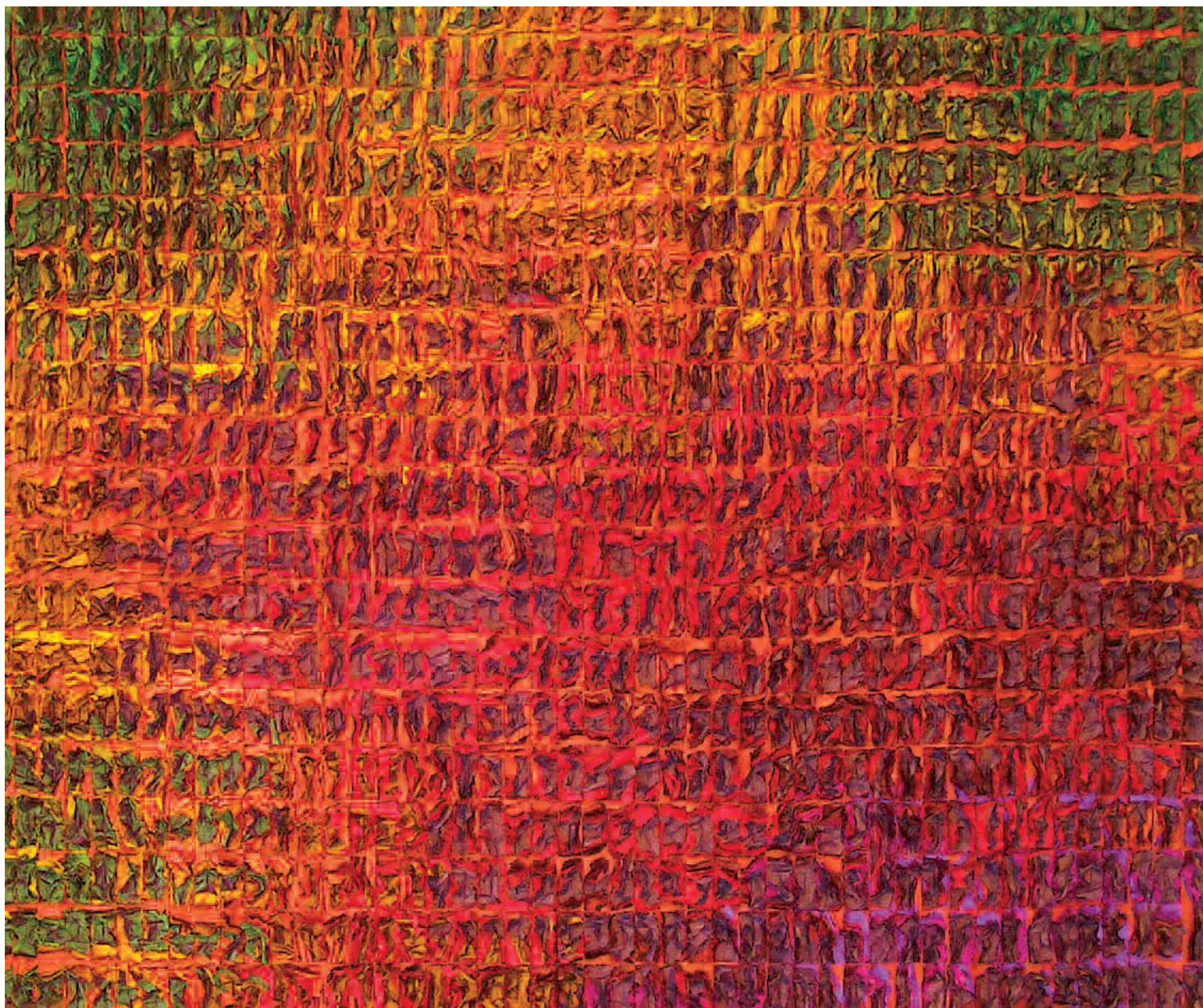


SAQQA *Journal*

Studio Art Quilt Associates, Inc. ▲▲▲ Volume 17, No. 1 ▲▲▲ Winter 2007



Magma
by Tim Harding

see story, page 6

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Thoughts from the SAQA president

by Katie Pasquini Masopust
www.katiepm.com



Spring is around the corner, and I'm getting ready for some uninterrupted time in my studio. Everyone on the SAQA board is very excited about the upcoming conference held in conjunction with *Quilt National*. The lineup of speakers is very impressive. Hopefully there will be something of interest to everyone. I will be speaking about the steps to submitting and writing a book proposal. Paula Nadelstern and her team of lawyers will be informing us about copyright issues with examples from the carpet that graces the floor of the Hilton hotel in Houston. It looks very similar to, if not exactly like, her

Kaleidoscope patterns from her books. John M. Walsh III will speak about his world-class art quilt collection and the reasons behind his acquisitions. The auction will be so much fun. The energy is already starting to swirl. We are having a One-Foot Squares art quilt auction. I have received a dozen already, and I want to bid on all of them! This will be a very fast-paced auction with many opportunities for the attendees to bid on well-known artists as well as some up-and-coming quilters who are doing brilliant work. I am hoping to add to my collection. We will close the auction with bidding on the ever-popular *Art Gallery in a Box III*. This is a beautifully crafted wood and metal box that will house twelve 12-inch works of art by some of the top quilt artists in the field. Last year's box was a thrilling close to the auction with a phone-in bidder who walked away with the prize. Postcards for interested bidders

will be ready by the middle of January. I can't wait to see how everything looks all together. This will be the auction's third *Art Gallery in a Box*. The first resides in Nancy and Warren Brakensiek's living room, the second in Wisconsin with Susan Cargill. Who will enjoy the third?

Another highlight of our conference is being able to attend the *Quilt National* opening on Friday night, a gala event that is fun to dress up for. I love seeing what gets into this show and enjoy discussing all of the work. We will honor Hilary Fletcher and there will be sadness at her missing what was to be her final *Quilt National* before retiring. We will continue on, as she would wish, to enjoy all of the brilliant new ideas and techniques and ways of expressing ourselves through our textile explorations. Until then, happy creating!

