

Meet a member

My path to gallery representation

by Carol Sara Schepps

As a fifth grader, I took home economics. Making the fabric selections for the first two projects, an apron and a placemat, ignited something in me. The fabric shop seemed like a candy store full of colors and textures.

In sixth grade, I got my own sewing machine. After school I spent many hours making my own clothes and gifts for friends. I also played the piano. Practicing and lessons took up a lot of time. I enjoyed math and thought that would be my field, so I went off to college as a math major. But in my sophomore year, I took graphic design and music theory classes. Once immersed in these classes, I knew I needed to change my major to either music or art. I applied for transfer to two colleges, one for art and one for music. I was accepted to both, and I chose art for very shallow reasons. Pratt Institute in New York City was closer to where my boyfriend, now husband, Jon, was going to school. It turned out to be the right choice.

During my junior and senior years at Pratt, I doubled up my majors, taking advanced fashion design classes. In order to demonstrate proficiency and bypass the basic classes in fashion, I showed a portfolio of original designs and completed garments. I graduated from Pratt with a BFA in Communication Design (advertising). It encompassed art direction and copywriting. We also had to take



Hammers, 30" x 43.5", © Carol Schepps

graphic design classes and some packaging design.

Upon graduation from Pratt, Jon and I married and moved to Philadelphia. I worked briefly at an ad agency, and then at a huge bridal manufacturer. Although I was hired for the ad department, on my first day the head designer quit and I was brought in to design for the bridal party of a U.S. Senator's daughter. Amazingly, I became a bridal designer.

That design career was short-lived. I quickly realized there was too much white and not enough color for me in wedding gowns. When I discovered that the draped walls of the design room in which I worked had no windows, I knew I'd had enough.

See "My path" on page 26

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Thoughts from the SAQA president

by Katie Pasquini Masopust
www.katiepm.com



It is with a sad heart that I open my letter today. As many of you already know, Hilary Fletcher has passed away. She died of cancer on August 11. She was an important member of the SAQA board and the driving force of *Quilt National*. She was a mentor to many and a friend to all of the art quilters. We will miss her very much, and we will hold her husband Marvin in our hearts. May she rest in peace and keep her eyes on us from above.

My job as the president of SAQA is made easier and more productive because of the fantastic board of directors that I work with. The term in office is three years with the

possibility of serving for two terms.

Linda MacDonald, from Willits, California, will be stepping down as of September. Linda served as our secretary. She helped greatly by serving on the auction committees for several of the *Quilt National* conferences. She was the liaison between the board and the Yahoo web site and translated the minutes into notes from the board for our journal. She also was instrumental in the search for our executive director. Thank you, Linda, for your years of service.

Coming on board in September of this year will be three new members: Jane Sauer, Patricia (Pokey) Bolton, and Linda Colsh. Jane Sauer is the owner of Jane Sauer's Thirteen Moons Gallery in Santa Fe, New Mexico, and has been a studio artist in the field of contemporary basket making for 34 years. Jane has served as the juror chair of the American Crafts Council for three years and served on their board of trustees for seven years. She

has also lectured extensively, including as keynote speaker at SAQA's 2005 Conference. She was the juror for *Transformations*, which just opened at the *Festival of Quilts* in England.

Patricia Bolton is the founder and editor-in-chief of *Quilting Arts Magazine* and of *Cloth, Paper, Scissors Magazine*. Linda Colsh is a fiber artist and has been SAQA's regional representative in Europe for many years. (See Meet your regional representatives, page 17). She curated *Breaking Boundaries*, the juried SAQA show that premiered in Lyon, France this year.

I wish Linda MacDonald much success in all of her adventures. I am thrilled to welcome Jane, Patricia and Linda Colsh to the board and anticipate new and exciting things that they will bring to the table for SAQA. I am sad that we have all lost one of our champions of the art quilt. We will miss you, Hilary.

Report from the SAQA exhibits committee

by Judith Content

In terms of exhibitions, this summer broke all records for SAQA.

SAQA Europe: Breaking Boundaries just took place at *Patchwork and Quilt Expo*, Lyon, France, June 22-25.

Thank you, Karey Bresenhan and Linda Colsh, for making this show a reality. When you have caught your breath, we want a full report!

Studio Art Quilt Associates at Park Church included work by SAQA members from several mid-western states and Ontario. This exhibition took place in late June in Grand Rapids, Michigan, in conjunction with the renowned fiber conference *Convergence*. I had the honor of jurying this exhibit and was very impressed with all the entries. I selected a small, concise exhibition of pieces that I felt

reflected strong artistic integrity and personal voice. I was able to jury the exhibition via CD, thanks to the work of pt Weeks and Cheryl Dineen Ferrin. A CD exhibition catalogue was produced and is available through the SAQA store at www.saqa.com> *contact*> SAQA store.

Transformations: Artists Working with Fibers will premier in August at the *Festival of Quilts* in Birmingham, England, before beginning an extensive traveling schedule. Peg Keeney and the exhibits committee would like to thank Jeri Riggs for her work above and beyond in packing, shipping, and storing all the quilts between venues. Thank you, Jeri!

SAQA Cutting Loose will debut in late August at the *American Quilter's Society Quilt Expo* at Gaylord Opryland in Nashville, Tennessee.

This multi-regional exhibition was curated by Kim Ritter and was open to SAQA members from the TN, KY, NC, SC, and VA regions. Twenty-six artists were selected by Kim to create a "very strong show," according to exhibition coordinator Arlene Blackburn.

The exhibits committee is committed to developing ways to encourage and support regional, multi-regional, national, and international exhibitions such as *Breaking Boundaries*, *SAQA at Park Church*, *Transformations*, and *Cutting Loose*. We would like to announce that Peg Keeney has generously offered to share her skills as an exhibition coordinator and curator to mentor SAQA members interested in producing a regional exhibition. Contacted her via email at keeney10@charter.net.

Report from the SAQA executive director

by Martha Sielman
www.marthasielman.com



The Conference Committee has been working hard to plan next May's conference. *Bridging the Gap: Quilt World to Art World* will be

held May 24-27, 2007, in Athens, Ohio in conjunction with the opening ceremonies for *Quilt National '07*.

There have already been some exciting developments: the Dairy Barn has generously offered us the use of their upstairs rooms for small discussion group workshops, we're planning a series of discussion/workshops instead of the straight lecture format used in the last conference, and we've built in significant time for networking, sharing your work, and meeting members from your region.

The proposed draft schedule includes a special meeting for regional reps on Thursday afternoon and a board meeting on Saturday.

Thursday evening we'll be holding a welcome reception, followed by the conference participants' slide show. This is a great way to connect names, faces, and artwork.

Friday morning, we'll divide into two groups, one at the Ohio Inn and the other at the Dairy Barn. One group will focus on *Crossing the Technology Bridge* with topics on digital cameras and digital slide submissions, digital projectors and PowerPoint presentations, use of photo-alteration programs such as Adobe Photoshop®, and web site issues. The other group will focus on *Enriching Your Marketing Skills*, such as presentation materials, exhibit protocol, getting a book published, and copyright issues. On Saturday morning, the groups will switch so that everyone will have the chance to attend all the workshops that they're interested in.

Friday afternoon will be a series of whole-group presentations on art critique topics, followed by the *Quilt National '07* opening ceremonies and the presentation of the SAQA CREAM Award to a first-time *Quilt National* artist. The Cathy Rasmussen

Emerging Artist Memorial Award (\$500) was founded with gifts given in memory of Cathy Rasmussen, SAQA's first executive director. The award recipient is

chosen by the exhibit's jurors from a list of first-time participants. A CREAM award is also given at Visions. This year's award winner is Joan Sowada. The ongoing funding of the award is supported through generous contributions from SAQA members, often \$5-\$20 at a time.

After the opening ceremonies at the Dairy Barn, everyone will return to the Ohio Inn for the *Quilt National* banquet, followed by the fun and excitement of the SAQA One-Foot Square auction (see description on page 4.) Board treasurer Nancy Brakensiek will again be the emcee, so it should be a blast! I'm saving up my bidding money now.

Saturday afternoon will be filled with networking opportunities, culminating in the SAQA party. Sunday morning will feature the Friends of Fiber Art brunch: one last opportunity to visit with friends old and new before everyone heads home.

Plan to attend *Bridging the Gap*. Conference forms will be sent out soon and will be available on the web site. Our conference is one of the major benefits of belonging to an organization of 1,450 members. Spending four days talking art quilts with people who are as passionate about them as you are is an incredible experience. Come.



The Quilt Visions 2006 CREAM Award winner:

Cosmic Bicycle
35" x 60"
© Joan Sowada

Notes from the board

by Linda MacDonald, Secretary
www.lindamacdonald.com

We are making plans for our next SAQA Conference in conjunction with the opening of *Quilt National* in Athens, Ohio. Plans are also underway for our auction.

Our PAM slide show is becoming very popular. It is important for everyone involved to know where the slides will be shown so that schedules of viewing do not conflict. This slide show is a great tool for disseminating our information and for recruiting new members.

Judith and the exhibit committee are very busy laying out and working on our many SAQA-sponsored exhibitions. This committee meets the 2nd

Wednesday of every month. See the SAQA exhibits committee report from Judith on page 2.

We have added a student category to our membership designations. We want to be able to encourage and support students in becoming SAQA members by giving them a lower rate for membership. At the same time, we looked at our membership fees, our expenses, and the increased quality of the newsletter, and reevaluated our membership fees overall.

For complete board minutes, check the website. Look under *Members > Members Home > Log In > Board Minutes*.

NEW Membership Dues Structure

As of January 1, 2007 SAQA membership dues will change. The new dues structure will be as follows:

Active member: \$50
(US and International)

Professional artist member: \$115
(PAM – US and International)

Student member: \$25
(for full-time students who provide a copy of their ID card)

Letter to the Editor

Those of us in Europe find it difficult to be accepted for U.S. shows. I have been rejected many times, though I am fairly successful in the U.K. and Europe. Some of us have concluded that American quilts and quilt exhibitions are different in some way — any thoughts on the subject?

Personally, I find that some American quilts are based on ponderous or deep philosophies about the world, and their artist's statements seem too wordy or pretentious. In addition, some themes in American quilts don't strike a chord here; patriotic and sentimental themes just don't have an audience. On the other hand, a criticism of European quilts is that they are too shallow and don't convey a message to the world.

My quilts rarely contain a message. They are themes taken from nature or abstract constructions. I would really be interested in hearing your views on the differences between American quilts and those of the rest of the world, and also perhaps some tips as to what American jurors are looking for.

— Lynne Seaman, SAQA active member, London

Call for Auction 2007— Athens, Ohio

One-Foot Squares

We're putting out the call for one-foot square art quilts for the SAQA auction during the May 2007 Bridging the Gap conference. We know that many of you create wonderful work packed into small dimensions. We need your best creative statements. Be as bold and as unique as you can be. These art quilts will be auctioned off one at a time right after the Quilt National banquet on Friday, May 25. The action will be fun, fast, and furious. This is a great way to show off your talent. Your support for the SAQA Auction is very important, because many of our special programs, show catalogs, and publications are funded through the proceeds.

This is also a great way to become a collector. You can expand your own collection of

work by your favorite quilt artists. Or you can acquire a unique gift for someone special in your life. Start your collection today with affordable One-Foot Square pieces of art.

Mail completed art quilt(s), 12" x 12", to Katie Pasquini Masopust (235 Rancho Alegre Road, Santa Fe, NM 87508-8620). Sew a sleeve on the back and sign your piece. One-Foot Squares will be displayed on our website prior to the auction for preview and hung at the Ohio Inn during the conference.

For more information, contact Katie Pasquini Masopust at katiepm@aol.com or Linda MacDonald at linda@lindamacdonald.com.

Deadline for submission:
May 1, 2007.

Have you considered giclées?

by Julie Hirota

More and more fine artists are producing giclées (pronounced jhee-clay) as a means to expand the artwork available to their clients. Originally, giclées were used only by painters. However, the technology has become so accessible, more artists in a variety of mediums, including quiltmakers, are using the printing process to reproduce their artwork. Although the actual quilted texture is lost, a high-quality giclée made from a professionally photographed quilt conveys texture. Many of my clients often touch the giclées to see if it is an actual quilt.

