product type of artist. She enjoys the process and also gets fulfillment from a completed project saying, “It’s wonderful when the final outcome emerges.”

Julie’s business plan when leaving her corporate high tech position was to develop a two pronged approach: to introduce her style in the fine art arena and to teach her technique in the quilt making arena. She began by evaluating the pros and cons of selling her artwork at fine art fairs versus teaching and lecturing over a two-year period. Her goal was to pursue the option that she found most rewarding, both personally and financially. What happened was that they mutually built upon each other, and six years later she is still doing both.



Julie Hirota holding © “Into My Garden” 50”h by 50”w



“Eden” 49”h by 22”w © Julie Hirota www.jhiro.com

When asked what she hopes to accomplish over the next five years, Julie says, “I want to educate people about the art quilt and provide visibility to the medium. It’s time to disarm the myth that the art quilt is a ‘blanket.’” To that end, Julie wrote “Art Glass Quilts” as an art book. It showcases the techniques she developed and uses throughout her artwork today.

Two artists have been Julie’s mentors: fiber artist Judith Content and oil painter Marne Jaye. Judith pushes her to become patient, ‘to be in the now,’ and ‘appreciate the moment.’ Judith’s Zen-like quality really complements Julie’s impatient tendencies. Judith says, “Julie is organized, focused, and efficient, setting challenging goals for herself and fulfilling them every time. As an artist she is willing to make changes in her artwork, explore new directions, take risks, try new techniques, and follow her heart.”

Julie stepped out of her box when she created “Eden,” a dramatic departure from her usual style of bright color outlined in black. Julie took advantage of her computer skills and combined digital photo manipulation with fabric. She took the risk, entered it into Quilt National ’05, and the artwork was accepted.

Marne Jaye, her other mentor, has helped Julie with the business side of her art. Marne has gotten her involved in fine art fairs, helping her sell her artwork to the public. Julie says both mentors have taught her to ‘pay it forward,’ to give and the world will give back. She feels that without her mentors, she wouldn’t have produced the amount and quality of artwork that she has, or have been as successful as she has been in selling her products.

Julie acknowledges two groups of fiber artists which have helped her in her quest: the SAQA Northern California regional group for constant encouragement, introductions to many experts in quilt making and business, and help in building her portfolio and professionalism; and the California Fiber Artists, who have influenced her to try new things and to constantly evolve.

Visit Julie’s website at www.jhiro.com and enjoy her display of quilts, wearables, show schedules, workshop schedules, bio and shopping. She is truly a well-rounded fiber artist, creating her art and running her business with passion, enthusiasm, and class.



“The Collage Series: Bits of Gold” 8”h by 6”w
© Ellen Lindner www.adventurequilts.com

Review: Hopes and Daydreams

By Jackie Borsanyi, Brevard Museum of Art and Science Curator of Exhibitions

“Ellen Lindner: Hopes and Daydreams” is at the Brevard Museum of Art and Science in Melbourne, FL from November 12, 2005 to January 8, 2006. The size of the gallery encourages intimacy with Lindner’s jewel-like art quilts. The title piece “Hopes and Daydreams”* has a strong diagonal thrust of orange, jutting flame-like through the atmospheric swirl of purples, blues, and greens. The strong allegory of dreaming and of hopeful aspirations is personified in its swift, sure movement through swirling colors.

“Canyon Colors”* is a dance of light over rock formations. Angular, vertical forms are a collage of golds, reds, and purples. Lindner explores painterly characteristics of light and form through strongly hued colored fiber. Gradients in color define the play of light and shadow.

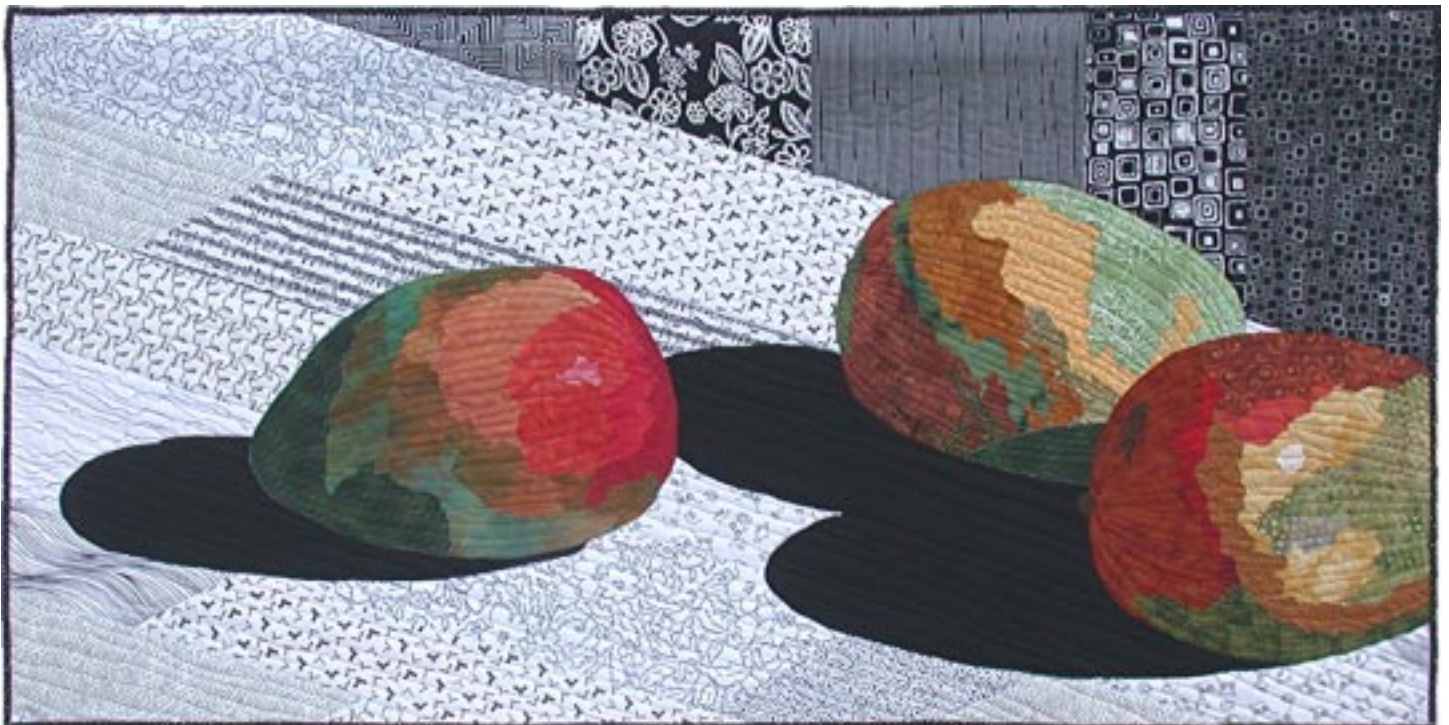
“Mangolicious” continues Lindner’s painterly concerns through contrasts created between the mangoes’ vibrant hues, their strong shadows, and the black and white background. The quilt was inspired by one of the artist’s own photographs.