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Report from the SAQA exhibits committee

By Judith Content, chair

There is never a dull moment for those of us on the exhibits committee. *SAQA: The Creative Force* was held during the International Quilt Market and Festival! from Oct. 28 to Nov. 5, 2006. This two-part exhibition featured 24 works by SAQA's founders, curated by SAQA's first president, Yvonne Porcella, and 26 contemporary works juried by Paul J. Smith. Flagship sponsor Janome America generously funded the exhibition and full-color catalogue. The catalogue is available through the SAQA web site store. Liz Axford deserves a big thank-you for her work as exhibition coordinator, as does Karey Bresenhan and her Festival! staff. Peg Keeney announced at our last meeting that *Transformations '07* has been invited to premiere next summer at the Festival of Quilts in Birmingham, England. Sandra Sider, a respected

artist, author, and curator, agreed to jury the exhibition. She looked for "work with a sense of authenticity and freshness, proclaiming its presence with authority and aplomb." Note: *Transformations '06* was on exhibit in Denver at the Translations Gallery during November and December 2006. It will travel to IQA Festival in Chicago, April 13-15, 2007, and the Grants Pass Art Museum, May 29-July 27, 2007. Another exciting 2007 show was titled *New Art From an American Tradition*. Aaron de Groft, Director of the Muscarelle Museum at William and Mary College, juried this regional SAQA exhibition. The exhibit was sponsored by Prensencia Hilaturas USA and also won a grant from the Historic Triangle Jamestown 2007 Host Commission. The exhibition celebrated the 400th anniversary of the first settlers' arrival at Jamestown,

Virginia, in 1607. *New Art* took place February 22-25, 2007, at the Mid-Atlantic Quilt Festival, Hampton Convention Center in Hampton, Virginia. SAQA members residing in the geographical territory of the original 13 colonies were eligible; including New Hampshire, Massachusetts, Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, Maryland, Delaware, Virginia, North Carolina, South Carolina, Georgia, Maine, Vermont, West Virginia, and the District of Columbia. Thank you to Diane Bielak and Eileen Doughty, exhibition coordinators. Late breaking news: exhibition coordinator Cindi Huss reports that SAQA New England's touring exhibit *Unbound* has a firm commitment for its initial venue and will premiere at World Quilt Expo XI, August 16-18, 2007, in Manchester, New Hampshire. Congratulations to Cindi and her

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Report from the SAQA executive director

by Martha Sielman, www.marthasielman.com



I've been thinking about the One-Foot Squares auction at the Conference in May. Many of us became quilters because we saw something that we loved and

thought: "I could make that myself." So why would a 'make-it-myselfer' wish to collect the work of others? I think it's because while in theory I could make it myself, in reality I would make something quite different.

For instance, the first art quilt that I bought was by Joan Dreyer, an art quilter from New Jersey. Joan was part of the first group of artists who joined to become Fiber Revolution (a northeast exhibiting group of SAQA

members). I was the organizer for our first two exhibits, and I therefore agreed to collect all of the quilts in my home. It was like having Christmas and my birthday at the same time to receive all those packages of quilts and to open each one and admire the beautiful artwork inside.

Joan's was the first to arrive, and I pinned it up on my design wall while I figured out where to store all the artwork until the exhibit was hung. Several times each day I saw her piece, and each time it grabbed my attention. It was abstract. It was made in warm colors: tan, orange, gold. It was subtle. It had beautiful hand-stippling all over the border, though the center was machine-stitched. It intrigued me.

It intrigued me precisely because it was so different from my own artwork. If I tried to make a piece myself that looked like Joan's, inevitably some blue would creep in because I

love blue, the contrasts would become more intense because I'm not a subtle person, it would never be hand-quilted because I don't have the patience, and a storyline would get involved because all of my work involves stories, even the most abstract. I would end up with a piece of my art, not Joan's.

So I bought it. I arranged with Joan to pay her over time, because that's what I could afford. The piece now hangs in my hallway, and everyone who comes into my home stops to look at it and comment upon it. It's that kind of piece.

That's why I buy art — because in the end, I can't make it myself in quite the same way that another artist has made their own statement, spoken with their own voice. And that's why I'm saving up my money to bid at the One-Foot Squares auction. I'm hoping that I can add more intriguing visions to my home.

team of volunteers and good luck with future venues.

Committee news: I would like to welcome Rose Hughes to the exhibits committee. Rose lives in southern California and has been involved in making and exhibiting art quilts since 1996. She has volunteered to coordinate national SAQA exhibitions, a big job for which she is well qualified. Rose has also taken over the job of note-taking during our monthly conference calls so that Peg Keeney can focus on her jobs as SAQA exhibition mentor and *Transformations* curator. Thank you, Peg, and thank you, Rose. Lisa Chipetine has recently retired from the exhibits committee to tackle new SAQA challenges. We will miss you, Lisa. However, Kim Ritter, Arlene Blackburn, and Karey Bresenhan will continue to bring their own invaluable contributions to the committee. It's a terrific team!



Letter from the editor

by Carolyn Lee Vehslage
www.clvquilts.com

I'm continuously amazed by the generosity of the SAQA members who give of their time to help shape the articles in the *SAQA Journal*. They make my job of developing content and editing it into a cohesive format look easy. In addition, I want to thank each of

the artists who answered my burning questions for the articles on gallery representation and advertisement.

Also, I want to thank the members who have made great suggestions for topics for the *Journal*. Please keep the ideas coming. The *Journal* takes nine months from conception to delivery in your mailbox and I want to make sure the articles cover what you are interested in.

By Penny McMorris, secretary

As a way of continuing to support our representatives and promote SAQA, we decided to print business cards for both the regional reps and the board members. These were first available for use at the International Quilt Festival in Houston, where we also held a general board meeting and meeting of the exhibits committee.

We approved final plans for the 2007 SAQA Conference and the registration form which Martha Sielman and Lisa Chipetine have put together. The upcoming conference looks especially exciting. It's full of opportunities

not only to hear excellent conference speakers, but there will also be plenty of time to network and get real-world answers to questions and solutions to career problems.

For the banquet-night auction, Beth Smith is working with the wood artist who is creating the wooden box to hold the small 12" x 12" quilts. The *Art Gallery in a Box III* will be elegant but modern, with drawers on all four sides. We'll promote the auction and the box in a postcard mailed prior to the auction. It will include a phone number so that collectors who

cannot attend can bid by phone. Some of the beautiful tiny "box" quilts have already begun to come in.

We will greatly miss Linda MacDonald on the board, as we welcome Pokey Bolton, Jane Sauer and Linda Colsh. I'll try to fill Linda's secretarial shoes. As always, you can find the complete board minutes on the web site. Look under **Members > Members Home > Log In > Board Minutes**.