Giclée is a word derived from the French “to spray.” The term giclée print typically connotes a certain precision in printmaking technology. Images are photographed digitally or on a large-format film transparency and scanned on a high-resolution drum scanner. The image is then printed with archival-quality pigment inks onto various substrates, usually canvas and paper. Because of the controlled printing process, the giclée has better color accuracy to the original artwork than other reproduction methods.

Pigment inks are light-resistant inks on pH-neutral substrates that preserve the integrity of the print. Giclée is considered a museum-quality reproduction. Furthermore, giclée printing offers artists a tremendous advantage to traditional 4-color printing. It allows the artist to reproduce the art as needed on demand. Once an image is digitally archived, additional reproductions can be made with minimal effort and reasonable cost. The prohibitive upfront cost of mass production for an edition is eliminated. Archived files will not deteriorate in quality as negatives and film inherently do.

I’ve found that my clients have purchased my giclées for a variety of reasons. First, the giclées allow them to purchase my artwork at a fraction of the cost of the original. The giclées range from \$35-\$800. Second, the giclée is offered in a variety of sizes from full size (30” x 40”) to a smaller size (8” x 10”). This variety of sizes allows the client to place the piece in any niche, large or small, in their home.

Finally, there are clients who love the image, not necessarily the end product or quilt. Often what draws my clients’ attention from afar is the composition. My most popular selling giclée is *Martini Lunch*, an image of three clinking martini glasses with a bright pink background. This spirited print is a successful image. The quilt is “merely” the medium.

Although not intended specifically as a marketing tool, the giclée serves

as a profitable one. The price, the size variations, and the images themselves market the original artwork to a large demographic. Perspective clients may look at the giclée for years and then decide to purchase an original quilt later when their timing and their budget allows.

Of course, it seems easy to print a giclée, but there are cost and quality concerns as well. A high-quality, large giclée can cost more than \$200 to print, but then can be sold for as much as \$800 or more. Each giclée is inspected by the artist for color accuracy and quality. Usually, once the giclée is inspected, it is signed by the artist and printed in limited editions. I limit my editions to 250 and provide a certificate of authenticity with each print. The certificate of authenticity states how the giclée was

See “Giclées” on page 31



R Street Ginkgo
27" x 21"
© 2005 Julie Hirota

Exhibition proposals with punch

By Cindi Huss

Susannah Fabing, former director and chief curator at the Smith College Museum of Art in Northampton, Mass., sums up the requirements of a great exhibition proposal well: “A fantastic proposal is clearly and beautifully written. It anticipates the museum’s questions and has good answers to them. It has strong visuals and enough information to make a persuasive case.”

Although every director and curator has a unique sense of style and individual preferences, there are several things you can do to create a strong, appealing proposal most directors would be happy to consider.

Research

Before you even begin to write your proposal, get to know the venue you plan to approach. Most venues have

web sites, which can be a great source of information. Reviewing past, current, and upcoming shows will help determine whether the exhibition you plan to propose is suitable. Reviewing an organization’s mission will help you articulate the ways your exhibition and its related programming will support that mission.

In addition to the kind of artwork a venue accepts, it is important to be familiar with the space. Be sure the number of pieces you propose to exhibit fits the space. Art galleries and museums generally allow about two feet between pieces.

If you cannot find the information you need online, call or e-mail the venue to introduce yourself and ask for the information you need, including what specifics the proposal should contain, how many linear feet the exhibition space has, contact information for the person to whom you should address the proposal, and

what the timing of the review process is likely to be.

Requests for Proposals

When responding to a request for proposals, read the requirements very carefully to ensure you provide exactly what the venue wants in the format they prefer. Artist Nancy Crasco says, “If the artist cannot follow instructions for the proposal, it follows that difficulties mounting the show might also occur.” She warns that this might lead to a proposal not receiving serious consideration.

Consistency/Cohesiveness among Artwork

As artist Pascale De Coninck says, “It’s always best to have a unifying theme, color, or size that pulls the artwork of several people together for a group show.” However, individual exhibitions should have a consistent feel as well. Crasco says, “Gallery owners do

What to include in a proposal

Cover letter (one page) — Susannah Fabing, former director and chief curator at the Smith College Museum of Art (Northampton, MA), says, “A strong first impression depends upon a cogent but not necessarily very long letter outlining the basic premise of the exhibition and the reason it would be a good fit for the institution in question.”

Request for proposal (RFP) form or a synopsis of the exhibition — Judy Plummer, former director of the Widmann Gallery at King’s College (Wilkes Barre, PA), explains, “Most gallery directors really want to cut to the chase. They want to know that you want to exhibit, what you want to exhibit, and when and why. Keep it short, sweet, and well thought out.

Include:

- A brief description of the show, its size (number/size of works and linear feet), and the audience it will attract.
- If this is an RFP, a brief statement reiterating the terms of the exhibition.
- When you hope to exhibit, whether the exhibition will travel, and whether there are times when the show is unavailable.
- A list of expenses the museum/gallery will have to cover, including installation costs, catalog/brochure, shipping, etc.
- A list of financial sponsors you can suggest or have already lined up.
- How flexible you are on the points above.

Excellent visuals — 10 slides/CD of 10 images (different venues have different preferences—do your homework) as well as prints of the images. Plummer says, “Too many slides or photos might communicate that the artist is needy—like your friends who show never-ending slides of their vacation.”

Resume/s including former exhibition experience and awards. “Gallery directors need to be reassured they won’t be hanging a bomb. This is especially important when proposing an unusual or controversial medium,” Plummer says.

Brief artist statements (2-3 sentences per artist) about the artwork in the exhibition.

Other support materials—Support materials suggested include a balanced budget, copies of articles or reviews, and a sample press release.

not want shows that are all over the place visually.”

Great visuals, exceptional artwork

We have all heard it, but those interviewed were unanimous in emphasizing that great visuals of exceptional artwork are the single most important element in any proposal. Anita Loscalzo, curator at the New England Quilt Museum (Lowell, MA), says, “The quality and subject of the works to be presented trump any glitz in a proposal. Some not-so-worked-out proposals result in fantastic exhibits.” And Susan Loring-Wells, executive director at the Fiber Art Center (Amherst, Mass.), says, “Sometimes I don’t get to the rest of the proposal if the slides are poor.”

These days some venues still prefer slides, some prefer digital images, and some will happily accept either. Do your homework and send the visual format your target venue prefers.

That said, Fabing recommends sending prints of your artwork as well. “Don’t rely on the museum finding a slide projector to look at your slides projected in large format; they are likely to be squinting at the slides against an overhead light. Don’t rely upon them to track down a computer to play your PowerPoint presentation, either.

“Make your first impression with good printouts of your photos or digital images, large enough to do justice to the material, but no larger than 8” x 10”. If the curator’s interest is engaged, he or she will then take the trouble to find the equipment to look at further images in other formats, or even to pay you a visit to see the work itself.”

Well-written material

Be clear, be concise, be complete. Don’t use “art speak,” don’t tell your life story, and if you’re proposing an exhibition of two-dimensional wall art, don’t elaborate on your sculptural artwork.

Edit, edit, edit. “Wading through irrelevant information is daunting,” Crasco says, “and it becomes easy to put aside.” So determine what really needs to be in the cover letter, the overview, and the artist’s statement, and let the rest fall away.

Proof, proof, proof. Fabing says, “Carelessly prepared materials can hurt you—they send a message that you’re sloppy and disorganized, not the kind of person the museum will want to partner with.” So review your final draft for clarity, typos, and grammatical errors. Spell check and grammar check are not good enough. If possible, ask someone to review your proposal before you send it, as you may be too familiar with the content to notice errors.

Professional presentation

Remember that your proposal makes the first impression; even seemingly superficial touches can influence a venue’s decision. Just as you present a tidy appearance for job interviews, present your proposal neatly and professionally—use quality paper for your proposal and contain your materials in a folder or binder.

Judy Plummer, former director of the Widmann Art Gallery at Kings College in Wilkes-Barre, PA, says, “I really hate to see poor quality. I want to see good writing on good paper and great slides presented well. Enclose an SASE (self-addressed stamped envelope). The gallery needs to know the artist is dependable and

See “Proposals” on page 29



The Road Not Taken
22.5” x 15”
© 2005 Cindi Huss

The challenge of international exhibitions

Compiled by Normajeane Brevik

SAQA *Journal* was curious about how international artists dealt with the challenge of international exhibitions. A questionnaire was sent to one hundred international SAQA members; 30 replied. Here are their responses to the questions.

What country do you live in?

Australia (1). Belgium (3). Canada (3). Denmark (2). France (1). Germany (2). Israel (2). Italy (1). Kenya (1). New Zealand (1). Spain (1). Switzerland (1). UK (10). Uruguay (1).

Are you actively seeking to exhibit your art quilts on an international level?

Yes (26). No (3). Just starting to look at options (1).

How has being a member of SAQA assisted you in being aware of exhibition opportunities in the US or countries other than your own?

It is helpful to learn about selected and new exhibitions (15). New member, uncertain how it will help (10). Not really, already exhibiting internationally before joining or getting info through other sources (4). Don't exhibit outside own region (1).

Grateful for support of SAQA info and support of staff (1). Yes, but some deadlines are not feasible to make (1). There is room for improvement (2).

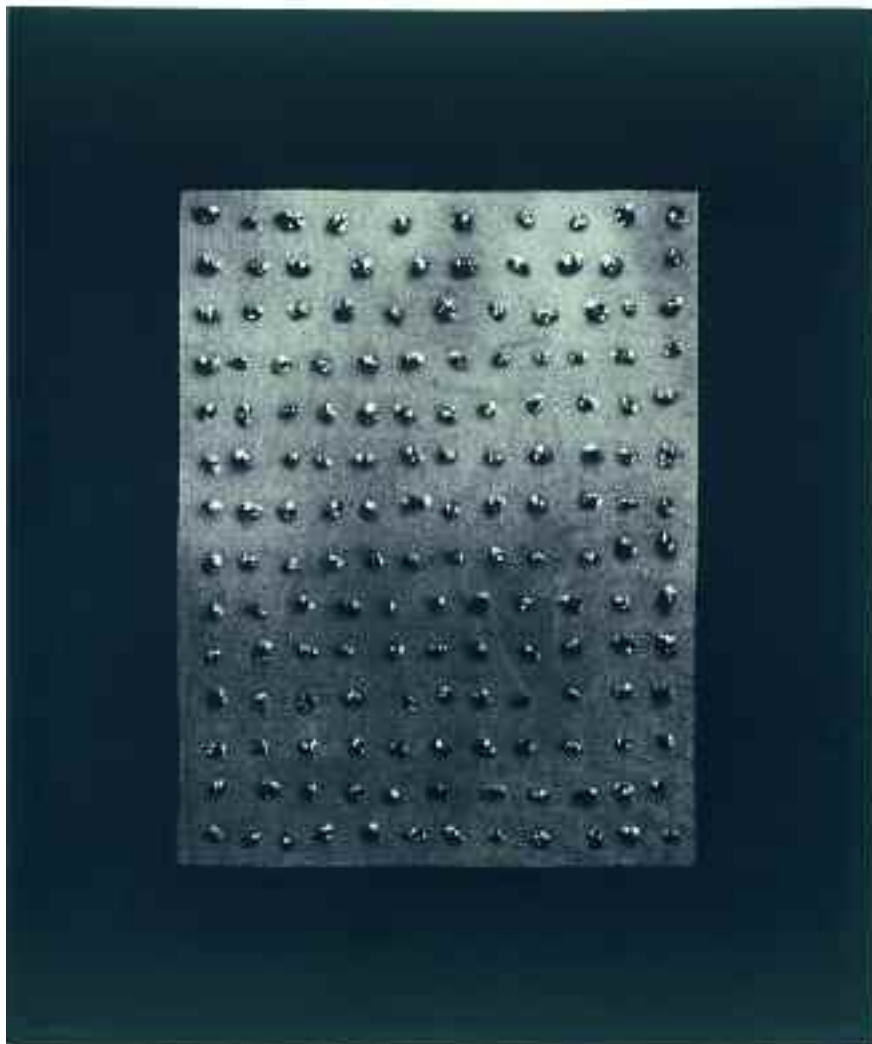
Comment: "I have only been a member for less than a year but already have a piece going to Lyon, an opportunity which would not have happened without SAQA. The Yahoo Group and the info on the SAQA website is useful for learning about shows to aim for in the future."