“Blue Roofs” was inspired by the aftermath of the 2004 active hurricane season in Florida. Many roofs were damaged and subsequently covered with blue tarps; repairs were slow and the tarps remained a constant reminder of our fragility against the power of Nature. Twenty-three quilted roofs are mounted onto painted, but still sheer, insect screening. The rectangular forms are tilted into parallelograms producing the effect of seeing the Florida rooftops from the air. This aerial view draws from Lindner’s ‘other life’ as a flight instructor at the

Florida Institute of Technology. The physicality of the shapes sits atop an ethereal swirl of painted screen, referencing man’s continuing tango with nature.

“The Collage Series: Bits of Gold”* is a number of small collages in a rich variety of fabrics, including upholstery samples, vintage linens, and fabrics embellished with gold leaf. The immediacy, raw edge quality and size of the pieces are reminiscent of journal pages. The close tonal values reverberate against the strong textures.

Lindner’s mastery of technique allows the viewer to focus on the intent. The strength of her artwork is played out in the taut tension between chaos and control. Pushing herself to explore the nature of her materials and of the art quilt medium beyond its historical underpinnings, Lindner’s adventures become our own. [*View Hopes and Daydreams Review under Information on the SAQA web site at www.SAQA.com to see full color images of * artwork.]



“Mangolicious” 24.5”h by 49”w © Ellen Lindner www.adventurequilts.com

Meet the Southeastern SAQA Representatives

Meet Mary E. McBride, Georgia/Florida SAQA Representative

I was exhibiting my feminist sculptures, watercolors, and winning awards in Central Florida, when I broke my back. It forced me into early retirement and into rethinking my art. Remembering Faith Ringgold's artwork at Atlantic Center for the Arts (ACA), I realized I could use fabric as part of my visual statement, and so I put away the clay, wire, and metal sheeting, and dusted off my 40-year-old sewing machine.

Now as ACA's Community Art Programs Manager, I produce and curate "Considering Quilts" a month-long exhibition of small art quilts. Working with Pamela Allen, Jette Clover, Lauren Allen, and other masters in the art quilt field has strengthened my conviction to bring art quilts into the open.

We created ArtsEtc, a surface design and fiber artist group. A day after hurricane Ivan hit, I had 18 women sitting in my classroom, anxious to become a force in the art world. One year later, we have over 50 members from Jacksonville to Cocoa Beach and meet once a month. Our exhibition of hurricane quilts and mixed media works has been exhibited in Central Florida twice, and we will be in a museum next year.



"Profit Margin" 18"h by 15"w © Mary E. McBride



Meet Judith Dierkes, Kentucky/Tennessee SAQA Representative

When I began quilting my paintings in the early 1980's, while living in East Tennessee, I thought I invented the idea! A few years later I learned about Faith Ringgold's artwork. As an artist-in-residence in Sevier County, I started collaborating with children

on creating story quilts based on Faith Ringgold's style. I've since made hundreds of story quilts with children in TN, KY, and MS. Now I go into the schools and make quilts with students that are then sent to children in other countries through an organization called "More Than Warmth." I continue to use quilting in my artwork because I love the textures I can create.

The Kentucky/Tennessee region has around 11 members. We are spread out across two long states and have a variety of interests. A group show is one thing we all want to make happen in the near future.



"Handsome Family" 36"h by 36"w © Judith Dierkes

The new PAM *Portfolio 12* was sent to Craftrends Magazine and the following members of the American Society of Interior Designers: Robert Anderson, Lincoln, NE; Vicky Mehr, Tallahassee, FL; Lana Meadows, Dania FL; James Simpson, Sarasota FL; Martha Montgomery, Huntsville, AL; Donna Komisar, Brentwood, TN; Susan Sprigg, Cincinnati, OH; Karen Burch, Indianapolis, IN; Margaret (Jan) Peck, Denver, CO; Sharon Moore, Jackson, WY; and Jan Bernson, Albuquerque, NM. Thank you Cheryl Dineen Ferrin!