Meet your new board members

Patricia Chatham Bolton



I was introduced to art quilting and the related arts in 1998 when I took some gift money, walked into JoAnn's on a quiet Sunday afternoon, and

bought my first sewing machine. Ever since I took my first stitch (a fly) and embroidered my first motif (a spider), I have been entangled in this art form and don't envision myself ever getting free. Quilting and mixed-media arts have, quite literally, taken over my life—so much so that in 2000 I left a doctoral program and full-time teaching job to found *Quilting Arts Magazine*®. In 2004, my husband and I launched a second publication, *Cloth Paper Scissors*®. We've since added several books to our line of publishing, including the latest addition, *Creative Quilting: The Journal Quilt Project*, Karey Patterson Bresenhan, Ed. I have appeared twice as a guest on

HGTV's *Simply Quilts*, judged several art quilt categories, and given a number of talks, including the keynote address at *ArtQuilts at the Sedgwick*. When I'm not attending a quilt show or mixed-media exhibit, I can be found puttering about my quilting studio or clicking away on my keyboard in beautiful Stow, Massachusetts.

Linda Colsh



In the rotation for publishing bios of the various SAQA representatives, we international reps were last. So my biography in the Spring 2006 *SAQA Journal* came late in my tour of duty. I've now stepped down as a rep and up to the board. I figure it would be pretty boring to double up with another story of my life in different words, so I'll keep this short.

I've spent a lot of time thinking about and talking to European members (and

some U.S. members too) about how to move artwork across borders. It is probably *the* hardest part for an artist who is working internationally. And wouldn't it be fantastic to have more shows that travel internationally? It happens (*Transformations*, *Changing the World* Euro edition, etc.), but it's hard and complicated. This is an unresolved issue that is still going to be on my mind as I change SAQA roles.

Jane Sauer



I am the owner of Jane Sauer's Thirteen Moons Gallery in Santa Fe, New Mexico. I have been a studio artist in the field of contemporary basket making for 34

years. For three years I was the juror chair of the American Crafts Council, and I served on the board of trustees for seven years. Now I lecture and jury many exhibitions.

Bridging The Gap: Quilt World To Art World

By Martha Sielman and Peg Keeney

SAQA's 2007 conference, "Bridging the Gap: Quilt World to Art World," will be held May 24–27 at the Ohio University Inn in Athens, Ohio. It's a wonderful opportunity to meet other artists, collectors and business professionals, improve your technology skills, and learn ways to enhance your business acumen.

The conference committee began planning for 2007 by reviewing the surveys that members filled out at the end of the 2005 conference. One of the biggest complaints was that attendees had a hard time sitting all day through one lecture after another, so the committee voted to change the format for 2007. Friday and Saturday mornings attendees will be offered two clusters of workshops: "Crossing the Technology Bridge" with topics on digital slide submissions (Cheryl Ferrin), digital giclées (Julie Hirota), what technology you should be investing in (Lisa Chipetine), and how to use the Internet to market your work (Carolyn Lee Vehslage); and "Enriching Your Marketing and Artistic Skills" with topics on use of e-newsletters to market your work (Anna Hergert), getting a book published (Katie Pasquini Masopust), improving your professional presentation (Kim Ritter), and critiquing your art (Sandra Sider).

When registering, attendees select two workshops from the digital cluster and two from the marketing/artistic skills cluster. The committee has tried to provide a wide array of choices so everyone can find something that interests them. We will accommodate registrants' preferences on a first-come, first-served basis.

Each day after the workshops, there will be a keynote speakers' luncheon. On Friday, May 25, Paula Nadelstern, with George Gottlieb and Marc Misthal of Gottlieb, Rackman & Reisman, PC, will give a presentation

on "Copyright/Copywrong." This presentation will explore copyright issues that are important to all artists in any medium. On Saturday, May 26, John M. Walsh, III will speak about his world-class art quilt collection and the reasons behind his acquisitions.

The conference will begin on Thursday afternoon with a meeting for SAQA's regional representatives and the board of directors. This will include a presentation by Peg Keeney on coordinating a traveling exhibition such as "Transformations" and a presentation by Martha Sielman on the founding of Fiber Revolution, an exhibition group. Thursday night is the traditional conference kick-off reception and members' slide show. Friday afternoon will feature a special presentation on art critique by Sandra Sider, and one on forming an art critique group, presented by Arlene Blackburn and Eileen Doughty.

Friday evening, attendees are invited to the opening and awards ceremony for *Quilt National '07* at the Dairy Barn Cultural Arts Center and the banquet at the Ohio University Inn. Following the banquet dinner, we'll be holding the One-Foot Square SAQA Auction. One-Foot Squares are 12" x 12" artwork created and donated by SAQA's members to support SAQA. Nancy Brakensiek will

again be the auctioneer, and the action should be fun, fast, and furious.

Even if you are unable to attend the conference, please consider making and donating a One-Foot Square. Your support for the SAQA Auction is very important, because many of our special programs, exhibit catalogs and publications are funded through those proceeds. All One-Foot Squares will be displayed on the SAQA web site and hung in the banquet hall during the conference. The deadline is May 1, 2007. Please mail your donation directly to Katie Pasquini Masopust (235 Rancho Alegre Road, Santa Fe, NM 85705-8620).

Saturday morning, SAQA will host a light breakfast of muffins and fruit at the Dairy Barn, so that everyone can spend more time viewing the artwork. Board members and regional representatives will be holding office hours upstairs at the Dairy Barn; please come and meet the volunteers who work so hard to make SAQA run.

If an attendee attended the digital cluster of workshops on Friday, then on Saturday morning they'll attend their marketing/artistic skills cluster choices, or if they attended the marketing/artistic skills cluster workshops on Friday, then they'll attend their digital cluster choices. The

See "Bridging the Gap" on page 28



Preparing to show slides for Conference 2005 lecture

Gallery relationships – exclusivity

Artists need to be informed when beginning a relationship with a gallery.

By Milon Townsend

Selling artwork in partnership with a gallery representing an artist's work is an evolving, changing reality. No two galleries are the same. They are owned by individual human beings, in different locations serving different types of markets, and represent different groups of artists.

These variables provide an infinite range of possibilities for artists, and we must be careful when generalizing, even to ourselves, about this

most central relationship in the life of the working artist. Just because one artist does well in a certain gallery has no bearing at all on any other artist's success, or lack thereof.