—Helen Cowans, UK.

Where do you get information about art quilt exhibitions?

Websites: SAQA, EQA, France Patchwork, IQA, Twisted Thread, Stitching Friends Around the World, FeedBlitz, Quilt Art
www.worldquilt.com
www.lyrickinard.com/where_to_show_.html
www.michelleverbeeck.com
artcall.htm
artdeadlineslist.com
www.ozquiltnetwork.org.au
www.quilts.com
www.patchwork-europe.com
www.patchwork.dk
www.fondazioneisio.org
www.husqvarna.se
www.alexandra.it
qsds.com/mainsite.php
www.canadianquilter.com/
www.surfacedesign.org/

Magazines: *American Quilter*, *Fibreline* (the ATASDA newsletter), *Fiberarts Magazine*, Guild of the British Isles publications, *Quilting Arts*, *Ozquilt Network Newsletter*, *Quilter's Newsletter Magazine*, *SAQA Journal*, *Textile Australia*, *Textilforum*



Resonance 3

50" x 42.5"

© 2004 Clare Plug

E Pluribus Unum

53" x 37"

© 2005 Annedore Neumann

Guilds: Belgian guild, Patchworkgilde Germany, Netherlands Quiltersgilde, European Quilters Guilds, CQA (Canadian Quilter's Association)

Other: Fellow quilt artists, Internet groups, personal invitations via e-mail, mail invitation to previous show entries, network or "grapevine" community network

Comment: "I sometimes get sent invitations or entry forms from different exhibitions and hear of others from magazines. Sometimes they are tri-annual or biannual so you get to know when they are coming up."

— Jane Lloyd, Northern Ireland

Do you use the Call for Entry feature on the SAQA web site?

Yes (11). Net yet (12).

Comment: "I have only just looked at it. It would be helpful if the list of info about the contest would include whether or not the event accepts international entries. For some listed in the past, I know I have had to email the organization to ask, only to find it was only open to U.S. residents. If SAQA put this info in a visible place, one could rule the event out straight off."

— Sandy Snowden, England

What limitations have you run into while trying to enter international exhibitions?

Economic: High entry fees, high cost of freight/shipping, insurance and customs. Money exchange rate is low in some countries and is cost-prohibitive. High cost of producing and sending slides to get into a show. Currency fluctuations are impossible to predict and affect the value of a quilt when selling it. One show changed the fee during the course of the contest.

Shipping: Customs are difficult. Unfair to have to under-value a quilt to get it through customs. Risk of loss. Short



notice. Time to get a quilt to its destination with European quilt competition.

Other: Deadlines approach too fast and there is not enough time to turn around monies for fees if a credit card is not used. Problems with transporting large-scale work outside of the U.K. are prohibitive. Organization must be willing to send quilts back marked as gift and without commercial value or value below 20 dollars; otherwise, fee could be imposed. Shipping tubes are difficult to find. It is difficult to represent a work with only two photos, one close-up and one overall. Difficult to know what the jurors are expecting.

Comment: "Many U.S. exhibitions seem to assume no one outside U.S. will want or dare to enter and don't

make any arrangements for international entries (payment etc)."

— Margaret Cooter, UK

How do you handle the entry fees?

Credit card (15). Checking account or bank transfer (11). Cash (1). PayPal (1).

Author's note: I found it interesting that several participants in this survey had checking accounts in more than one country to facilitate the payment of entry fees.

How do you handle shipping? Do you use Carnets?

Postal or Mail Service (8). DHL (5). FedEx (4). UPS (2). ParcelForce (1). Parclex-Ireland (1). EMS (1). Carnet (2). *Note:* Although two people said that they use Carnets, more people emphatically said that they did NOT

See "The challenge" on page 30

Entering juried exhibitions

By Susan Crouse-Kemp

Tax time brings awareness of how much time and money is spent on entering exhibitions. I become acutely aware when I add up the numbers in the spring. It's easy to overlook the cost of entering them. There's the entry fee, postage, and SASE return. If you are accepted, there are shipping costs. One show can easily cost \$50-\$100 depending upon the size of the piece.

Why enter exhibitions? There are different reasons for different people, but a major one for me is to build a resume. Generally I like to have four to six exhibitions on my resume each year. This fulfills a number of purposes: it keeps my resume fresh; it gets my art out in front of the public in different locations; and it provides feedback through acceptance or rejection on the direction of my artwork.

How do I decide which exhibitions to enter? When I started as a fiber artist in 1998, I was aware of about five that I might wish to enter. Most were high-profile fiber exhibitions. Now I can easily find three exhibitions almost every month, and that doesn't include the plethora of multi-media exhibitions. This means taking time to set goals to determine which exhibitions to enter. There are several online resource for fiber exhibitions. A list is maintained on the SAQA web site. Another is available at <http://fiberartcalls.blogspot.com/>.

High profile exhibitions like *Quilt National*, *Visions*, *ArtQuilts at the Sedgwick*, and the new *Expressions: The Art Quilt*, generally seem like must-enters. I have been known to skip a year here and there, but as a fiber artist, these are considered prime exhibitions for your resume. Remember, there are many fine established artists rejected from

these every year. Usually five pieces of every 100 entered are selected. Personally, I have skipped these shows when I don't feel I have a "body of work" to enter.

Since there are numerous exhibitions to enter, it becomes important to establish some goals. Selection can be based on content, size requirements, geography, or juror. It might be that you only want to enter ones that offer prizes so you can hope to regain some of the costs of entry. Take the time to look more closely at the description of the exhibition, the juror, and the venue before making your decisions. You can certainly take the shotgun approach and enter everything that comes along, but you can sometimes raise your odds by understanding the details of an

exhibition.

One of my first juried exhibitions was at the San Jose Textile Museum. The theme was about time and space. I noticed one of the jurors had a mathematics background. I had recently finished a piece called "Cubicle," a three-dimensional hypercube. I wrote a description about how the business of working had changed since the advent of "cubicles" and wondered how these spaces might change in the future. I think the combination of the mathematics of the piece and the description got me in. And the piece sold! Conversely, I have entered exhibitions without such careful consideration and often my pieces are not accepted. If you are just getting started, our own SAQA exhibitions are a great way to get your feet on the ground.

Many established artists stop entering juried exhibitions. They are making a living selling artwork and only participate in very high profile invitational exhibitions to exhibit beyond their gallery settings. Entering exhibitions is a way to start to gain that recognition for your artwork and hopefully put you on a path to success, whatever your definition. ▼

SAQA Utah/Colorado/Wyoming Representative Susan Crouse-Kemp is a fiber artist from Colorado. Her web site is www.sckart.com.

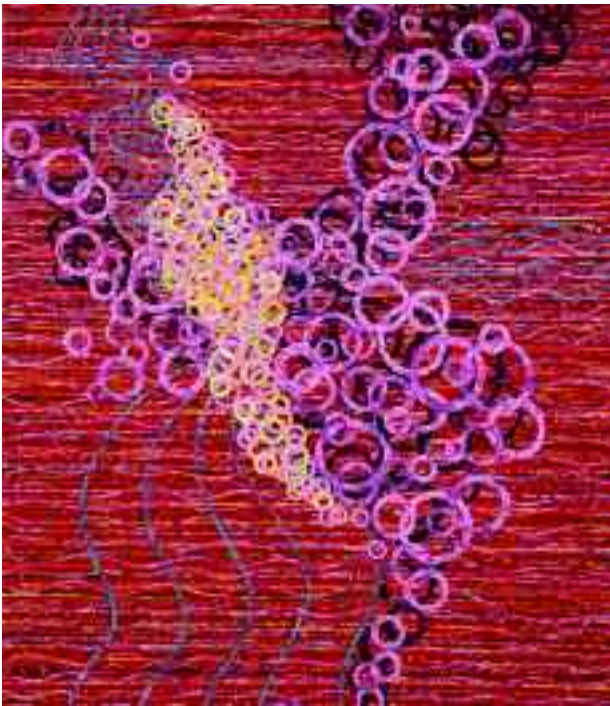


River Born

32" x 20"

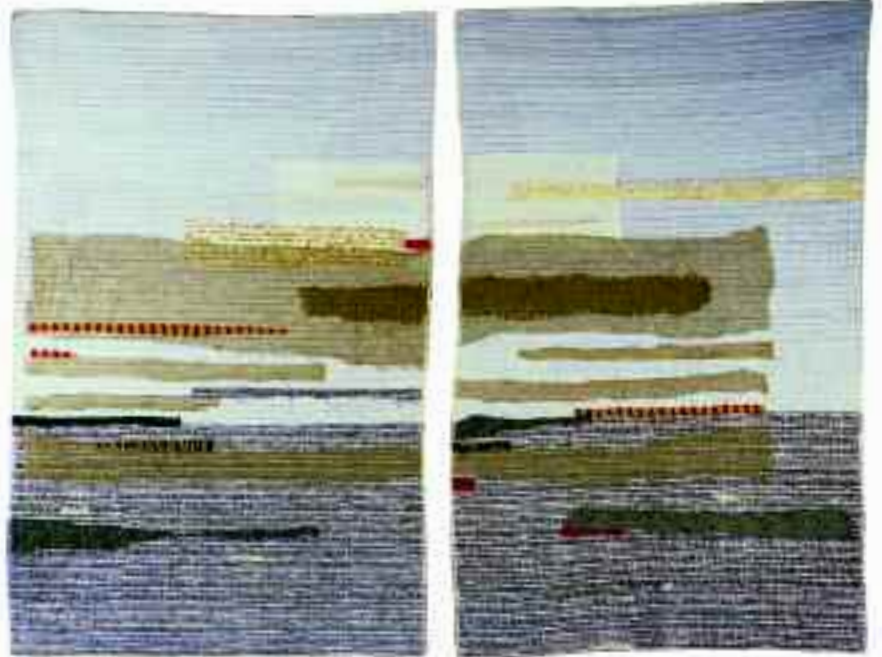
© 2005 Susan Crouse-Kemp
www.sckart.com

Transformations



Above: **Circular Pathway**, 47" x 42"
© 2006 Eileen Lauterborn

Right: **White Encounter**, 32" x 42"
© 2006 Jette Clover



Juror Jane Sauer, owner of Jane Sauer's Thirteen Moons Gallery in Santa Fe, selected the artwork for **Transformations**. The SAQA-sponsored exhibition premiered at the Festival of Quilts at the National Exhibition Center in Birmingham, England, August 17-20, 2006. Peg Keeney has arranged for the exhibition to travel to the Translations Gallery in Denver, IQF in Chicago, and Grants Pass Museum of Art in Oregon.