Meet the Southeastern SAQA Representatives



Meet Eileen Doughty,
Virginia/North Carolina/
South Carolina SAQA
Co-Representative

The tactile nature of quilts is explored and celebrated in my art. My specialty is landscape design, often incorporating contemporary fabric manipulation methods with a variety of non-traditional materials.

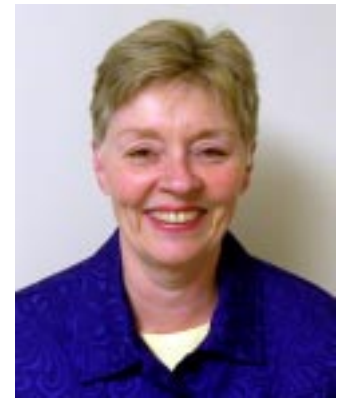
Details are added with “thread scribbling” and surface design techniques such as dyeing, painting, discharging, and stamping. A favorite theme of mine is people’s positive and negative interactions with their environment.

I founded Doughty Designs (www.doughtydesigns.com) in 1991, and have been creating commissioned artwork ever since. In 2001 I founded Q&A Quilt Artists, a regional group formed to share, critique, promote, and exhibit art in the form of non-traditional quilts. I have taught and lectured on various aspects of quilting at several venues in Virginia and Washington, DC.



“The Alarm Clock Rings” 23”h by 28”w
© Eileen Doughty www.doughtydesigns.com

Meet Judith McIrvin,
Virginia/North Carolina/
South Carolina SAQA
Co-Representative



I have combined making art and art quilts with working as a psychologist for many years. While my undergraduate and graduate degrees are in psychology, I spent many hours in the art studio as well.

Sewing and embroidery have been passions since childhood. My artwork appears in many homes and a few offices, especially in the Northern Virginia area. For the past three years I have been delighted to have more hours for art and art quilts. I exhibit in galleries, art shows, and occasionally teach classes. I am a member of Q&A Quilt Artists, a small art quilt group in the DC area.

For the past three years I have been a SAQA Co-Rep for VA, NC and SC. Meeting the terrific regional members of SAQA has been a great experience - both in person and through many emails. I have a life-long interest in galleries and art collections, visiting them wherever I travel and collecting art pieces for many years. As the person in charge of much of the arrangements for the gallery exhibitions for the VA, NC and SC regional SAQA members, I have finally found a way to combine my collecting/gallery expertise with my passion for art and for SAQA.

Keeping up a web site is my least favorite art activity, but I try. My artwork can be seen at www.mcirvin.com.



“OTC Illusions” 14”h by 11.5”w © Judith McIrvin www.mcirvin.com

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Review: Fiber Dye It

By Melody Johnston, www.wowmelody.com

"Fiber Dye It: Art Quilts by Laura Wasilowski" at the Tavern Club in Chicago, IL from August 30 to October 8, 2005 showed that Wasilowski continues to be an excitingly prolific quilt artist. Her choice of subject matter is not a whimsical façade, but a true reflection of her upbeat personality.

She possesses exceptional technical skills, which are evident in the surface design work of her fabric including her use of dyeing, stamping, and stitchery. The cut edge, often underestimated, is an essential element in her imagery. It often appears as a scalloped or wavy line, underscoring the decorative themes. The petite "Little Landscape Series" takes advantage of this scalloped edge, providing an appropriate sized detail for these intimately scaled works.



"Nude Blue Chair Reclining" 50"h by 42" © Laura Wasilowski

Attention to line work is used superbly in the "Postcards From Home" series, with its use of black under the surface fabrics. This reference to woodcut design is inspired by one of her early visual influences, Mary Azarian. Wasilowski puts stamp carving to good use with the black ink on white fabric used in the humorous "Reclining Nude Blue Chair." The visual pun of "Electric Blue Chair" is often missed at first glance, but very soon the point is made and a broad smile results. Be assured, no political reference is intended.

The "Chairs" and "Postcards From Home" pieces represent earlier series in this survey of the artist's work. More recent artwork evolves away from the tilted perspective that pervades those images. "Green Chair" and "Red Wheelbarrow" are framed by right angles or by diagonal rows of garden vegetables.

The "Country Cottage" and "Little Landscape" series created especially for this exhibition bring a fresh new sophistication of



Laura Wasilowski in front of "Plum in Autumn" and "Raspberry in Autumn" © www.artfabrik.com

style. "Country Cottage #2" harkens back to Wasilowski's earlier use of perspective with its gravity-defying slope. The "Little Landscapes" layouts contain decorative borders surrounding a central design element. In both series, her color schemes are limited to a most appealing palette of midrange brights, and her trademark black outlines are nowhere to be seen. The quality of these new small works is especially noteworthy. One senses that Wasilowski's enjoyment in the process of creation seems different and more confident than in her previous works.



"Postcards from Home #21" 12"h by 9.5"w © Laura Wasilowski

The gallery space of the non-smoking Tavern Club is limited, and the artwork is mounted on a long wall that faces the restaurant tables making it easy to view while dining. The exhibition is certainly an entertaining and educational diversion from the usual displays of paintings and photographs. One reception attendee asked, "So, is ALL of this made from fabric?" By exhibiting her artwork in this space, Wasilowski is opening minds with her medium.