Let's take a closer look at some of the different situations that come up when working with galleries. Understanding some of the pitfalls may keep you from falling into them in the first place, and seeing some of the different approaches to solutions will be useful in finding one's way out of the woods, once one has lost his way therein.

Quilt artists discuss gallery experiences

by Carolyn Lee Vehslage

Since gallery representation is a dream of most quilt artists, I asked questions of some quilters who are currently represented. I wanted to know how they got their first gallery and their subsequent ones. The artists explain how the galleries market their artwork and what percentages of their sales are through galleries.

BJ Adams answered, "I just looked up my resume to see which were the early galleries, and it is hard to remember, but I think in both the 70s and 80s, the gallery owner had seen my work at a

show and then asked me. Later there was a collector recommendation. Sometimes a friend would be organizing a show or a gallery had a juried show, and then there were invitational shows in galleries."

She does not have an exclusivity contract with her galleries. Her percentage of sales through the galleries has been very small. She said, "For a while, I made more through commissions, but those have dried up. I'm not a good example for selling as it has been very slow, and very few consultants are working hard at selling just my artwork. They usually have hundreds of artists.

"So many of the galleries that feature

fiber art have gone out of business. I did well in the 80s through one in Indianapolis until they went out of business and then lost the money from two pieces that were sold and I didn't get the money. That happened in New Jersey.

"I do know that I am not a good marketer of my own artwork, but when I had the Art in Fiber Gallery at the Watergate, I could sell other people's artwork. We did not sell a lot in the years I was there — not enough to ever cover overhead."

Marilyn Henrion wrote, "I did not approach galleries until I had a body of work that I felt was cohesive and strong enough to represent me well as an artist. This was about fifteen years after I started making quilts. I think one of the biggest mistakes an artist can make is rushing to exhibit before being ready. One's own critical judgment, in conjunction with that of knowledgeable trusted colleagues or teachers, can help determine this.

"My first solo exhibitions were in corporate and university art galleries. The curators had invited me to exhibit after seeing my artwork. My subsequent experiences with commercial galleries were



Three Trees at Home, 22" x 46" © BJ Adams, www.bjadamsart.com

Artists need to be informed when beginning a relationship with a gallery that may represent their artwork. There are several typical mistakes made by the artist just starting this type of working arrangement.

One very common mistake is to grant an area of exclusivity to a gallery without knowing or specifying several important factors:

- What is the area of exclusivity being granted to the gallery?
- What are the other galleries in the area that the artist might be interested in working with?

- What will be the annual sales the gallery will produce for the artist, in order to justify the exclusivity?

Exclusivity, properly tended to, benefits both the artist and the gallery.

It guarantees the gallery that the investment they'll make marketing the artwork, and the artist, will have time to bear fruit.

It ensures that the gallery won't have to compete directly with local galleries very close to them.

It assures collectors the artwork is in short enough supply that it isn't

being represented in every single gallery in town, that it will have significant perceived value by not being too widely distributed.

It guarantees the artist a certain amount of sales through the gallery with whom there is an exclusive relationship.

If clearly stated, it will guarantee the artist a certain amount of investment on the part of the gallery to market the work.

It's a system designed to market work in short supply and high demand, thus driving sales through

See "Exclusivity" on page 8

similar. Until 1998, these consisted of one-time exhibitions rather than long-term commitments. For the past eight years, I have been affiliated with a co-op gallery, where I have a solo exhibition every two years. It is a highly respected artist-run gallery in which a rigorous jurying system results in acceptance of approximately 10% of applicants. The gallery prides itself on representing diverse mediums and styles, and members include painters, sculptors, photographers, print makers, and mixed media artists, as well as fiber artists. A new body of work must be created for each new show, so the artist must be highly focused and disciplined to accomplish this.

"While commercial galleries generally take a 50% commission on sales, my co-op gallery takes only 10%, with the trade-off being that the artist is responsible for all promotion and advertising costs. Another trade-off is that I have complete control over what, how, and when to exhibit, while perhaps lacking the contacts with collectors that a commercial gallery might have. Artists who are researching co-op galleries should be careful to distinguish serious artist-run galleries from vanity galleries in which space is available on a rental basis to

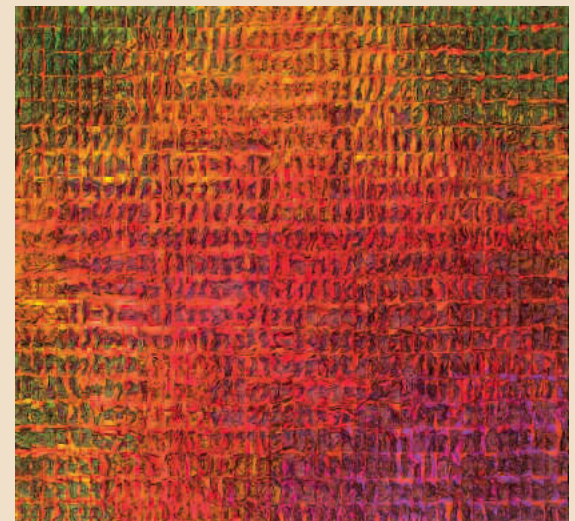
anyone who can afford to pay (no real jurying involved)."

Tim Harding believes that his first gallery "...saw my artwork at the American Craft Council Baltimore show and asked about representing me in their region." For most of his other galleries, he submitted portfolios. His galleries require exclusivity for a metro area, state, and sometimes a whole region. Some are very strict about it.

He supplies 40-45 quilts per year between his six galleries. 60% of his annual sales are through his galleries.

The galleries market his quilts through annual or biennial one- or two-person shows, by having a couple of his pieces on display at all times, through expos like SOFA, and also mailings and emails to selected clients.

When asked how she made her first gallery contact, **Judith Trager** said, "I walked in. Brought artwork with me. I was younger and had more guts then. I also was a professional salesperson. I had worked in sales, both wholesale and retail, for many years. I still believe I can sell anything, especially myself and my artwork.



Magma, 53" x 59", © Tim Harding

"The other galleries found me through publications (*Quilt National* catalog, *Fiberarts*, etc.) and by seeing my artwork exhibited at many, many venues."