Transformations artists:

- B.J. Adams, *Variations on "B"*
- Deidre Adams, *Passages II*
- Genevieve Attinger, *Lazy River*
- Jack Brockett, *Faux #9*
- Leslie Carabas, *Reverence*
- Jette Clover, *White Encounter*
- Brian Dykhuizen, *Finding Sanctuary: Panel 1*
- Noriko Endo, *Into the Woods*
- Bean Gilsdorf, *Collocation*
- Ann Johnston, *Wave 4*
- Phil D. Jones, *One Blue Square*
- Melisse Laing, *Messages from Mars: Spirit and Opportunity*

- Eileen Lauterborn, *Circular Pathway*
- Eleanor McCain, *Black and Brown Study*
- Alison Muir, *Clean Up the Act*
- Jean Neblett, *Reflections 10: San Miguel color*
- Dan Olfe, *Fire and Water*
- Sue Pierce, *trying to get it right*
- Emily Richardson, *Gumbotil*
- Sandra Sider, *Boogie-down Kitchen*
- Brenda Smith, *Kaleidogarden*

- Mary Ruth Smith, *Obscurity #2*
- Karen Soma, *Heart's Desire: Magma Rising*
- Priscilla Stultz, *Lemons*
- Gwyned Trefethen, *Hanging by a Thread*
- June O. Underwood, *Where I Live*
- Laura Wasilowski, *Young Forests*
- Jill Rumoshosky Werner, *Connected*
- Jeanne Williamson Ostroff, *Orange Construction Fence Series #26*
- Charlotte Ziebarth, *Summer Heat II*

Juror's Statement

Transformations represents the exciting array of diverse and extraordinary quilts being created in the United States today. The juried pieces cover the many voices of today's quiltmakers. Some quilts were filled with excitement of color and vibrancy of materials, and have an extremely strong visual impact. Others were subtle and muted, and required careful consideration. Many of the quilts chosen express an emotion or passion on the part of the maker. Some were meant to be instructive. I sought to include works that went beyond the allure of techniques and materials but used these as tools in the service of expression. The works of art I found the strongest were those that communicated to the viewer a strong sense of feeling and caring on the part of the maker, inventive uses of materials, and shared with the viewer the love of physically constructing a work of art.

— Jane Sauer

SAQA: The Creative Force

SAQA: The Creative Force will be exhibited at the International Quilt Market and Festival from October 28 – November 5, 2006 in Houston. Janome America is sponsoring the gallery space for *SAQA: The Creative Force*. Senior Vice President of Janome America Randy Thomas wrote, "We are always searching for new and innovative ways to encourage the sewing and quilting community, and we found the opportunity to support a museum-style exhibition a wonderful new forum.

"SAQA is doing invaluable work in the sewing world to boost interest and enthusiasm for the art quilt as a medium. It brings our company great pleasure to support this organization. We feel privileged to be a part of a team that includes such gifted and creative artists."

Janome America will set up a gallery area with neutral gray walls to allow the artwork to be set off appropriately. Special track lighting, carpeting, and benches will provide what SAQA Executive Director Martha

Sielman describes as "an island of calm. We're hoping to create an area that begs the viewer to slow down and spend time with the artwork."

A full-color catalog will be available at *Festival!* and then through the SAQA web site store. The catalog will include full-page spreads of 50 art quilts, half chosen by Yvonne Porcella to represent SAQA's Founders and half juried by Paul J. Smith from submissions by SAQA's current members, along with essays from both.

Juror's Statement

Reviewing 512 entries from 218 members of the Studio Art Quilt Associates was a wonderful opportunity to become acquainted with a vast range of new work by quilt artists in the United States and abroad. Overall, the entries represented technical excellence that incorporated a variety of methods and materials. While quilting was the central focus, appliqué, silk-screen, photo imagery, and other fiber-related processes were important design elements in these works intentionally created for the wall. The use of both machine stitching and hand embroidery, combined with a variety of commercial and unique fabrics, added another dimension to the rich panorama of material and process associated with quilt art.

With "the creative force" as the competition's theme, the entries reflected a concerted effort to express new concepts, resulting in a fascinating range of graphic imagery and personal statements employing words and stitched messages. Although rooted in the rich tradition of quilting, the majority of submissions portrayed an intentional break from classic quilting

with the obvious aim to achieve something "new" as wall art. That focus, in my opinion, was the most characteristic weakness of many of the entries I reviewed. Dominated by exquisite use of materials and elaborate technique, these works did not achieve a cohesive composition, successful design, or original artistic statement.

The total of 26 works requested by SAQA was the maximum that could be accommodated in the exhibition space. Selecting such a small group was a challenge, as several more accomplished works could have been included. Abiding by the quota, however, I made a concerted effort to choose a collection of the most innovative and original creations, to represent a wide range of quilt art characteristic of today's artists.

During the review process, I was amazed at the enormous growth of art quilting. In the early 1960s, when new forms of fiber art were emerging, only a small number of fiber artists in America engaged in quilt experiments. In 1976, when I was director of the Museum of Contemporary Crafts (now Museum of Arts and Design) I initiated *The*

New American Quilt, a show of work that featured 25 quilt artists and was considered groundbreaking at the time. Since the 1970s there has been an extraordinary escalation of art quilting, along with a proliferation of important exhibitions, new organizations, and other activities that have nurtured the evolution of serious quilt art and given public exposure to the medium. It is also interesting to observe the international connection that has developed, as in recent years the rich tradition of American quilting has served as an inspiration in Asia and Europe, resulting in a global community of quiltmakers, scholars and enthusiasts. (SAQA's membership of more than 1,400, it may be noted, includes a small but distinctive international component.)

It is very significant that *SAQA: The Creative Force* will have its premiere at the International Quilt Festival in Houston, Texas. The anticipated attendance of over 50,000 visitors is an impressive testimony to the huge public interest in quilting today.

—Paul J. Smith, Director Emeritus,
American Craft Museum, New York
(now Museum of Arts and Design)



Left: *Ego Sum Pauper*, 59" x 42", © Connie Rohman

Below: *Designed For Friends*, 46.5" x 45.5", © Sharon Heidingsfelder



Artwork chosen by Paul J. Smith to represent contemporary SAQA artists:

Deborah Melton Anderson, *Godwattery Garden*
 Patricia Autenrieth, *True Love*
 Nancy Board, *Through A Glass, Darkly*
 Jeanne Lyons Butler, *White #12:08*
 Judith Content, *Baylands Series: Marisma (Salt Marsh)*
 Robin Cowley, *Pulse*
 Nancy Crasco, *Silver Rain*
 Carolyn Dahl, *Two Windows*
 Sue Dennis, *The Wet/Dry #2*
 Margery Goodall, *Iceline (Weave #4)*
 Michele Hardy, *Geoforms: Porosity #7*
 Marilyn Henrion, *Disturbances 3*
 Pat Kroth, *Confetti Carnival*
 Inge Mardal and Steen Hougs, *Plume*
 Susan McCraw, *The Cloudbands' Escapade*
 Margit Morawietz, *Sunday Morning*
 Angela Moll, *Secret Diary 3*
 Connie Rohman, *Ego Sum Pauper*
 Pam RuBert, *The Vintage Purse*
 Valerie Schadt, *Straw Into Gold*
 Alison Schwabe, *Ebb & Flow 9: Jungle*
 Arlé Sklar-Weinstein, *Through the Eyes of My Father 7: The Quarter, Barbados 1940*
 Virginia Spiegel, *Correspondence: Joyful Lives*
 Beth Ann St. George, *Decision Confusion*
 Jill Rumoshosky Werner, *Angled*
 Pamela Zave, *The Color Wheel*

Artwork chosen by Yvonne Porcella to represent founding SAQA artists:

Sue Benner, *Hostess with The Mostest II*
 Jane Burch Cochran, *A Fragile Balance*
 Dee Danley-Brown, *Gridlight*
 Nancy Erickson, *The Gathering*
 Darcy Falk, *Machinery/Cogs*
 Beth Gutcheon, *Day Lily 2*
 Barbara Oliver Hartman, *Fallscape*
 Sharon Heidingsfelder, *Designed For Friends*
 Marilyn Henrion, *Byzantium V*
 Wendy Huhn, *Girl Talk*
 Michael James, *Sky/Wind Variations 2*
 Holley Junker, *Baseball: As American as Apple Pie and Quilts*
 Edward Larson, *Satchel Paige: World's Greatest Pitcher*
 Judith Larzelere, *Veiled Colors – Darks*
 Libby Lehman, *Fanfare*
 Linda MacDonald, *Moving To the Country – It's A Tick Sky*
 Therese May, *Rose At The Top*
 Dominic Nash, *Peculiar Poetry #16*
 Katie Pasquini Masopust, *Cassiopeia*
 Sue Pierce, *The Gathering Place*
 Yvonne Porcella, *Memories Of Childhood*
 Sally Sellers, *Goodnight Alice*
 Kathleen Sharp, *Water Temple*
 Susan Shie, *Magic Show Tonight*

How I became a quilt collector

by Necia Wallace

I never thought I would become a quilt collector. Quilt collectors are millionaires, with lots of money to spend and acres of blank wall space in their mansions waiting to be filled with beautiful quilts. Aren't they? I live in a small condo, with walls cluttered with things I love, and have only a Social Security/pension income.

But one day when I was at a quilt show, I saw a quilt that attracted me. It had a price tag less than the cost of the fabric. I liked the quilt, so I decided that if the quilter was going to give it away, she might as well "give" it to me. That got me started. I became enchanted with the idea of owning beautiful, colorful works of art that I could hang in my home and live with every day.

My local newspaper art critic has made the distinction that there are collectors and then there are accumulators. According to him, a collector is

serious, knowledgeable, scholarly, and (I presume) has great taste and is a connoisseur. I am serious, somewhat knowledgeable, but I lay no claim to being a quilt scholar. I think I have taste, but how do you measure that?

What kinds of quilts do I collect? The ones that catch my eye or attract me for some reason. Or I look for artwork by those artists whose art I may never have the opportunity of finding again at a reasonable price. My collected quilts must be small, since I have such limited room. I have limited income, and thus, a price maximum of about \$300-\$400.

Where do I find the quilts that end up in my collection? An early one came from Quilt Surface Design Symposium, when Caryl Bryer Fallert preferred to sell her class sample rather than haul it back home again. So I became the proud owner of a real (if small) *High Tech Tucks*, at a price within my budget. At a later QSDS, I found an Elizabeth Busch that was not typical of her artwork. But when could I ever find art of hers again, at

such a price? Her pieces, published in magazines, were huge.

I am fortunate to belong to the Professional Art Quilt Alliance that meets in the west Chicago area and has many talented and famous members. I have purchased some artworks immediately after the artist has displayed them during "show and tell." Jan Rickman, fresh from having her piece on the cover of the catalog of *Quilt National*, brought some small pieces in the same style and colors. When Ann Fahl showed a beautifully quilted and beaded work in yellow, orange, and purple — not Ann's usual colors — I snapped it up.

Ellen Ann Eddy was one of the earlier artists to do small art quilts. When she first began displaying small and affordable pieces, I fell in love with her crab in *Crabby Days*.

Some of my friends honor me with their artwork as gifts. Suzanne Riggio designed a small piece featuring my front door, and called it Necia's Beacon. Former Milwaukee Art Quilters member Jean Smith made me

High Tech Tucks sample

© Caryl Bryer Fallert



Untitled Houses

© Elizabeth Busch





Crabby Days, © Ellen Ann Eddy

a gorgeous piece with her signature rich color and texture for giving her an afternoon of information on grant writing.

When I met Cynthia England and saw her artwork “in the flesh,” her detailed pictorial quilts intrigued me. I wanted a one-of-a-kind piece, not a sample made from a design that she sells. I commissioned her to choose whatever scene or design she wished to make. I sent her a dozen 8 x 10 prints of pictures that I have taken on my travels. Cynthia chose one from Zion National Park. It is a wonderful reminder of my many family camping trips.

My walls of art give me daily joy and inspiration. My collection certainly isn’t completed, as I can make more space by rearranging things a bit, and I haven’t had to file for bankruptcy. I am sure that there are other art quilts out there somewhere, just waiting for me.

If I can build a quilt collection, anyone can. If you admire a particular artist’s artwork, ask if they make small pieces. If the price seems steep, perhaps they will accept partial payments until it is paid for. Most artists are happy to make arrangements so that you can own their artwork. There are always spaces to hang small works: corners, hallways, and stairways. You can display quilts in a



Red Rock Landscape, © Cynthia England

bathroom or kitchen if the artwork is appropriate.