Meet SAQA Active Member Katy Korkos

by Mary Ann Baker-Randall, NM SAQA Representative

Los Alamos, NM resident Katy Korkos is presently working on a quilt she started at the final Alegre Retreat in March 2005. The piece combines photo transfer, discharged fabric and words pre-printed on upholstery. "I use all of the techniques I've ever learned in my current artwork: hand and machine piecing, hand and machine quilting, hand and machine appliqué, hand and commercially dyed fabrics, painting, beading, photo transfer, stamping, and thread-painting. Every skill I've ever acquired goes into each piece, so when someone asks me how long it takes to create a quilt, I can honestly answer 'my whole life.'"

Katy describes her artwork as constantly evolving. "Each piece takes parts of previous quilts and pulls elements from other works I've seen. I like to work on at least four pieces simultaneously. I start fifty or sixty pieces a year and only finish about a quarter of them. I've focused mainly on the fiber arts, and am currently involved with fiber and paper collage, papermaking, book arts, and painting on canvas and other types of cloth, in addition to quilting. I arrived at these art forms after having pursued drawing, water-color painting, weaving, leatherwork, crochet, knitting, beadwork, photography, stained glass, and embroidery."

She likes using words, maps and books in her artwork, drawn by the cryptic quality of alphabets and languages she doesn't understand, or maps of places she's not familiar with. Repeating patterns, such as those printed on cloth, remind her of those languages. The process of machine quilting evokes Ouija board writing in a soothing, rhythmic nature that seems to allow the subconscious to have its say. When asked if there are particular kinds of quilts she most enjoys making, Katy said collage is the most comfortable style of the moment, but she still makes some pictorial or portrait pieces.



"Book Group" 45"h by 30"w © Katy Korkos



Katy Korkos in front of "Bedrest" 41"h by 48"w © 2003

Like many art quilters, she started out making traditional patchwork quilts with traditional fabric then moved on to traditional patterns using non-traditional fabric. The leap to art quilting occurred in 1973 when she submitted a traditional patchwork quilt to the Santa Cruz County Fair. That quilt was considered 'too poor' to be judged and not accepted into the fair. "I loved that piece, but not the tight rules," Katy says. From then on, she's followed her own inner voice.

Katy has two on-going series - one she calls 'memory and metaphor,' which are abstract layered assemblages, and the other pictorial scenes depicting women (and now one man) reading, done in fairly traditional applique portrait techniques. Birds, books and words are recurring themes found in most of Katy's quilts.

Three of Katy's four grandparents were tailors, so she considers herself as coming from a textile background. "My earliest memories are tactile ones. In fact, my very earliest memory, before I could speak, is of the texture of a quilt." Thus, intuitively she reaches for fiber before any other artistic medium. Katy loves the design process, but doesn't plan every detail. The work must evolve and she needs to have a dialogue with the piece, to understand where it needs to go.

An avid student, Katy says she's had at least a dozen great teachers who have influenced her work, most recently David Walker, Terry Hancock Mangat, Therese May, Fran Skiles, and Wendy Huhn. Katie Pasquini-Masopust inspires and influences Katy's development as an artist on an on-going basis. Occasionally, Katy teaches at Santa Fe Quilting and does a trunk show lecture, but she has to turn down teaching invitations due to her other responsibilities.

1996 marked her first solo show at the Jemez View Gallery, and her most recent solo show took place at the Fuller Lodge Art Center in February 2001. In 1998, Katy's piece was juried into the Houston International Quilt Festival.

She has exhibited in several group shows at Thirteen Moons Gallery, the Governor's Gallery at the New Mexico State Gallery, and other locations. Her piece entitled "Cliffs at Abiquiu" hangs in the US Embassy in Zabreb, Croatia.

For additional information, contact Katy at katherines@losalamos.com.

Opinion: Inspiration or Imitation?

An essay by Hilary Morrow Fletcher, SAQA Board member and Quilt National Project Director

It's really just a question of "I's."

Inspiration, imitation, individuality, imagination, impersonation, illegal, immoral, improvisation, instruction, independent, indistinctive, innocent, inexcusable, infringement, initiative, integrity, interpretation, intolerable, inventive, and investment are just a few of many "I" words relating to quilt making and quilt makers.

Some of the words have positive connotations, like inspired, individual, inventive, independent, and imaginative. These are the concepts we want people to think about when they see a quilt we've made. But what about other "I" words? Imitation, indistinctive, impersonation, infringement, and illegal also relate to quilters and quilt making. They are appropriate each time a quilt maker copies a design that is not in the public domain, and then puts that artwork in the public eye with their name on it.

The history of art, including quilts, is inextricably tied to the practice of copying, and ultimately building upon other people's designs. That is how people learn from the masters. We have all seen hundreds of quilts based on traditional designs. No doubt some of them stand out in our minds as being more interesting and exciting than others. The most impressive quilts are those representing the interaction between the quilt maker's individuality, and a familiar concept, format, or technique.

It's ludicrous to suggest that quilt makers limit themselves to their own unique designs. However, it is very important that quilt makers differentiate between designs that are in the public domain and those that are not. Although there may be some ambiguity related to the interpretation and implementation of copyright laws, one can safely assume that a one-of-a-kind quilt made and displayed since 1978 (the date of the current copyright law) is protected under the law. Those who identify a reproduction or improvisation on a copyright-protected quilt as their own are committing an infringement. The result is an imitation. This is immoral and illegal.