She has exclusivity with her two galleries in Chicago and Scottsdale. She noted, "I only work with one gallery per city, so for instance, I will only work with Thirteen Moons when I sell in Santa Fe even though I don't have a specific contract with them. I need to

See "Gallery experiences" on page 8

Exclusivity from page 7

the narrow channel of the small number of galleries representing that work.

It's best suited for marketing work that takes a great deal of time or investment on the part of the artist to produce; work that the artist doesn't actually wish to be widespread. This restriction of availability will serve to heighten the real and perceived value of the work, making it more desirable.

An artist new to selling through galleries is typically eager to begin doing so, and the first rush of buyers indicating interest in the work will find an eager reception. Artists often say yes to whatever the galleries ask for, just to get the sale and have representation.

Problems arise when the artist discovers there is in fact another, better (for them, for whatever reason) gallery within the same area as the gallery they have already committed to working with. There are no laws or rules as to how to handle this issue, but ethically it is my firm belief that I need to stick to my word, even when it costs me. If I ditched a smaller gallery for a (perceived) better gallery, what kind of relationship am I starting? The new gallery knows full well what I've done, creating a question of trust and loyalty.

The challenge to the artist is that the new gallery seeking the artwork will typically present themselves as

being quite far away from the original gallery in the area that the artist is currently working with. The original gallery will typically feel that the new one is too close. The choice is the artist's to make, and you will be well served to remember that you ought to act in a way that you'd like to have done to you. When faced with this, I call the original gallery and check with them. If it's all right with them, I'll consider working with the new one.

Another way of handling this situation is line segmentation. I produce a number of distinct and different lines of work: goblets, sculptures, ornaments, paperweights, and so forth. If

Gallery experiences

from page 7

give them respect and not be all over the block trying to outdo the galleries.

"I mostly work through Art in Public Places and art consultants. And most of my work these days is commissioned. I also do a big open studio once a year where I sell my own work in a gallery-like setting.

"The galleries use ads, especially magazine and city guides. They all keep a book of my artwork and CDs. And I keep feeding them stuff and sending them new stuff and taking back the old."

All of **Wendy Huhn's** galleries found her. She has a local exclusive relationship with each of them. The galleries account for 70% of her sales. They market her art quilts through solo exhibitions, web sites, and referrals. She is currently working with a single gallery and supplies them 12-14 quilts per year.

For her first gallery contact, **Carol Sara Schepps** "made an appointment to meet and brought them slides and photos. The show and representation by the first gallery led to all the others. The Grovewood Gallery in Asheville, North

Carolina, has exclusivity in that area. But I respect the efforts by all galleries and would not look for others in their respective areas." She sells 75% of her artwork through her eight galleries which feature her work in specific shows.

Wine Series #1, 48" x 30", © 2006
Carol Schepps, www.carolschepps.com



Crow Canyon, 35" x 44", © Judith Trager, www.judithtrager.com



the original gallery has shown no interest in representing one or several of my lines that the new gallery is interested in representing, I'll ask the original gallery permission to offer the lines they don't carry to the new gallery. I offer right of first refusal to the original gallery, so if they decide they want to carry the work, they have that option.

This type of bending over backward to watch out for the interests of my representing galleries goes a long way to cementing our relationship, as not all artists do this. Ethics cost in the moment but pay large dividends over the course of your life.

The other typical mistake artists

just starting out make is not to specify a dollar amount of work sold by the gallery to justify granting them territory. This doesn't have to be specific or written on paper, although I will say memories get hazy when dealing with some of these things. I have a razor-sharp memory of what I'm going to be getting, but what I have to do to fulfill my part of the bargain isn't always so crystal clear. And most people, gallery owners specifically included, fit that description as well.

Remember, the reason for offering this boon, which is yours to grant or withhold, is so the gallery will promote and sell your work. If they are

not willing or able to do that for whatever reason, you need to have the option to terminate or alter your agreement. It is best to verbalize or even write this point down, so nobody is surprised when you want to change an agreement that seemed cast in stone up until that point.

Do your homework in advance of an event where you'll be meeting potential gallery owners interested in representing your work. Draw up a wish list of the top ten galleries in your field that you'd like to have your work in, and be sure that you don't initiate a relationship with another gallery in the same area, effectively

See "Exclusivity" on page 10

Phil D. Jones wrote, "My first gallery experience, in terms of more than a juried show, was with a local artist cooperative gallery. This was a great experience. I formed great friendships with artists working in all media, had the opportunity to participate in regular critique sessions, was put in a position to regularly exhibit new work, learned the ins and outs of running a gallery, improved my marketing skills, and explored various ways of developing a cohesive body of work through regular solo shows and group theme exhibits.

"Additional galleries came along through word of mouth, direct mail marketing, and exposure through the co-op gallery, as well as other venues. Generally, these galleries were ones that handled other media and had to be educated concerning art quilts and fiber artwork.

"Several of the galleries I'm affiliated with have regional exclusivity clauses in their contracts, as well as sales provisions concerning patrons who see the artwork through the gallery or become acquainted with me as an artist through their gallery.

"About half of all my sales have been through galleries, either through direct

sales of production artwork or through commissions.

"[The galleries use] direct mailing of postcards with images in exhibits, through web sites, email, etc., as well as through established relationships with collectors and public art collections."

Judith Content answered, "My very first gallery found me. I was exhibiting shibori-dyed, pieced, and quilted wall pieces in a juried fiber exhibition in a small regional art center. I think they were actively looking for artists to represent. They had a market for artists who could create large (as in multi-storied) site-specific installations. They saw that potential in my artwork. This was during the early 80s building boom in Silicon Valley, and indeed, I did a number of large-scale commissions for this gallery.

"In all cases [the additional galleries] approached me. They were introduced to my artwork in a number of ways: viewing my artwork on exhibition, in publications (art magazines, the newspaper etc.) attending one of my lectures, or

See "Gallery experiences" on page 10



Forest Coat, 52" x 40"

© 2005 Phil D. Jones
www.phildjones.com

cutting yourself off from the one that you really want to be in.

Often, gallery owners in fairly close geographical proximity are friends, not competitors, and they go out of their way not to carry work by the same artist. It can be an awkward situation to change from one to the other. Sometimes the new gallery won't want to take you on if they believe leaving the other gallery will be perceived as an affront to that gallery owner (their friend), or cause a financial hardship to their neighbor.