If you don’t have room to hang your collection all at once, rotate your quilts, just as you may do with furniture slipcovers or bed quilts, from season to season. Quilts that you like do not need to be made by famous artists; local, less known quilters are pleased, and often flattered, to sell their artwork to someone who appreciates it. Just acquire what appeals to *you!*

If you do start a collection, you also need to think about insuring it and conserving it. Keep the artwork out of direct sunlight. Dust it regularly, with a double nylon stocking over the end of your vacuum cleaner wand to prevent loosening beads or embellishments on the face of the quilt. Periodically I take my larger pieces and run them through the dryer on “air only” as a means of dusting them.

My living room faces south, so I keep my blinds tilted slightly upward to keep the sun from coming directly in, while allowing most of the light to filter into the room. I have put a clear

plastic shield over the window glass in my living room to block much of the ultra violet rays. I have also sprayed the artwork closest to the windows with Quiltgard™, a product that is supposed to protect against sun fading.

A friend owns artworks that include some black-and-white commercial fabrics. She has fade-proof ultraviolet-blocking glass in all her windows. In spite of the glass, some of the black fabrics have faded badly. Hand-dyed fabrics seem to stand up much better to sunlight than do many commercial ones.

So, go for it! Start your own quilt collection. Begin with a few pieces that “speak” to you. Keep on acquiring fabric works of art as long as your interest and money holds. A collection of other artists’ artwork can be a constant source of inspiration and delight! ▼

SAQA Active Member Necia Wallace is a retired civil servant who has been sewing all her life. She is an enthusiastic quilter who collects the works of others for inspiration. She lives in Milwaukee, Wisconsin.

a tribute to
Hilary Morrow Fletcher
1942-2006

Hilary Morrow Fletcher, who served as Quilt National project director, died on August 11, 2006. She was a tremendous asset to the Dairy Barn and the Athens community. She walked through the doors in 1979 to view the first Quilt National. At that moment she always said that she had experienced an “epiphany” and knew that she had found a place to devote her time. She began her life at the Barn as a volunteer in 1980 and worked with the staff to organize Quilt National ’81. She was hired in March of 1982 as Quilt National Project Director. Through her diligence she was successful in building a foundation for an exhibit that began as one that reached across the nation and became one that spanned the globe. She was a valuable resource, and was respected around the world. She traveled extensively speaking about the history and evolution of the art quilt. Her travels and lectures helped to solidify the reputation of the Dairy Barn and Quilt National both in the United States and around the world.

—Andrea Lewis, *The Dairy Barn Arts Center Executive Director*
(with permission)



Hilary also served on the Studio Art Quilt Associates board of directors from September 2005 until August 2006, lending her expertise and insight to the growth of SAQA.

The following are individual remembrances of Hilary from her friends and colleagues in the art quilt world.

“**I** thought I would send a remembrance of the service held for Hilary Fletcher on Sunday, 1 pm, August 13, 2006, at Hillel in Athens, Ohio.

On Friday morning, August 11, 2006, I received a phone call from Athens, telling me that Hilary Fletcher had passed away and that the services were scheduled for Sunday at 1 pm. Everyone attending was asked to stand outside Hillel until ten minutes to one. John and I drove down early thinking there would be no place to park. When we arrived, many were already standing outside Hillel,

trying to find a bit of shade in temperatures reaching upwards of 90 degrees under a hot blazing sun in blue skies.

When we went in, John and I found seats just behind two professional flautists, both women, playing some of the most beautiful music I have heard. They played before the service and between readings and “Words of Remembrance.” As I slowly looked toward Marvin and his two sons, Michael and Jeffrey, and Hilary’s brother, David, I saw the casket. I was struck by its utter simplicity: solid wood, no finish, and only the Star of

David on top. I sat there thinking, I knew only very few people at this service, surmising that most were members of the congregation, colleagues of Marvin’s at the University, colleagues of Hilary’s at the Dairy Barn, and family friends.

The Rabbi, a young, slightly built woman, delivered a beautiful Welcome, explaining all parts of the service that were to take place. She gave her own very touching account of talking with Hilary only days before her death. Then three women, Andrea Lewis, Director of the Dairy Barn; Mary Kaye Jordan, one of Hilary’s closest friends; and

Sarah Williams, each gave “Words of Remembrance.” Mary Kaye Jordan presented a wonderfully rounded and in-depth sense of Hilary’s warmth, helpfulness, determinedness, loyalty, friendship and her immense sense of commitment to not only her friends, her family, but to her leadership of *Quilt National* for the past 25 years. Her account was very moving and insightful.

Afterwards, we were all invited to come to the Jewish Cemetery, located five miles west of Athens. We were asked not to enter the actual cemetery until the immediate family had been seated. As we drove out along Rt. 50 west, our car was one of a long, long line of cars. When we arrived, we entered on the far left side of another cemetery, drove up a very very steep hill and parked. There to our left, surrounded by very high shrubs, was the Jewish Cemetery. I stood there and looked out over the countryside and took note of how magnificent the view was over rolling hills and woods!

As the family sat under the tent, the Rabbi asked for spontaneous remembrances. Then the Rabbi asked each of us to take a shovel and throw some of the earth on the casket which had been lowered into the vault as we stood watching. Again, I was struck by the beauty, the simplicity and straightforwardness of this saying good-bye.

Under the blazing sky, we then formed two flanks so that Marvin, Michael, Jeffrey and David could walk out of the cemetery. It was very hard, very emotional, saying good-bye to this terrific human being whose devotion and determination made *Quilt National* what it is today.

We all loved you, Hilary!”

— Nancy Crow
August 15, 2006

“Hilary holds a very special place in my heart and in the hearts of the members of the ArtQuilts at the Sedgwick committee.

Hilary championed our show from the very beginning and was a mentor and support system. We sought her advice and valued her input as we worked to build this exhibit. Her yearly trips to Philadelphia for a check-up at the Wills Eye Institute were intentionally coordinated with the dates of our show and a visit to see the work and even purchase a quilt for her amazing collection. We felt honored by Hilary’s acknowledgement and encouraged by her enthusiasm to continue to grow and evolve this exhibit.

Even this past April with an appointment that ran very late, and

with barely an hour before she had to leave for the airport, Hilary zipped into the Philadelphia Art Alliance (while Marvin, as she explained, was checking out of the hotel) and whizzed through the show ... and still purchased a quilt that she knew “Marvin would approve of.”

Those of us on the committee who over the years had the pleasure to host her at the exhibit and enjoy a lunch with her and Marvin feel blessed to have had the opportunity to get to know Hilary ... she will be very missed.”

— Deborah Schwartzman, Cindy Friedman, Suzan Hirsch, Shawn Towey, Melva Hightower, Rita Bernstein, Kay Haerland, Lonni Rossi, Leslie Pontz, and Carolyn Lee Vehslage

cont’d on page 18



Hilary at Quilt National 1999

“Hilary was always such a cheerful, gracious host at those home invasion events, known colloquially as the “Pizza/Cheesecake Parties.” Her love of quilts and quilters was immense. She will be missed.”

Best wishes,

—Margaret Cusack

“A woman who knew the value of quilts as art, she envisioned the art quilt movement before the rest of the art world. We are all indebted to her.”

—Mary Lou Schwinn

“Hilary will be in Quilter’s Heaven, joining those who have stitched their last seam. I pray to be able to keep my stitches even, my thoughts straight and that my dreams will be fulfilled when my spool is empty, and to join Hilary in Quilter’s Paradise.”

—Diana Leone

“Hilary was always so upbeat and positive. I loved her continued support and promotion of the art quilt. Her famous pizza and cheesecake parties at her home were very special. My funny anecdote about Hilary occurred while lining up for a buffet lunch in Athens, Ohio. Before I took it on my plate, I asked her what the translucent, black, rectangular food was. She replied that it was blackberry Jello and then added: “Isn’t Jello wonderful?” I sort of nodded my head in amazement and tried some of the delicious dessert.”

—Linda MacDonald

“Hilary had a vision that inspired. I worked with her a bit before the physical difficulty with her eyes, and I found myself praying that this vision went way beyond the images one’s body produces. And of course they did. I was impressed with her bravery, lying on her stomach trying to pass the time, her

inner pictures coming all the while. For someone whose career emerged from a love of visual beauty, it seemed cruel and unusual punishment to be prevented thus. I think all of us in this field based on hand-eye coordination were as stricken as she and empathized enormously. She saw it through. Brave lady.”

—Joan Colvin

“Hilary Fletcher made every one of ‘us’ in the art quilt world feel very special individually. She did this in many little ways, but her basic recipe was simple. Using the same skills displayed by successful diplomats and royalty, she managed to give you her full, eager-eyed attention no matter how briefly, so that you always came away feeling that you had ‘registered’ with her.

Once or twice a year for one reason or another I phoned or emailed her at the Dairy Barn and always had the impression she’d enjoyed our brief exchange. As it now turns out, just two weeks before her death, I emailed “Dear Hilary or Helper’ with a query on the *QN* ‘07 entry form, which was promptly answered by “Helper.” Therefore I was a bit surprised a few days later to get an email from Hilary herself bearing the same answer plus one of those little warm fuzzy comments so typical of her. I now realize that she knew then what most of us did not: that her time was about to run out.”

—Alison Schwabe

“Hilary always made you feel warmly welcome, in person or on the phone. I loved her notes on the *QN* rejection letters, which made them so much easier to accept. Marvin’s and Hilary’s pizza party was the highlight of the *Quilt National* festivities. Hilary leaves a big hole in my heart.”

—Sylvia Einstein



Hilary at Quilt National 1998

“There are many names in the art quilt world that could be listed as influential, even famous, but few names could rank higher on my list than Hilary Fletcher. Sometimes people say, “She will be missed,” and I’m left wondering, “By whom?” With Hilary, there is no doubt she will be missed and no question as to “By whom?” She will be missed by us all. God bless Hilary. Her life certainly blessed us.”

—Linda McCurry

“After knowing Hilary for almost 20 years, many things about her come to my mind. My first trip to *Quilt National* in the late 80s was the most incredible weekend I ever experienced, and it was due to the wonderful atmosphere created by the whole Dairy Barn staff with Hilary at the helm. The cheesecake and pizza party was so great and I learned that year that if you wanted to spend time with her, you stayed in the kitchen and helped out. At all of those parties you could find Hilary in one of two places: the kitchen, or showing her collection in the “quilt room.”

A couple of years ago, I saw Hilary in Houston and we were talking about *Quilt National* and her retirement. She said that she had let it be known that she would be available for the jury of *QN* for the one following her retirement and that she hoped that she would be selected. I was so looking forward to a *Quilt National* with her on the panel. She joked that she had sat in the room and listened to the jurors and had to remain silent when she loved one of the entries not chosen.

Hilary was one of a kind. She loved what she did and gave her time, money, friendship, energy, and passion for all of us so we could

do what we do. You could never ask any more from one person. We are all so lucky she was part of our world.”

—Barbara Oliver Hartman

“Hilary was the soul of *Quilt National* and probably the most ardent spokesperson for the whole art quilt movement. How tirelessly she worked to promote the shows, which she really brought to perfection. And on top of all that work, she found time and energy to have

everyone come to her and Marvin’s house for the big pizza and cheesecake parties at each *QN* opening! We are all better off because of her efforts on our behalf and we know the great sorrow her death has brought to Marvin and to all those who loved her. What a very kind and gentle friend she was and what a noble example of humanity.”

With love,

—Susan Shie and Jimmy Acord

cont’d on page 20



Hilary at Quilt National 1995

“We asked Hilary to jury a national SAQA exhibition. She said, “Oh, I couldn’t do that. They’re all my friends!” And it was true. She will be sadly missed.”

—*Martha Sielman*

“One of my favorite memories of Hilary was during the jurying for *Quilt National*, I believe it was 1987. It was the first year that Marvin had computerized all of the quilt records, and I strongly remember how proud Hilary was of this fact, and of Marvin. Each time the jurors voted, Hilary would collect our information, give it to Marvin and then we would all patiently wait for what seemed like half an hour for him to do his computer magic,

compiling the voting. He would go to his computer, then arrive back with his new printout, beaming with pride, and Hilary beaming back at him. I’ve always loved seeing how much they enjoyed being with one another, and it is hard to think of Marvin without her. Hilary always preferred that the spotlight not shine on her, and I admired her modesty and humility as well as her strength and kindness.”