Unfortunately, the issue is not black and white. There are the complicating factors of influence and inspiration. Both folk- and professionally-trained artists use their chosen medium to express personal impressions. I believe artists are endowed with a special sensitivity; they are influenced by what they believe, experience, and see, including the artwork of other artists. An inspired artwork will combine minor borrowed elements with a majority of other elements that are fresh and represent the quilt maker's individuality.

A quilt maker who copies someone's artwork probably never considers the possibility that they are stealing from another artist. Most copiers are naively innocent. However, the act remains inexcusable.

One last "I" word deserves attention: Instruction. Workshops are taught around the world. Those unable to attend classes can find countless numbers of publications providing patterns and detailed instructions for creating interesting and beautiful quilts. However, artwork begun and/or completed in a workshop setting cannot be considered individual, independent, or original, because someone other than the quilt maker has established a set of parameters that are followed by the class. The same would be true of a quilt made from a kit or by following a set of instruc-

tions prepared by someone else. That a quilt maker may improvise from the instructions and add their own individual elements doesn't make the resulting quilt an original artwork.

Most people don't understand all the intricacies of copyright laws and infringement. The rules of common sense, on the other hand, are simple to understand. Jane Doe's artwork will always be Jane Doe's artwork, regardless of whether it is made by Jane or by Mary Smith. Even if Mary Smith credits Jane Doe as the originator, Mary still does not have the right to treat it as her own. She may not profit in either a tangible or intangible way from the artwork. She may not sell it nor may she gain esteem by virtue of its being published or exhibited.

With constant awareness and the help of our eyes, we can avoid the bad "I" words being applied to our artwork. Ask these simple questions: If my work were seen side-by-side with the other piece, would the differences be obvious? Would a viewer know immediately and unquestionably that different individuals made them? If the answer to these questions is "no" or "perhaps not," then the quilt maker should consider the work an exercise done for personal pleasure and keep it for private display only. That means that the work should never be submitted to a magazine, it should never be entered in a competition, and it should never be put on public display.

One of the Quilt National jurors once said she was disappointed to see so many quilt makers who were "not speaking with their own voices." They were making quilts that looked like someone else's work. The world of quilts is like music. We are more excited and enriched by a variety of melodies expressed through the harmony of different voices, rather than by the drone and monotony of a single song.

NOTE: Opinion Pieces are the opinions of the individual authors and are not necessarily the opinions of the SAQA Board Members, President, or Executive Director.

The Journal Editor encourages the membership to express their ideas through the Opinion Forum. Submit your Letters to the Editor and Opinion Pieces to clvquilts@yahoo.com

Letters to the Editor:

Article Clarification From Cindi Huss, SAQA Active Member

As a journalist and an editor myself, I understand that sometimes you have to edit for space, but my message ["Opinion: On Technique" in the SAQA Journal Summer 2005 on page 18] had changed enough during the editorial process that I must disagree with myself on a couple of points.

In a nutshell, the point I hoped to make in my article was this: *technique* should not be a bad word. It should be discussed critically in the context of its contribution to the artistry of a piece, rather than listed as a laundry list on an exhibition application. What the piece ended up saying was, "Serious art criticism never includes technique. We must master our materials . . . but we should be judged by our clarity of expression."

I believe that discussing technique in criticism is a fabulous way to educate non-quilters, particularly art professionals, [regarding] the possibilities of the art.

Review Clarification From Jack Walsh, SAQA Active Member Throughout my life as a collector, Penny McMorris has been my teacher, guide, mentor and friend. The quality of the quilts in my collection [see review in SAQA Journal Summer 2005 pages 12-14] represents Penny's insight more than anything else.

Review: Piecing it Together

By Maxine Farkas, SAQA PAM Member

The names of Radka Donnell, Rhoda Cohen, Nancy Halpern, and Ruth McDowell are a litany of founders, creators of pathways. They are people who were there 'at the beginning.' Sylvia Einstein and Beatriz Grayson are part of their critique cohort. I approached this exhibition of their artwork presented by the South Shore Art Center in Cohasset, MA with a sense of excitement and anticipation.

The Bancroft Gallery is lovely, the lighting superb, but the artwork for the most part is familiar from quilt guild shows. And like in guild shows, there is no underlying theme, no cohesion to this exhibition beyond shared friendship. Artist statements, where available, are general and not specific to the artwork. There is no indication why the quilters have offered these pieces, no insight as to the relationship between the works of art.

"The Play's the Thing"* by Rhoda Cohen is the most visually arresting and challenging piece. Her mastery of composition and use of a commercial fabric is a

strong point. And Cohen's "Attachments"* is the most appealing. It is a series of pockets sewn onto flaps in the shape of a shaman's cloak. All of the pockets and flaps are different fabrics. In fact, "Attachments" has become the catalyst for SSAC's "Pockets of Hope" fundraiser** for Katrina relief.

"Sun and Rain, a Green Hill, Goats and CHEESE" is classic Ruth McDowell. Its visual richness and complexity force the viewer to engage with the artwork. Unfortunately, her "Yellowware Bowl"* hangs in such close proximity, that this flat still life is totally overshadowed by the dynamism of "Sun and Rain." It lacks the depth or complexity of much of her other artwork.