Generally speaking, the higher the value of the work and the more well-known the artist, the larger the area

desired by the representing gallery. The lower the value of the work, the less exclusivity becomes an issue. Larger, costlier work is going to be less available, and the artist isn't going to be able to produce a lot of it anyway, so being limited to the number of galleries representing the work isn't at all a problem. Lower priced work, though, is typically being produced simply for the sake of generating income, and limiting it would have no useful benefit. The artist wants to sell as much as possible and doesn't want it limited at all.

It is the artist's responsibility to check with potential new galleries to

see if there are any galleries nearby that the artist is already selling to. Sometimes, in the heat of the moment, the artist overlooks this important safety check and ends up selling to two galleries literally across the street from each other. There are also unscrupulous gallery owners that will purposely misrepresent their location, knowing full well that they are in direct competition with another gallery already representing the artist's work. This is where a good relationship existing between the artist and the gallery becomes important. The original gallery owner is usually aware of unscrupulous

Gallery experiences

from page 9

attending my open studio events.

"I currently work with several galleries, and the exclusivity contracts vary. Most do restrict me to exhibiting my art quilts within specific geographic regions. To complicate things, however, I also do other artwork than just art quilts. In this case, I must restrict different kinds artwork to different galleries, especially if they are in the same general area.

Sometimes I don't have a contract at all and just do what feels correct and best

for all concerned. In this case, I like to keep an open dialogue so there are no misunderstandings.

"[Sales] vary year by year. If I have had a solo exhibition, that will be a high gallery sales year since the lure of a body of new work is exciting for most collectors. A solo show also means that most of my work is tied up while preparing for it and unavailable for sale through other exhibition venues or directly through the studio. I do sell directly

from my studio (at retail, no debate) and am fortunate to live in a densely populated, art-appreciative region.

"[The gallery markets the quilts through] the web site, providing actual exhibition space within the gallery or in satellite opportunities, periodic solo exhibitions, marketing and promoting a show through direct mail (announcement postcard) brochure, portfolio packages on CD or paper, contacting known collectors by phone, researching new



Mirage, 49" x 59"
© 2002 Judith Content

[Four Square Series #3] Flex, 70.5" x 70.25"
© 2006 Michael James



neighbor's activities and can give a heads-up to artists the other gallery may be setting their sights on.

When a genuine mistake happens, I will just be frank with both galleries and ask the second one to return the work. If they've paid for it, I'll reimburse them with no hard feelings. Occasionally, there's a conflict between two galleries on opposite sides of a town I consider to be big enough for both of them, especially when it comes to small work. One or the other gallery will want me to take a stand, make a decision, and I won't until they talk to each other directly about it. If they're coming to me to

mediate, they haven't talked to each other, and I won't get involved until they've given it a shot. In the times when this has happened, I've never heard about the conflict again after I forced them to talk to each other. Communication is a beautiful thing. ▼

Milon Townsend's artwork may be viewed at www.milontownsend.com; his educational materials on marketing may be found at www.thebluemoonpress.com; Milon may be reached at milon@rochester.rr.com.

This article originally appeared in Art Calendar magazine. Reprinted with permission.

clients and collectors, taking out magazine and newspaper advertisements, and representation by the gallery at SOFA.

Michael James replied, "I've never in my entire career sought a gallery to represent my artwork; galleries have come to me from the start, and all of my gallery representation has been on this basis. I have no exclusive arrangement with any gallery, and currently have no gallery representation in the USA.

"A Swiss gallery represents me. I have solo shows every two or three years and will be exhibiting there next May. My last exhibition there was in 2004. My artwork has always sold well from this gallery, unlike any American gallery in which I've shown.

"Once I asked a gallery if they'd be willing to offer me exclusive representation, and they declined. The gallery in question was Snyderman-Works in Philadelphia.

"Over the years, I'd estimate my sales through galleries has been about 40% of my overall sales. It could be as much as 50%. I have sold virtually nothing in the last two years. In the last couple of years, I've placed pieces in several museum collections, but these have been as gifts."

"I know of no gallery that has any idea how to market quilts. The dearth of galleries doing so indicates how confounded the gallery world is by this medium."

Primitive Echoes, 29" x 62", © 2006 Carol Taylor, www.caroltaylorquilts.com



Carol Taylor explained, "[The first gallery] found me. In fact, several galleries have found me by finding my web site. Most found me while looking for artwork to include in special installations or for a special purpose.

"I never worked at finding galleries but got plenty of contacts because of my web site which has a large gallery of my artwork and is easy to navigate. Sometimes galleries have also contacted me because they have seen my work in shows or read an article about me in a magazine.

"I have chosen to have no exclusive contracts. I find that too restrictive and limiting.

"A very small percent [of my artwork is sold through galleries], maybe 5-10%. Most of my sales are made due to my web site and contacts made directly to me through it, and sometimes when viewers see my work at shows, they also look up the web site and then contact me directly. The web site and email have made access to interested buyers so much easier.

"The gallery markets my artwork through their storefront, postcards, their web site, putting my artwork in regional shows in their area, and word of mouth to their usual clientele."

SAQA professional artist member Carolyn Lee Vehslage is a fiber artist, fiber art collector, and editor of the SAQA Journal. Her web site is www.clvquilts.com.

Advertising art quilts

By Lynne Davis

Do you advertise? How often? How much do you budget for advertising, and are the results worth the investment? What advice do you have for other quilt artists thinking about advertising? These are some of the questions we asked six quilt artists; the result is a patchwork of different attitudes and approaches.

On the theory that “it’s good to have your name and artwork in front of people’s faces,” **Robin Cowley** takes advantage of as many opportunities as possible. She spends about \$2,000 a year on advertising, with ads in *The Guild Sourcebooks* and one in *Fiberarts* every two months. She was also juried into *Fiberarts Design Book 6*.

From *The Guild* advertising have come several commission projects and “one nice article” in *The Guild* about her artwork. The *Fiberarts* ads have brought pricing requests by phone and email. There have also been a few gallery representation requests, although none of these ever materialized.



Elements 32, 18" x 8.5",
© 2006 Cheryl Dineen Ferris

She also uses less traditional, more proactive ways of advertising her artwork. She proposes exhibitions at venues that interest her. She has written articles about her artwork for *Threads* magazine and *Surface Design Journal*. She has shown artwork in the “New Works” section of *Fiberarts* simply by submitting slides, participated in an independent film about artists, a book about artists over fifty years of age, and appeared in an episode of *Simply Quilts* for HGTV. Her creative approach toward marketing and her willingness to try various outlets has paid off.