—*Penny McMorris*

“January 16, 1993, is remembered as being the day of the worst rain-storm in recorded history in Los Angeles, California, and the day the American Quilt Research Center and SAQA organized a very success-

ful symposium “Art and The Quilt” at the Los Angeles County Museum of Art.

Curators, artists, museum directors, professors, and authors were on the program. Distinguished guest speakers joined an exciting panel on the subject of “Quilts and Collecting.” I remember Hilary Fletcher sitting up on the stage at the Bing Theater at the museum and giving her articulate lecture on why she collects art quilts. It was a profound and memorable experience for all of us.

Thank you, Hilary, for what you have done for the Art Quilt.”

—*Yvonne Porcella*



Hilary working on quilts with her grandchildren, Lindsey Elizabeth and Justin Elijah Fletcher.



“Hilary Fletcher—the guardian angel of our art world. I will miss her.”

—Deborah Fell

“I have no funny anecdotes about Hilary but wanted to say how much she will be missed. We have lots of artists and a very few collectors and hardly anyone (who is not an artist) who spends all their time promoting and working for the artist. We need more people like Hilary in our world. No one will ever forget her and all she has accomplished.

I do remember the one time I had been rejected for *QN*, Hilary added a note saying she would have chosen, and then named one of my pieces. That meant a lot and was so nice to soften a rejection.”

—B. J. Adams

“Hilary always reminded me of a little ball of fire when she was running *Quilt National*. She was everywhere, making sure “her” show was organized, professional, and impressive to everyone who came. Her tireless promotion of art quilts helped to educate many. She always took the time to answer everyone’s questions, and her knowledge about the quilts in *QN* and the art quilt world was extensive. But she also made an effort to get to know all of the artists personally and was always so willing to share comments about our quilts and the show with us. Even during the grueling jury process when her schedule had to be at its worst, she took the time to add her personal touch to the notification letters. It was wonderful to get an acceptance letter with one of Hilary’s smiley faces, but I always knew that even with a rejection, Hilary would draw on a little sad face with a turn-downed mouth to help us know that she cared. It was small touches like that that made us all love Hilary,

because she was always able to combine her organizational abilities with her own special warmth. She will be greatly missed both professionally and personally.”

—Carol Taylor

“I can’t remember exactly when I met Hilary, but from the first meeting some 25 years ago, it was as though we had known each other for ever. We shared our family concerns since we both had two boys and were never quite sure what they would be up to next. Luckily for both families, they all turned out great, and Hilary so loved her boys, their wives, and her grandchildren. Every December Hilary and Marvin would come into New York City for a blitz week of operas, shows and esoteric movies. We would always meet for lunch and use that time to catch up on the year that had passed. I will sorely miss that reunion and being with Hilary and Marvin, a couple who shared a common passion for so many things and most of all each other.”

—Donna Wilder

“There are many of us who want to make art quilts and some who want to collect them. The rarity is the person like Hilary who wants to make things better for art quilters by creating a top-notch exhibition of highest integrity, AND collect, AND serve on boards of organizations that serve art quilters, AND do literally everything she could think of that would improve the professional lives of those of us who create art quilts. The loss of Hilary will be felt by us all for many, many years to come.”

—Anne McKenzie Nickolson

“Hilary was fun to be with, bright and kind. I especially admired her

for her helpful “Can do” attitude. She will be greatly missed.”

—Jack Walsh

“I was very surprised after I received information about Hilary and sadness made my mind full.

I met Ms. Hilary Fletcher for the first time at the Dairy Barn in 1999, where the second selection for *QN* had just occurred. She easily wrapped my hand with hers and did so quietly. After that, she described the welcoming tribute to me. I can’t forget her warmth. We communicated by mail about the award after I had returned to Tokyo.”

—Kuniko Saka

“I met her last year when I went to Houston and attended her lecture on the history of *Quilt National*. What I found out when I met her was that she was an ordinary woman with a huge passion for what she does. She wasn’t full of herself. Hilary made quite an impression on me because she took the time to meet me, and talk to me and she was friendly and gracious, which made her an extraordinary person. The art quilt world has lost a tremendous person.”

—Jamie Fingal

“History is a pattern of timeless moments.”
—T.S. Eliot

“There is no doubt that Hilary will loom large in the history of the art quilt movement. But it is the timeless moments that she shared with those who knew her which will remain treasured in our memories.”

—Marilyn Henrion

“We here at The Quilters Hall of Fame are deeply saddened by the passing of Hilary. She was able to

cont’d on page 22

serve on our Honoree Selection Committee only one year, but her input was invaluable. How ironic that our next challenge exhibit just announced is titled "She Left Her Mark." What an incredible mark she herself has left on the art quilt world and on the greater quilt world as a result. She will be greatly missed."

—Karen Alexander

"I am very touched by and saddened by Hilary's death. I have many precious memories. Her letters of refusal to the *Quilt National* exhibitions in the years before 2003 were friendly and always very encouraging and were sent to me in envelopes with beautiful Ohio stamps (I live in Switzerland). The exhibition opening in 2003 (when I was among the lucky ones to exhibit) was organized with a lot of circumspection and warmth of heart by Hilary and turned out to be grand and very interesting. I am grateful to have known her."

—Ursula Koenig

"She had a vision, and created a reality from it. She touched my life. I will miss her. I extend my heartfelt sympathy to the Fletcher family."

—Rosemary Claus-Gray

"My impression of Hilary was that of a down-to-earth person who was approachable, honest, smart, and giving. The integrity and beauty of Hilary's work speaks for itself in all of the *Quilt Nationals* she directed. I only had the opportunity to be in one of the *Quilt Nationals* under her direction; however, I'll never forget the pizza party at the Fletcher house. It takes a generosity of spirit, a lot of energy, and a love of this community to open one's home and host an event for such a large group. I am grateful for everything

Hilary has done to advance this aspect of fiber art, and I will always remember her."

—Linda Gass

"Hilary, I was hoping that my work would be chosen for the *Quilt National* again and I would see you again at your pizza party. It's so sad that I can never see you again and I feel like I have a big hole in my heart. Please accept my sincere condolences to your family. May you rest in peace."

Thank you.

—Etsuko Takahashi

"When we moved to Athens in 2002, I went straight to the Dairy Barn to volunteer. The slides were coming in for *QN '03*, so I was put to work labeling. I worked with Hilary over the next four years. A memory I have is: when we loaded slides into the trays for the jurors to view, we would pick the quilts that would be in the show if we were the juror. We averaged 25% of what was actually picked. There was never enough space for all of the ones we loved. Her legacy to us is *Quilt National*. We owe it to her to continue making the artwork she loved."

—Sarah Williams

"Hilary's welcoming way gave me the treasure of helping her with a bit of signage the afternoon before *Quilt National* opening, 1989. Our long drive got us to Athens a day early, so I phoned, offering my time—even running out with her to purchase ribbon, creating just the "right" award placards. Great evenings on Hilary's and Marvin's front lawn for pizza parties—one with Ellen Oppenheimer, watching an amazing dry lightning storm with fireflies everywhere. Hilary's trademark cheesecakes were so incredible, making them for weeks

ahead. She has nurtured the opportunity for so many to be expressive with art quilts....Bless her soul!"

—Patty Hawkins

"Saddened to hear that Hilary has passed away. She probably did more to advance the audience and appreciation for the art quilt than any other individual I can think of."

—Rick Gottas

"I had heard of Hilary Fletcher but met her for the first time at the SAQA conference in Athens in May of 2005. At the gala opening of *Quilt National* at the Dairy Barn, others were collecting autographs of the artists present whose work was on exhibit and shown in the catalog. I approached Hilary for her signature because I felt she was a big part of the occasion and my experience as a new SAQA member. She did express some doubt as to the validity but graciously signed just the same. Now I am glad I asked and so happy she did sign. Her signature on the title page of the publication stands as a small commemorative to her memory and tribute to her good work. Thank you for this. The Athens event next May will be bittersweet, I dare say."

All best wishes,

—Laurie Swim

"On August 13, 2005, Hilary Fletcher lectured at a meeting of the Contemporary QuiltArt Association in Seattle. After the meeting, she graciously agreed to a taped interview. I have been commissioned by CQA to produce a documentary to celebrate the organization's 20th anniversary. Hilary's interview will be integrated into that piece which is intended for a possible PBS release."

—Jane Moxey

“What I will both remember and miss will be Hilary’s smile, generosity and multi-tasking spirit.”

—Wendy Huhn

“My personal experience over the years was how kind she was and easy to work with. But my husband and I will never ever forget the party in 1999 for the *Quilt National* participants. I hope she has compiled her cheesecake recipes over the years and put them in a cookbook, because they were the best that I have ever tasted, bar none! So many varieties! And the pizza was also the best I’ve ever had. Who but Hilary would think to combine these two dishes in such a unique and entertaining way! And the tour of their wonderful collection of quilts, complete with lecture by Hilary — priceless.

She will so be missed. I hope *Quilt National* will survive her loss, and I pray Marvin will be at peace and feel the love of the art quilt community.”

—Barbara and Jim McKie

“I cannot remember exactly how long I have known Hilary — years and years. Learning that she was no longer with us was indeed very sad news. Since I moved away from Ohio, we had not talked very often, but it always was a joy to hear from her. I always will think of Hilary as a kind, honest, and thoughtful woman. *Quilt National* was very fortunate to have her dedicated leadership.

Hilary, I look forward to seeing you later; I liked you very much!”

—Francoise Barnes

“When I think of Hilary, I think of Marvin. It was always the two of them, whether it was supporting *Quilt National*, trading stories of our

children, or traveling to Seattle to catch the Ring Cycle at the opera. I remember a dinner with them both here in Seattle where we presented them with a gift of a signed baseball with Ken Griffey Jr.’s signature. They were both so delighted to be able to pass it along to their son, an avid baseball follower. Another visit to Seattle found us visiting over breakfast at a wonderful deli on Main Street in Bellevue.

Hilary will be sorely missed by all of us. She was a genuine Mother for so many artists, always offering her best personal support.”

—Erika Carter

“During the judging of the last *Quilt National*, I got to see what an amazing organizational feat she and Marvin had created. They had a tireless group of volunteers working long hours because of Hilary’s warmth, liveliness and generosity.

This year I have been battling cancer and Hilary was again there for me. She encouraged me and stayed connected through the worst of it. She was one of the first people I showed my bald head to! On July tenth of this year, I came home from the doctor having the good news that I was officially in remission and found a message from Hilary on my answering machine. I called her right back and bubbled over with my news. She let me go on for quite awhile before she told me that she had called with the reverse news.

My sorrow at losing my good friend is profound and my heart goes out to Marvin and her sons.

—Miriam Nathan-Roberts

“Over the years, as *Quilt National’s* prestige was recognized, Hilary could have turned its official opening into an exclusive and formal occasion. Instead, her leadership

was strengthened by her hospitality, generously providing a renowned celebration unique for any group of artists. We mingle, we talk, we laugh, we look. We come for different reasons, but we’re all better off for having been there.

On a personal note, I got very sad when I realized Hilary would not see the quilt I’ve been working on for over a year, the one I saved for *QN*.”

—Paula Nadelstern

“I really got close to Hilary in 1993 when Judy Warren Blaydon, Michael Monroe and I were jurors for *Quilt National*. Seeing Hilary in action made me realize how much she thought we quilters are ALL winners, whether we got into *QN* or not. While I loved getting Hilary’s “Congratulations!” letters from *Quilt National*, I also felt her disappointment for me/others in the many rejections I received from *QN*. I always knew from Hilary’s signature, little note and drawing of a sad face on the rejection form, that here was a real caring person who loved her work, loved quilts, loved each of us quilters.”