Nancy Halpern has taken her exquisite use of color back to the traditional quilt. For those who know her "Archipelago," "Anemone Rag," and "Hopper," hopefully "Trail to the Green Cove,"* "September Marsh," and "Frogspawn" are a detour, and not a permanent departure.

The two pieces by Radka Donnell are the most disappointing. Their visual interest is marred by soil and disrepair.

Bea Grayson offers three quilts: "Hilltown."* and a diptych "Passageway 1"* and "Passageway 2."* The former, a cousin of

her Quilt National piece a number of years ago, is lost beside the overwhelming bulk of Donnell's queen-size abstract composition "Untitled."*

Sylvia Einstein's older piece "Midnight Syllables"* is overpowering as always. It is very, very red, and tied to a large-scale grid.

Although, this exhibition did not have the soaring vision that I had hoped for, it is an interesting introduction to the evolution of the contemporary quilt.

**The "Pockets of Hope" fundraiser quilt, which was inspired by Rhoda Cohen's "Attachments", and all donations collected for it will be sent to Louisiana State University. The faculty there will purchase and deliver desperately needed art supplies to shelters, over-burdened schools, and working artists. The quilt will be a permanent testament to the healing power of art.

www.ssac.org

[*View Piecing it Together Review under Information on the SAQA web site at www.SAQA.com to see full color images of the * artwork.]



"Sun and Rain, a Green Hill, Goats and CHEESE" 45"h by 38"w

© 2004 Ruth B. McDowell www.ruthmcdowell.com

Pro Advice: Carol Taylor's Sales & Marketing Tips

A Q&A session with Carolyn Lee Vehslage, SAQA Journal Editor

Carolyn Lee Vehslage: When did you realize your 'hobby' was going to become your occupation?

Carol Taylor: I knew within the first year that I'd like to spend more time doing this type of artwork, but also knew that since I owned my own recruiting business, I had limited time. Being an owner is twofold: you get the flexibility to take time off and do what you want, but in the end you also have the responsibility for the company and have to be there enough to make sure your employees are doing their jobs correctly.

Even though it was still a 'hobby' I realized that I was producing more artwork than most people in my medium who were doing it full time. Within the first year and half I outgrew the extra bedroom I started in and committed to adding a 1572 square foot addition to my house to be my studio. I signed the papers in January 1995, and it was completed in June.

The studio size is 30 x 40 with a 30 x 25 sunroom and powder room. Now I live in the studio just about full time. So, I knew early on that I was serious enough about my art to commit to adding on to my home to make a space to do it.

CLV: Has the studio improved your productivity?

CT: Absolutely! Who wouldn't want to spend all the time they can in a room with so much light and so many wonderful outside views? It's very peaceful here and with my stereo, TV, and computer all in the same room, there is no reason to ever leave except to eat.

CLV: How soon after adding your studio did you want artwork to be your full time career?

CT: Around 1988, I started saying that I'd love to do my art full time after 1998. The economy was good then and my recruiting company was doing well, so I was able to take more time off to devote to my artwork. The more time I took, the more I wanted to take. There was never enough time. Still I kept saying that I couldn't 'afford myself' if I gave up my recruiting company, since as a single woman it was up to me to support myself.

CLV: Did you write a business plan?

CT: No, I didn't write a formal business plan. But I knew a lot about business from owning the recruiting company, and I have always documented everything in great detail. I have lists of exhibitions I enter, exhibitions coming up, dates, number of entries allowed, date or size constraints, etc. I documented every piece I made from the beginning, and all of that has served me well because it's easy to add new pieces to a list when you've done it from the start. For me, adding a new piece to my list is kind of the reward at the completion, but it's difficult when you've let the documentation go and can't remember the details about the dates, sizes, etc, or what you were feeling when you made the artwork for that all important STATEMENT. So I think my business experience keeping records of everything helped me in this case.

CLV: What were your goals at the beginning?

CT: Probably just to enter enough exhibitions to get my artwork seen. Winning prizes and sales were not really part of the picture then.

CLV: What are your current goals?

CT: Having such an incredible 2003 probably skewed my goals, but it also encouraged me to take the big step. The economy was really bad for employment in 2002-2003, yet my artwork was selling well and consistently every month. I sold 27 pieces and won 8 major money prizes in 2003. It made my artwork sales top my recruiting sales. I took that as a sign! If I was ever going to take the leap, this was the time to try it. I've gone on to win an amazing 17 prizes in 2004 and so far another 22 for 2005!

CLV: How is marketing your artwork different then marketing your placement services?

CT: It's not so different. It's all about getting your artwork out there, getting your name known, and responding quickly and accurately to people who inquire about your artwork. My web site has been a huge part of this, and I have made many sales directly from the web site. The difference is that when I sell artwork, I only have one person to satisfy—the buyer. In recruiting I had two people to satisfy: the new employer AND the new employee. That made me the middleman, always trying to create a compromise between the two.

CLV: How is it the same?

CT: It's still all about reputation and treating people with respect in a timely manner. I try to treat my customers as I'd want to be treated if I were inquiring about buying a piece of art. I answer every question in detail and try not to make them feel that any are 'dumb questions.'

CLV: What are some 'buy' signals that you look for or listen to in conversations with prospective clients?

CT: People who hang out by my artwork at an exhibition, or who come back more than once to look at it, usually with other people in tow. Often people will email or call to ask about a piece and the price. I try to spend as much time as possible with them, answer their questions directly without beating around the bush, giving them honest answers upfront. If the artwork is already committed to another exhibition I tell them that before, not after, they've decided to buy.