Cowley sends out postcards about once a year, particularly when she has an event. In line with her belief in keeping her artwork in front of people, she makes her postcards as attractive as possible, increasing the chances that they will go up on a bulletin board, and she always has her name on the front. She also thinks web sites are extremely useful. She can direct people there for a quick look, then follow up with slides. She adds that there are always people surfing the web for artwork, “and you might get lucky.” In Cowley’s view, marketing is “a long-term commitment, not an overnight success story.”

For **Cheryl Dineen Ferrin**, an overall marketing and public relations plan is the most important thing. Advertising, she says, is “just one part of the mix and the most costly.” She uses what she calls the “old school formula,” setting aside 20% of her revenue for marketing.

Currently she is targeting more gallery action in a wider area and possibly some exhibitions. Pursuing this goal, she has advertised in gallery guides and tourist publications in the resort areas near her home. She is also

running three ads in *The Crafts Report*. With two down, she has had promising contacts with one new gallery and another she used to work with.

Ferrin loves postcards, and she tries to mail one with each new series of works. Again, how often depends on her overall marketing and PR plan for the year. She uses email sparingly, saving it for big announcements like major changes on her web site or in her studio.

Susan Leslie Lumsden also believes in advertising as a small part of her overall marketing plan. Her goal is to get her artwork recognized on a large scale. This year she wants at least 600,000 people to become familiar with her artwork. The markets she is targeting are corporate, hospitality, and health care, so she wants her artwork to be seen by art consultants.

She times ads in magazines such as *The Crafts Report* to coincide with exhibitions of her artwork. This year her ads were first in a regional showcase, then an exhibition of decorative fiber, and one more before the end of the year. The ads cost her about \$300 each, which she considers reasonable for the wide national coverage they get. Ten thousand gallery and shop owners receive the magazine. She is considering *AmericanStyle*, *Quilting Arts*, or *Fiberarts* for future ads.

Lumsden sells small framed quilt blocks and vertical runners as a way to keep doing what she loves. Her ultimate goal is to “make artwork that affects large audiences,” in airports or hospitals, for example. She imagines someone returning home from a family crisis, walking through the airport, seeing one of her quilts and feeling better, “maybe not even knowing why.”

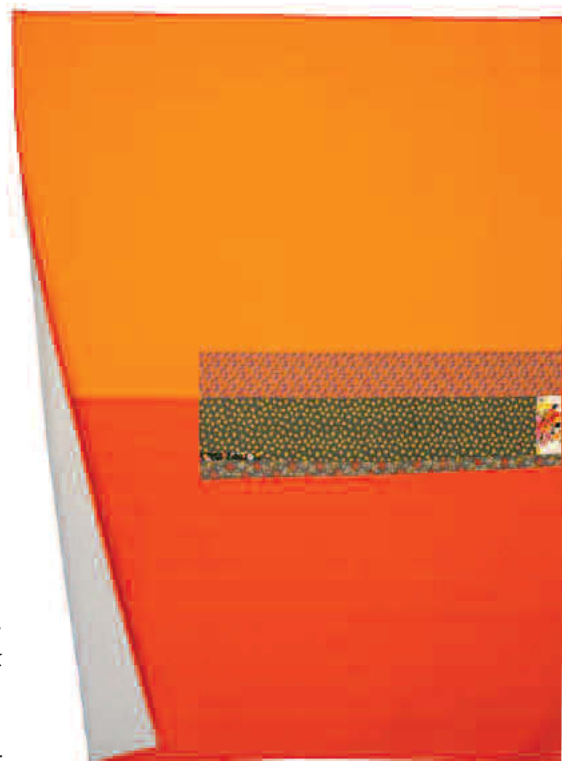
Working towards this goal, she sends postcards three or four times a year, and before each exhibition she sends them to her mailing list for the immediate area. She also sets out postcards for pickup at her shows, about 4,000 of them per year.

Tangerine/Poppy

88" x 65"

© 2005 Denyse Schmidt

www.dsquilts.com



As for email advertising, Lumsden collects addresses at each art festival and has an email newsletter. Those who visit her web site can sign up for the email newsletter. She doesn't want to overwhelm people with emails, but she uses this newsletter to give her current schedule, show new artwork or venues featuring her artwork, and mention awards received.

Kim Ritter has advertised in *The Guild* publications, which then led to sales. Since 2005, she has placed a quarter-page color ad in *Fiberarts* five times a year. This advertising has resulted in sales, many invitations to exhibit at galleries and museums, including the *Folk in Fiber* exhibition at Cahoon Museum, and inclusion in an article in *Quilters Newsletter Magazine* on digital imagery in quilts.

She also uses postcard mailings once or twice a year. The combined cost of the *Fiberarts* ads and the postcard mailings is about \$3,000 a year.

Ritter now has a commercial web site designed by GloDerWorks, which she is very happy with. "Gloria Hansen did a great job of designing a site to fit my personality." The site has a shopping cart and the ability to collect names of people who want emails. "I would never send out unsolicited emails to potential clients," she writes.

She notes in retrospect that it might have been smarter to spend her money first on developing the web site, then on advertising it.

Denyse Schmidt believes that advertising is too expensive. "And you have to do it regularly to get results." Instead, she relies on press coverage. A former graphic designer, she has put together an eye-catching press kit. She exhibits once a year at a high-end, high-visibility home furnishing show and gets a lot of publicity there.

Once you get coverage, you'll get more, she says. "The press for the most part likes to cover people and things they've seen somewhere!"

She sends out two to three postcards and six emails a year, adding that it should be more often, but her list has over 5,000 names.

Libby Mijanovich has not found advertising to be an efficient way to market her artwork. She has occasionally advertised in exhibition programs when she is exhibiting. She has advertised in *The Guild Sourcebook* and their *Art for the Home* once each, and she submitted a short blurb on marketing, with an image, to *The Crafts Report* Inside section when the theme was decorative fiber.

But she hasn't gotten results from advertising and prefers to spend her money on other ways of keeping her artwork in front of people.

Mijanovich sends postcards four to six times a year, and emails about every two months. Both coincide with upcoming exhibitions, and they are sent to people who have put themselves on her mailing list at previous exhibitions.

She keeps new artwork available on her web site and announces this as well. Occasionally a sale results.

This year she wants to "do it differently and think outside the box. People tell me over and over that pictures just don't do our artwork justice." She is beginning to use more installation shots for promotion. She photographs how the artwork actually looks in a home or business.