—Elizabeth Busch

Hilary and her family asked that donations be sent to the Hilary Morrow Fletcher Endowment fund. This fund was established in 2006 to recognize the achievements of Hilary Morrow Fletcher and to perpetuate *Quilt National*, a labor of love for her for the previous quarter century. Donations can be made to:

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www.dairybarn.org

Meet your regional representatives

Dena Dale Crain

Africa SAQA Representative
www.denacrain.com



When I left the U.S. for a new job in Kenya, I never dreamed I would meet Mr. Right (aka Jonathan Leakey), much less that I would discover myself as an

artist and teacher through quilting. Early years in Kenya were spent learning how to quilt and playing with design on my computer. That led to later experimental works that were the foundation of a solo exhibition in Nairobi. It was the first-ever quilt show in the country. Since then, I have studied at QSDS, helped found the Kenya Quilt Guild, taught in Kenya and South Africa, joined the faculty of Quilt University, and become a PAM of SAQA.

Now I am teaching five online classes, developing a web site, and writing a history of quilting in Kenya. All that threatens to keep me at the

computer more than at the sewing machine, but a solo exhibition to be held in October 2007 at Kenya's Rahimtulla Museum of Modern Art means I have plenty of incentive to keep busy. Opportunities for recruiting SAQA members are beginning now to appear, both in Kenya and in South Africa, although outreach is still a bit difficult. Look for me on SAQA and Quilt University web sites and at www.denacrain.com — coming soon!

Laurie Swim

Canada SAQA Representative
www.laurieswim.com



From kindergarten on, I was the class artist because I liked to draw. My ambition was always to be an artist. When my mother opened a shop in our seaside village selling remnants that

came from garment manufacturers in Montreal, she was not only providing a much needed source of fabric to the local traditional quilters, she also unknowingly sealed my fate as a fabric artist. I never left her store without a bit of material to inspire me. When I was eleven, I started sewing by machine a new outfit weekly. At sixteen, I made my first hand-pieced quilt.

I graduated with a BFA from the Nova Scotia College of Art and Design in 1971, and then had apprenticeships with two Danish weaving designers. The clean lines of Danish design influenced my breakthrough quilt, *Eve's Apple*, that later became the cover of my first book, *The Joy of Quilting*, with an introduction by Alex Colville.

In 2005, I opened the Art Quilt Gallery of the Atlantic in Lunenburg, N.S. I am a volunteer member of the

Magic Hour, Blue Rocks
25" x 25", © Laurie Swim



Cherished Treasure
10" x 10" (framed)
© 2005 Dena Crain



Nova Scotia Arts & Culture Partnership Council. At present, I am creating a body of work for an exhibition at the Del Mano Fine Craft gallery in Los Angeles February 10-March 10, 2007. I am also working on my third book, *The Art of Quilting*.

As the new Canadian rep for SAQA, I hope to promote awareness of the quilt as fine art.

Linda Colsh

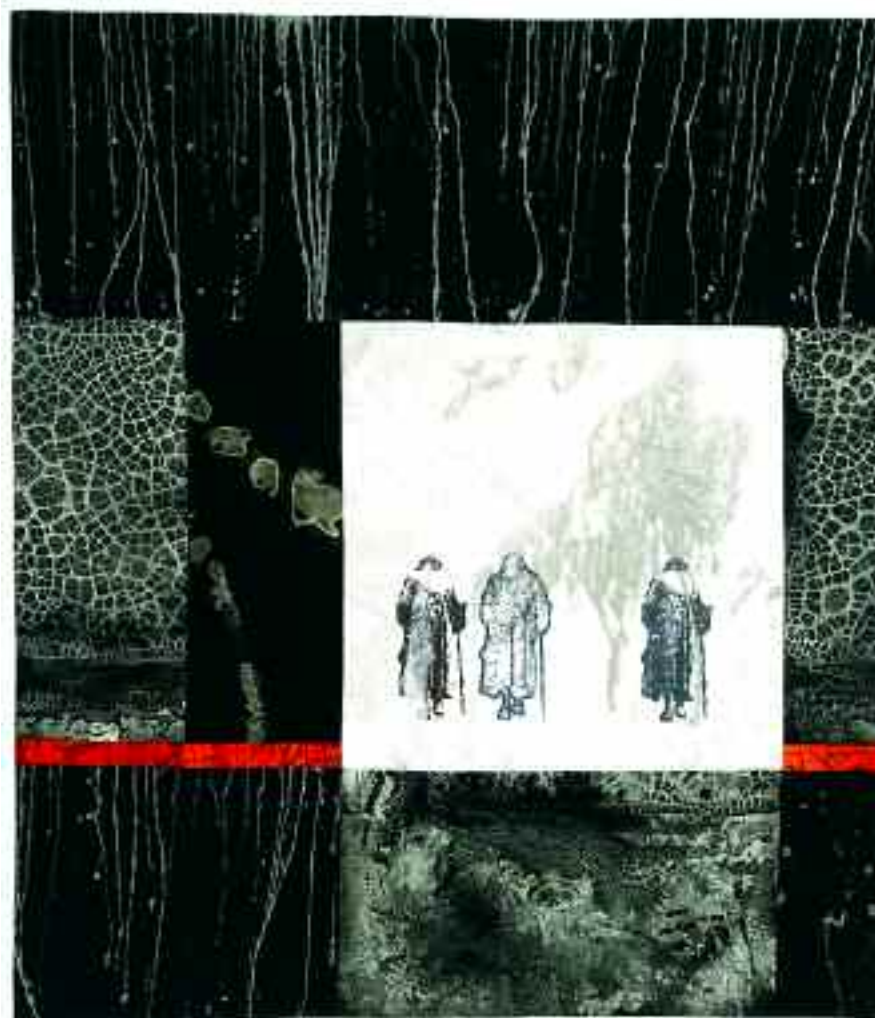
Europe and Israel Representative



Making art is something I have always done for the challenge of design and the joy of working with dye, paint, and color. The thread of my art

career winds through years where my painting might be called a sideline, since I was either studying art history for my bachelor's and master's degrees or was earning a living as a technical writer. When I married a military man in 1981 and started moving house every few years, I spent more time being an artist. I learned to make quilts, traditional at first. In 1988, I set out to make quilts as art. Everything seemed to come together at that point, a life spent making art found the medium that fit best.

I have lived on both coasts in America, in Asia, and in Europe. While moving affected my choice of media, it is the inspiration of living in vastly different environments with the doses of the exotic that make my life and my art what it is. I love my studio time, especially the wet studio. I love paint; I love dye. However, while studio time is seductive and vital, time away from the needle, brush, and dye pot—time to think—is also an important part of my creative process.



Brittle Silence

38" x 33"

© 2005 Linda Colsh

I observe the people who come into my field of vision. I select some of them to develop as characters to populate my artwork, imagining stories and personalities for them. My art history background gives me not only appreciation for art and culture, but also the ability to look, to analyze, and to assimilate all kinds of visual imagery. I like to use symbols, a personal iconography, to capsule and express my thoughts. Some of the symbols I use are obvious; others are not so apparent, but my objective is to invite viewers to look and think, to find their own meaning in my work, to imagine their own stories beyond what I have shown them.

Linda Colsh will join the SAQA Board at the end of September.

My path from page 1

During the next couple of years, I manufactured girls' clothing with financial backing and a showroom in New York City, all while living in Philly when Jon was in grad school at Penn. Commuting daily from Philadelphia to NYC was grueling. On more than one instance, I dreamed of designing clothing for women rather than girls. I will say, though, that in the 70s and 80s, the kids-wear business was saturated with the colors I found missing in bridal gowns.

I talked over my career dilemma with my grandmother, who was a very successful businesswoman. She suggested that being my own boss would serve me best (and her too, since we spent a lot of time together!) She suggested I design and make clothes for individuals. In short, become a dressmaker.

Unsure of exactly how to get my name out into the world, I turned to her for advice. She said it was simple: Go get my nails done and chat it up. I did, and ... snap! I was a dressmaker with a wonderfully dedicated clientele. I was busy, profitable, and able to make my own hours.

When Jon finally finished his thesis

and got a job, we moved to Princeton Junction, New Jersey. I continued the dressmaking there for 12 years. Because my kids were growing and I wanted to have larger blocks of time to spend with them, I stopped making clothes and just focused my business on doing alterations and home decorating.

In 1996, I was in San Diego for my nephew's wedding and read in the paper one morning that there was an

The rapture I experienced as I saw the entire piece come together was magical.

art show in Balboa Park. It turned out to be *Visions*. The show stunned me. I had never seen quilts like that before. At that point, I thought of quilts only in the traditional sense.

As I stood in the beautiful San Diego sunshine glancing back

towards the museum, I said to Jon, "THAT is what I want to do. If I could ever be good enough to be in a show like this..." Jon turned to me and said, "Carol, first you have to make a quilt."

That's when I realized the melding of my two creative fields of study, fashion and graphic design. I went to Rosie's Calico Cupboard on that trip even though I didn't know what to buy, how much yardage, or for what I was buying. I just bought.

Once I arrived home, I threw myself into quilt making.

Over the years I've saved and categorized pictures from magazines and newspapers simply because they appealed to me. The attraction may have been the color, the image, the stylization, or even just the subject matter. When I returned from California, I went through my stash of pictures and picked one that looked good to me. It was a landscape. I bought *Fractured Landscapes* by Katie Pasquini Masopust and went to work passionately.

Just prior to beginning the landscape, I made *Horizons*, where I attempted to determine if I could actually select fabrics and colors. Satisfied that I could accomplish a seemingly more difficult design, I completed my second quilt, *Escalante Canyon*. The rapture I experienced as I saw the entire piece come together was magical.

The end result was fantastic. My dressmaking customers were interested in watching the composition take shape. They were first aghast that I was QUILTING, then supportive. They wanted to know if they could buy the quilt? NO, NOT FOR SALE YET!

I began working on my first quilt and discovered that with this art form, I could merge my love of fabrics and graphic design. Auditioning fabrics, making color selections, and the physical nature of the work all appealed to me.

There was no aspect in the creation of a piece that went on for too long, causing a sort of boredom to set in.

Earthtoned Circles, 52" x 66", © Carol Schepps



Once the nature of the work became repetitive, and it certainly can become repetitive, there is always a different task to be done. I've always admired fine craftsmanship in any medium. I enjoy being meticulous in my work and logical in my approach to design and business.

Thinking perhaps I'd found an artistic outlet, I went to Barnes and Noble and looked through the business-of-art books. Although none of the books mentioned art quilts per se, each one spoke about the importance of having a body of work, say ten pieces, before approaching a gallery.

Ten quilts? That seemed a daunting task. Fortunately, I was glued to my studio day in and day out designing and making clothing for select clients and doing alterations for customers. The flow of potential critics never ended. Each one was more and more curious about the quilts I was working on. Many expressed interest in having one in their home.

This all inspired me to work to learn more about the business and creative side of the art quilt.

When members of a local quilt guild recommended it, I sent slides to *Visions '98*. I submitted the only three quilts I'd made at that point. Imagine my surprise that February when *Hammers* was accepted.

Attending the *Visions* opening was an awakening experience for my soul. It was the excitement of seeming to excel at something visionary. I had been designing and making clothes for so long it seemed second nature, rather effortless. The fiber art was something I had to work at and think about—rather like a new challenge I was beginning to believe I could meet. It wasn't until *Visions* that I felt I had something that could be mine.

That spring, summer, and fall, I worked towards completing my first ten art quilts, that golden number all the books wrote of. I continued to read books and magazines about the ups and downs, successes, and potential pitfalls of shows and galleries.

I set my sights on finishing my tenth piece and looking for a gallery. I

read about various galleries in the East and knew some of them well. Because we'd lived in Philadelphia for the six years while Jon was in grad school, I felt comfortable with the idea of approaching Snyderman/Works Galleries. They'd been an institution in Philly for years and were well respected, and I was sure my artwork would be well represented.

I knew caution was important. After all, these were my creations; they seemed almost as precious to me as my children. In fact, when I had to ship *Hammers* to *Visions '98*, I was so reluctant to let it out of my sight, I put it off to the last minute and paid that very hefty charge for overnight/weekend shipping—a quick lesson to be learned right there about shipping.