Most people are willing to pay half upfront and the rest after the exhibition and wait a bit to receive it. My customers have been wonderfully flexible and understanding about allowing the artwork to complete its gallery and museum commitments. They seem proud to have 'their' artwork in the exhibition, and I re-label it "From the collection of..."

CLV: How do you handle pricing objections if people have sticker shock?

CT: I actually haven't had any real objections. The people that inquire have been very accepting. The price is the price, and they can afford it or not. Or they try to find a way to work out a payment system with me to be able to afford it.

They often have no idea what creativity and work goes into just one piece. A common question is, "How long did it take you to make that one?" My answer is always, "I don't know. I don't keep track of the time."

CLV: Do you use the Internet to keep in touch with prospective clients?

CT: Yes, but I don't do it too often. I guess I feel if I make a pest of myself, they won't be interested. I'd rather have them choose me by evaluating my artwork anyway. So, I don't do it by schmoozing. That has never been my favorite way to sell something. To me it seems fake and manipulative. I'd rather just state the facts and advantages to owning a piece of my artwork and then let the client decide in their own good time. I hope that the



“Nuts & Bolts #7” 48”h x 24”w © Carol Taylor www.CarolTaylorQuilts.com
“Best of SAQA” exhibition at Quilt Festival 2005, Houston, TX

artwork draws them in, and they will want to own a piece.

CLV: How often do you do mailings to prospective clients, curators, and gallery directors?

CT: For my own artwork, I do try to keep in touch with my former clients and will always respond instantly to any inquiry. But as for promoting myself with fliers and marketing sheets and portfolios, I have not done very much of that. I enter so many exhibitions that, even with over 400 works of art made in the last 10 years, it’s still sometimes hard not to overlap entries and to find the right ones for specific exhibitions.

My artwork sells regularly from my web site and from people who call to inquire after seeing it in an exhibition somewhere. I’ve been lucky enough to sell without formal gallery representation. In fact, of the 27 pieces I sold in 2003, only one was through a gallery. It’s definitely best to sell them on your own if you can develop your sales and marketing skills and learn how to close a sale. My background as a recruiter for 22 years, honed the skills that I’m using now in promoting my own artwork.

CLV: Can you expand on the idea of closing a sale?

CT: The main thing is to recognize when a person is genuinely interested and to give them the answers they may want to know. Some potential buyers are too reticent to ask. If you can include some vital information in your general conversation with them, they may learn enough to ask more once they realize that you’re willing to answer any other questions for them.

You have to be sensitive to those who want to buy but can’t afford the price all at once. Mention the possibility of spreading out the payments. That way they know you’ll do it, and it’s not so embarrassing for them to bring it up and have to ask you.

Asking them lots of questions also brings out some things you might use to close the sale.

Try asking leading questions such as

“If you could choose, which piece would you take home?”

“Where would you put this piece of art if it were yours?”

“Would others in your family choose the same piece, or be drawn to a different one?”

“Have you ever thought of owning original artwork?”

This approach to ‘closing a sale’ can lead to the question, “Are you ready to take it home with you now?” to get them thinking about actually owning your artwork.

If direct questioning doesn’t work, you might

try the 'alternate close' where you mention two choices and make it easier for them to choose. Or the 'puppy dog close' where you offer to let them take the artwork home to try it in their own environment.

CLV: Can you give an example of the 'alternate close'?

CT: How about, "Do you think that the blue and yellow piece would add more to your space, or do you prefer the red and brown one?"

Here's another tactic, "Well, you've narrowed it down to these three pieces, and of course you're welcome to acquire all three. How about if we do a list of positive/negative on each one? Then maybe your decision will be easier. For example, the larger piece will dominate your room more than the smaller ones, but its colors are most in keeping with what you already have in the room. Do you want it to be the focus of the room?"

Then help them only with the good aspects of all three (let them fill in the bad's) and see if that clarifies their choice by using size, color, price, immediate or later availability, etc.

CLV: What's the 'puppy dog close'?

CT: It's called 'puppy dog' because you know if you take that puppy dog in the window home, you'll NEVER bring it back—same philosophy goes for our artwork—if they love it in their home, they'll probably never bring it back but will find a way to make it affordable so they can keep it.

Here's what's worked for me, "You've decided that this is the piece you like best, but you're not sure if you like it well enough to pay that price for it at this point. How about if I allow you to take it home and live with it for two weeks to see how you feel about it in your own environment. If you're not happy with it, you can bring it back, and if you are happy with it, perhaps we can work out a plan for you to pay half now and the rest over the next few months."

I do think people need to be educated about the price of artwork.

CLV: What is a good way to do that?

CT: Just talking to them seems to be the best way. They often have no idea what amount of creativity and work goes into just one piece. Talk about what the

preparation for making a piece involves through your casual conversation. Talk about always being on the lookout for new inspiration and ideas, and how exciting it is to come back to the studio and sketch out your idea, and choose the palette, and the size, and then begin to work on your new premise. If you are just making conversation with them about how you work, they will get educated without feeling force-fed.

CLV: What are key selling points about your own artwork that attract people?