I called in mid-December. Ruth Snyderman explained to me that right before Christmas was actually a terrible time to talk. She suggested I call back in mid-January. Later that

week when Jon and I were in Philly shopping, he said he wanted to see Snyderman/Works.

He promised not to say anything about my artwork or me, because I had made an appointment with the gallery for mid-January. We got a parking spot right out in front of the gallery. This was terrific, because it was a dark, cold, rainy winter day. When we went in, I had a bit of trepidation.


Frank Hopson, the director of Works, introduced himself. Jon and he began chatting and before I knew it, Frank called in Ruth Snyderman, who introduced herself to me. She said she remembered my call earlier in the week and as it turned out, this was as good a time as any to talk. Ruth asked if I had any artwork to show her. Fortunately my portfolio and the quilt '59 *Caddy* were in the car because earlier in the day, I had

See "My path" on page 28

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been shopping for a frame for it.

After Ruth looked at it briefly, she took it into an office and reviewed it with Bruce Hoffman, the director of Snyderman, and Frank. Shortly she returned, handing it back to me. My heart sank. And then I heard something about a show in April. I looked over at Jon, hoping he was paying attention, because I couldn't really process what was happening.

That's how I got my first show and my first gallery.

Ruth and Frank helped me with pricing. They taught me about dealing with galleries and clients. The lessons I've learned from them have been invaluable. Their honesty and sincerity have made me feel comfortable asking questions and discussing issues.

I now show my artwork in eight galleries. In choosing the galleries to show my artwork, I look for a price

point, quality of work, personality, location, and reputation.

To meet the demands from my eight galleries, commissions, and Fiber Revolution exhibitions, I work very hard. Right now I am working on a new series, reminiscent of my *Paintbrushes* series. It is my *Wine* series. Like the *Paintbrushes*, they are stretched and framed. As I write this, I am completing my third in what I hope will be an initial series of six.

My *Circle* series came about when I returned home one day after a fabric shopping expedition, the kind where there are two shopping bags full of fabrics. I washed, ironed, and folded the fabrics. After neatly piling them on my worktable, I noticed that the placement of similar colors took on entirely different connotations depending on where they were in the pile. Not a revolutionary concept, but nonetheless, it was fun to play around with the neatly folded fabrics.

I cut several concentric squares of fabrics and sewed them to the background fabric. Originally I constructed six of these little pieces, each one about 6" square. After sewing around the 18 squares, I bemoaned to a friend the fact that the corners were annoying to me. He suggested I make circles rather than squares. Voila!

The first series of *Circles* I created were in jewel tones. They were greatly appreciated by collectors, galleries, and corporations. A gallery director suggested I consider constructing them in earth tones. These too have been successful. In addition, I have developed a series of *Circles* in whites and sand tones. They are made of silk, linen, and cotton mounted on canvas.

In marketing my artwork, I have found postcards to be wonderful when trying to explain what this art form is about. Being able to hand someone a card when they ask you what you do and then explain exactly what the artwork entails has been most beneficial. I have five different postcards that allow me to tailor the

transaction or be indulgent and give away all five.

When I first began, I had solo shows locally. These proved to be very worthwhile for the publicity and sales they generated. I sent out publicity

My parents taught me that as long as I loved what I did, I would never work a day in my life.

packets. Each opportunity was met with wonderful coverage in newspapers with photos and lengthy articles.

My website has been another marketing tool. Walking into a gallery empty-handed and being able to speak with a director utilizing my website as illustration of my artwork has been an additional plus. I've received sizable commissions and private inquiries because of the web.

Obviously, I am in this art field to make a living. But profit is not the only reason I pursue this art. As a child, my parents taught me that as long as I loved what I did, I would never work a day in my life. Fortunately, I've been able to produce and sell artwork I've thoroughly enjoyed creating. Receiving galleries' and clients' appreciation and knowing they value that I've maintained my integrity and craftsmanship in art and design makes each day I spend in my studio a joy. ▼

SAQA professional artist member Carol Sara Schepps has had gallery representation since 1999. She lives in Princeton Junction, New Jersey, and her web site is www.carolschepps.com



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Proposals from page 7

reliable, and when an artist neglects these details, you wonder how careful and capable the person is of following through."

Professional interaction

You are not done with a proposal when you mail or deliver it. Every interaction you have with the venue colors your image and affects your chances of being accepted. Always answer the phone professionally, and reply promptly and courteously to phone calls and e-mails, even when you are irritated.

In addition, Plummer says, "We always want artists to have an informal gallery talk and perhaps a more formal classroom experience as well, so good communication skills are important."

Appropriate follow-up

The artists and directors interviewed all had different takes on what constitutes appropriate follow-up. There is no one answer that is most appropriate for all venues, so choose an approach with which you are comfortable.

Fabing offered one piece of advice that works for everyone, "Badgering the museum will not serve you well, though they do owe you the courtesy of adhering to their timetable for reviewing your request. Remember that you may want to approach this venue with another idea, even if this one is not successful, so don't burn any bridges."

Suggested approaches included:

From gallery/museum representatives:

- "After [the time the venue said the review process would take place] has passed, make an inquiry if you haven't heard. Ask them once more when you might expect a reply. Don't call again until that date has come and gone."
— *Susannah Fabing*
- "I always preferred to get in touch with the artists — and I told them so — because of limited staff and

the constraints on my time"
— *Judy Plummer*

- "Once, a few months later. Our schedule is decided by the early spring for the following calendar year." — *Anita Loscalzo*

From artists:

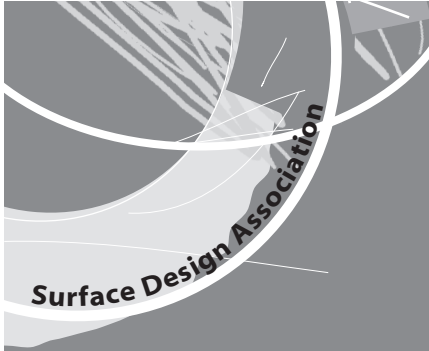
- "If I do not hear back after one month (privately-owned galleries usually look at slides once a month), then I make a phone call."
— *Nancy Crasco*
- "I follow up on [proposals] with phone calls, emails, and periodic postcards of my artwork."
— *Carolyn Lee Veslage*
- "I only follow up when further information is requested. I'm either accepted or not. If accepted, I do my best to cooperate with the process, including being flexible about scheduling, delivering, etc.

Probably most important, I express enthusiastic thanks for the acceptance. I want them to feel that I'm going to be very easy to deal with and will meet the terms of the show." — *Diane Bielak*

Last, food for thought

Plummer says, "I would really stress that artists should be true to themselves regarding the sort of vibes they're getting from a particular gallery and director. You really want to have a respectful connection." Expect the same professional treatment from a venue that they expect from you. You will have to work closely with the staff and should feel as though your art will be discussed and treated knowledgeably and respectfully. ▼

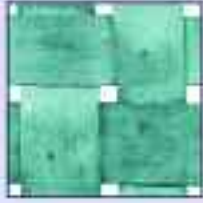
Artist, writer, and instructor Cindi Huss lives in Western Massachusetts. Her web site is www.cindhuss.com.



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The challenge from page 9

use Carnets or that they did not know what Carnets is.

Comment: "As a former customs officer in my pre-quilter life, I know how to manage that without problems—I can give advice for European members, if you want."

— *Annedore Neumann, Germany, euro-pa-tch@t-online.de*

What shipping documents do you have to fill out?

Not required in all countries but noted in several comment sheets were: Airway bill. Declaration of Identity. Waybill. Declaration of contents and insured value. Document declaring that the work is NOT for sale and for exhibition only. Commercial invoice document. Export document and the international courier forms. Fedex documents. Textile info and shipping info. Posting forms in 8 copies and Airway bills with 3 copies. Official documents for the general government post office. Confirmation that the contents is not a bomb or for terrorist activity or dangerous goods.

How do you handle insurance?

Purchase insurance through the carrier (9). Accept the highest amount that the carrier offers (5). Do not insure (3). Homeowners policy (2). Depend on the exhibitor to insure the work (2). Covered under a professional business insurance policy (1).

Comment: "The insurance is under the home policy. There are no quilt appraisals in Israel, so you can't insure it separately."

— *Gisha Wogier, Israel*

How do you handle customs?

Mark it when it is shipped that it is

for exhibition purposes only and will return to point of origin when exhibition finishes (4). Never write the word "quilt" or "art" on any documents (2). Note that it has "no commercial value" (2). State that it is not for sale (2). Note only the replacement value of the materials, *not* the value of the quilt (2). Utilize a reputable shipping company and they deal with any problems that arise (2). Label clearly (1). Try to avoid customs by not shipping outside the country (1). NAFTA doc filled out and attached to package—Canada (1).

Comment: "I mark the waybill that if imposed, I will pay customs, the imposition of which seems to be occasional and arbitrary—not at all predictable. A mood thing on the day with the customs officer in question possibly."

— *Alison Schwabe, Uruguay*

How do you avoid paying import/export fees?

Clearly mark that it is NOT for sale, is for exhibition only, and is to be returned to the owner (11). Put a very low value on the quilt, or only the value of the materials, or clearly state, "no commercial value" (8). Label work as samples; do not use the word quilt in the documents, use some type of euphemism like 'cloth hanging' (3). **Comment:** "Inside Europe, I send my quilts via post special delivery parcel (with insurance included) To U.S. or Canada, I send my quilts via FedEx. I use a Carnet only if I travel with my quilts, so I avoid custom fees. I did it as a curator for a special exhibit in Canada." — *Elisabeth Nacenta-de la Croix, Switzerland*

How do you handle sales?

No quilts have been sold (11). PayPal (3). Checks (3). Paid through the gallery, exhibition or venue (7). Only accept sales in own country (1). Handle sales direct through client but sometime there are currency issues (1). Only had one sale and still waiting for the money (1). Provincial Sales Tax must be added and sent to the government (1).

Comment: "Have not had any yet but would accept any form of payment except buttons."

— *Jennie Rayment, UK*

Have you had any troubles with the return of your art quilts?

No (14). Yes, have been charged import, brokerage fees or VAT (6). Some problems with customs (6).

Comment: "Only with return of quilts from overseas, several times New Zealand customs have required proof that it was my work that was just being returned, that I wasn't importing. But I was able to show an exhibition catalogue or similar to the local postal sorting depot staff and they faxed international customs in Auckland, who then released the parcel."

The main problem has been that when a gallery returns my work, I find that their shipping costs (maybe they use an agent or more expensive courier?) are 2-3 times more than mine were in sending it to them. And I am usually paying for this."

— *Clare Plug, New Zealand*

SAQA wishes to thank all the members who thoughtfully responded to the questionnaire. Their answers highlight the issues and solutions with exhibiting artwork around the globe. ▼

Normajeane Brevik is a business owner in East Lyme, CT. She is married with four children and is the president of the Clamshell Quilt Guild in Waterford, CT. She is especially proud of her mailable art Internet group at groups.yahoo.com/group/fiberarttraders. She enjoys quilting and making wearable art as well as her insatiable passion for mailable art.

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from the
SAQA Store:

Park Church catalog CD	\$8.00
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printed, the number within the limited edition (i.e., 56/200 is the 56th giclée printed out of a limited edition of 200), and the year it was printed. Some states require that a certificate of authenticity accompanies each giclée upon their sale.

Although giclées are fine archival reproductions, great care must be taken for preservation.

- Never display them in direct sunlight
- Never expose them to extreme temperatures
- Never rub the surface
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Finding a good giclée printing company can be tricky. Many fine art businesses specialize in printing giclées. It's always best to try to find a local shop; it's easier to inspect the finished pieces without having to ship them (or proof them online.)

If no local sources exist, consider searching the web and art trade magazines for a credible source. Be sure to compare pricing, quality, and services offered by your printer. Some printers will offer cropping and matting services or provide certificates of authenticity. Others may provide discounts for large volumes of prints or provide package pricing for a variety of giclée sizes. ▼

SAQA professional artist member Julie Hirota is a fiber artist, author, and teacher who lives in Northern California. Her web site is www.jhiro.com.

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