CT: Most people email me that they just love the colors and the happy feel of my artwork. Color is probably the first thing that grabs them. After that they just choose their favorites based on whatever draws them in, but the color is probably always mentioned. I personally think that seeing my artwork grouped in series on the web site also makes it attractive. They are not just looking at a mishmash of

pieces, but a cohesiveness in what they see. If they like one piece in a series, then they may like others. I often get notes saying, "I love your Confetti Series," or your "Gong Series." I also leave all of the pieces in a series on my web site and just mark them sold as they are purchased. It seems to create the idea that a particular series is very popular and triggers the "I'd better get one of those before they're all gone" mentality in some people.

CLV: How would an 'emerging' artist go about learning these skills?

CT: There are plenty of books on closing a sale and recognizing buying signals. Assume that any flattering comments about a piece might mean a potential buyer, and be sure you give them all of the time and answers they might require to go from a potential buyer to a new client.

People love to talk to the artist themselves, and it's pretty easy to just make friends with them and chat. Even if they don't buy, you've had an enjoyable conversation and perhaps educated them on what your art is all about. Perhaps they will buy at some later date. It is never time lost to have these conversations, and it is nice that people want to learn more about you and your creative process.

CLV: Your resume shows a long list of exhibitions each year. How do you keep track of what's available and what needs to be where and when?

CT: I work hard at this, and it's definitely a 'real job' trying to keep up with what is available and what I choose to enter. I have data sheets I've created on Excel to make sure I don't overlap my pieces in their comings and goings, and have gotten more discriminating about which exhibitions are important to me either for sales or for exposure.

It's a big decision-making process to decide not only which exhibitions, but which pieces go where when you enter as many exhibitions as I do. I keep hearing that people see my artwork 'everywhere' and I think that is a good thing. The impression is that I get into most of the show that I enter, and I've certainly had my share of acceptances, but I get the same rejections everyone else does; it just seems like there are fewer of them because I enter so many exhibitions.

My advice is to enter everything you can. It will not only get your artwork out there; it will build your confidence too. Another benefit is that it will keep you



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producing artwork at a rapid rate just to keep up with the need to enter three or more pieces in each exhibition. They won't all be chosen, but you need to show that same cohesiveness that I talked about earlier when entering. I find that once a piece is accepted, I need to create a replacement for that "third" piece in a set for future exhibition entries.

CLV: You and artist Barbara Barrick McKie decided to team up for gallery exhibitions. How did that come about?

CT: We knew we both had a similar 'type A' organized approach to getting our artwork into exhibitions, and we wanted more exposure. We knew that we could provide a well-rounded exhibition, because while I do abstract artwork Barb does mostly realistic pieces. We began looking for venues and came up with our own stationery and marketing sheets to send off to interesting places.

Again, not everyone wanted us, but we got at least five really great dual shows marketing our artwork together, and the contrast in styles has been a plus for galleries, exhibiting something that will please everyone.

CLV: How many proposals did you send out and what was the acceptance rate?

CT: We probably sent out about 12 and got 5. Not bad considering it was our first try.

CLV: What types of things were in your proposals?

CT: We create a booklet with our marketing sheets, a letter, slides and a list of artwork with sizes and prices as examples, and then sent them off to be juried.

CLV: What seems to be your best 'bang for your buck' in spending money on promotional materials?

CT: Buying computer ink and glossy paper to create a fine looking brochure within our booklet and creating our own stationery. We call ourselves "Plus Two," and that makes for a more professional presentation. We both have copiers and printers and create our own materials, including business cards together, and we are both pretty efficient and so our follow up and constant search for new places played in, too.

CLV: How did you and Barb divide up the paper-work load?

CT: We just kind of did it as it came along according to who had time and/or capabilities. It was harder at first, but now I think we've got it down. I have some of her slides and she has some of mine, so if we see an opportunity we tell the other one, and then one of us can just create a booklet at our separate studios. Barb lives on the coast of Connecticut and I live in upstate NY, so we seldom see each other in person.

CLV: How often do you do mailings to prospective clients, curators, and gallery directors?

CT: Whenever we see something that looks interesting in a time frame when our artwork is available. Reading "Art Calendar" is a big thing we do every month, and then decide by looking at the web sites of the potential venues and emailing each other which places look intriguing.

CLV: Do you use the Internet to keep in touch?

CT: Absolutely. We can send photos to each other too,

as we change our portfolios and marketing sheets. It's something you need to do on a regular basis. Each time I create a new piece, I add it to my portfolio and on my web site. If I waited and had to add 10-20 pieces at a time, the task would be overwhelming, and I'd probably find a way to procrastinate rather than face it.

CLV: Thanks for your thorough explanations to the marketing questions.

To see Carol Taylor's artwork visit www.CarolTaylorQuilts.com.

Her two person exhibition, "Dialogues: Carol Taylor and Ruth B. McDowell" is at the Museum of the American Quilter Society in Paducah, KY through January 15, 2006.

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Quick Notes

To find out more about SAQA, call Martha Sielman, Executive Director (860) 487-4199; msielman@sbcglobal.net; or visit our web site at <http://www.sqa.com>. Basic membership is \$40 a year; professional artist members pay \$105 a year.

Studio Art Quilt Associates, Inc. is a non-profit organization, whose mission is to promote the art quilt through education, exhibitions, professional development and documentation.

The Professional Artist Members' "Portfolio 12" catalog is now available for \$29.95 plus \$8 shipping & handling. Email msielman@sbcglobal.net to place your order.

The SAQA Journal is published four times a year. Deadlines for articles are May 1st, July 1st, October 1st, and December 1st. Email articles to Editor Carolyn Lee Vehslage at CLVquilts@yahoo.com

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