She has created a collection of digital images to use as part of a press release kit. Whenever she is asked for images for publication, she chooses what she needs and burns it onto a CD. It's cheap and easy, she says.

Her CDs contain sets of digital images including full image, detail, and installation for each quilt. Her next step is to print some nice labels

for the CDs. She is also considering getting an insert printed for a CD case that would be a separate promotional piece.

She has another set of images to send to interior designers and art consultants. Each has the name and size underneath it, and she will send printouts if requested. Having organized her sets of images, she says, she can easily change them when she wants to incorporate new pieces.

Another different marketing idea she is trying is to lend pieces to offices. She would like to get her artwork into spec homes of high-end developments, so she is putting energy into contacting interior designers and real estate developments. She also donates small pieces to local fundraisers when she can.

These six artists have six different approaches to advertising and marketing their artwork. All seem to agree, though, that advertising can be costly. It's wise to set goals, make a plan first, then make the commitment. Look for creative alternatives, as they have done. Perhaps their ideas will inspire you. ▼

Lynne Davis lives in Southern Illinois, where she enjoys doing needlework as a pastime and writing about those who make it an art.

Understanding image resolution

By Gloria Hansen

Much confusion centers around the complex topic of image resolution. The confusion is compounded by printers, scanners, monitors, images, and digital cameras, which all involve resolution. Even more confusion can arise because of the different terms used to describe resolution, including dpi (dots per inch), ppi (pixels per inch), pixels (the smallest element of a digital image that makes up an image in both height and width), and megapixels (a million pixels).

To illustrate the confusion, try answering this question: Which of these digital images contains the commonly suggested resolution for creating a 35mm slide?

1. A 300 dpi image measuring 6 inches by 4 inches
2. An 1800 pixel x 1200 pixel image
3. A 2-megapixel image.

The correct answer is, they are all the same.

To clarify, resolution simply refers to the number of pixels. Period. It is generally expressed as a ratio; for example, 800 x 600 pixels. Next, let's look at the math in the above example. $300 \times 6 = 1800$. $300 \times 4 = 1200$. Thus, a 300 dpi image measuring 6 inches by 4 inches is an 1800 pixel by 1200 pixel image. And, $1800 \times 1200 = 2,160,000$ pixels, which is just over 2 million pixels — in other words, 2 megapixels.

Generally, a slidemaking lab requests a 300 dpi image measuring 6 x 4 inches for two reasons: (1) a 6 x 4 aspect ratio matches the aspect ratio of a 35mm slide, which is 3:2; and (2) the dpi translates to the necessary resolution for quality. Sending a higher resolution image can annoy the lab because (1) it does not give significantly better results; (2) it can result

in a worse image; and (3) it can take longer to process.

Just because a 300 dpi image measuring 6 x 4 inches is optimum for creating a 35mm slide does not mean it is also good for a screen graphic. In fact, it is important to understand that dpi has absolutely no relevance to a web page or any screen-displaying device. This is because digital images are always displayed at the image's full resolution; the size that the image will appear on a monitor always depends on the resolution of that monitor.

It's not as confusing as it may sound. Say, for example, that you have a 600 x 400 resolution monitor. The image in the above example, which is 1800 pixels by 1200 pixels, will not fit on the screen because it will be displayed at its maximum height and width (which is 600 x 400). Such an image will require scrolling to view it. It will also not fit on an 800 x 600 resolution monitor, although more of the image will show. Thus, a 6 x 4 inch 300 dpi image, which is an 1800 x 1200 pixel image, is far more resolution than is needed. To get the image to fit properly, the image needs to be *resampled*. *Resampling* is simply a way to change the pixel dimensions. *Downsampling* is commonly done to images for the Web, as it reduces the number of pixels.

One way to resample an image is to use image editing software such as Adobe® Photoshop®, ImageReady®, or Photoshop Elements. In Photoshop, for example, go to Image > Image Size. The pixel dimension size is shown on the top, and the document size is underneath. Simply check "Constrain Proportions" and "Resample Image" (with "Bicubic" setting). Then change either the width or the height pixel dimension.

It is often recommended to create web images at 72 ppi. 72 ppi has become a kind of shorthand for screen resolution, and it evolved from the original screen resolution of the Macintosh when it was first launched. A point is approximately a 72nd of an inch, and one point equals one pixel. Most other monitor manufacturers adopted the 72 ppi resolution. However, most of today's monitors are "multi-synch" monitors, meaning they can operate at multiple resolutions. The improvements in video card and screen technology mean that modern monitors can operate at much higher resolutions than earlier models.

Typically, monitors display at anything from 65 ppi to 200 ppi, depending on the settings. For example, a 22-inch screen displaying at 1600 x 1200 will have a ppi of about 106. (A 22-inch screen measures 15 inches across — the 22-inch measurement is on the diagonal. $1600 \div 15 = 106$.) A 22-inch screen displaying at 2048 x 1536 is approximately 136 ppi. Thus, the monitor resolution will have a direct impact on how large or small an image will appear. The greater the resolution, the more compact the pixels and the smaller the image will appear. In other words, the image will appear larger or smaller, depending on the resolution of the monitor it is viewed on.

Returning to the example, what if we want to print the 300 dpi image measuring 6 inches by 4 inches? While it may seem the image will print at 6 inches by 4 inches, this is only true if the image is printed at 300 dots per inch. The same image printed at 600 dpi will print at 3 inches by 2 inches; printed at 150 dpi, the image will print at 12 inches by 8 inches. In other words, if the dots per inch are increased, the

printed image size will decrease in size (and the quality may increase); if the dots per inches are decreased, the printed image size will increase in size (and the quality may decrease). The quality of the print depends on the resolution of the image.

For home inkjet printing, many people are surprised to find that today's print drivers can nicely cope with a wide assortment of resolutions. For example, printing a document from an Internet page, which is at a screen resolution, can look acceptable. However, if you plan to print a photograph on good quality paper, a higher resolution will produce a better image. The rule of thumb is, look at your printer's resolution. The root resolution of many (but not all) inkjet printers is either 300 dpi or 360 dpi. For example, if the dots across are 1,200, then there are 300 dpi per color (four divided into 1,200 is 300 dpi; four colors are used to create a print—black, magenta, cyan, and yellow). Any print resolution on a subset of that number; e.g., 75, 150, or 300, will work.

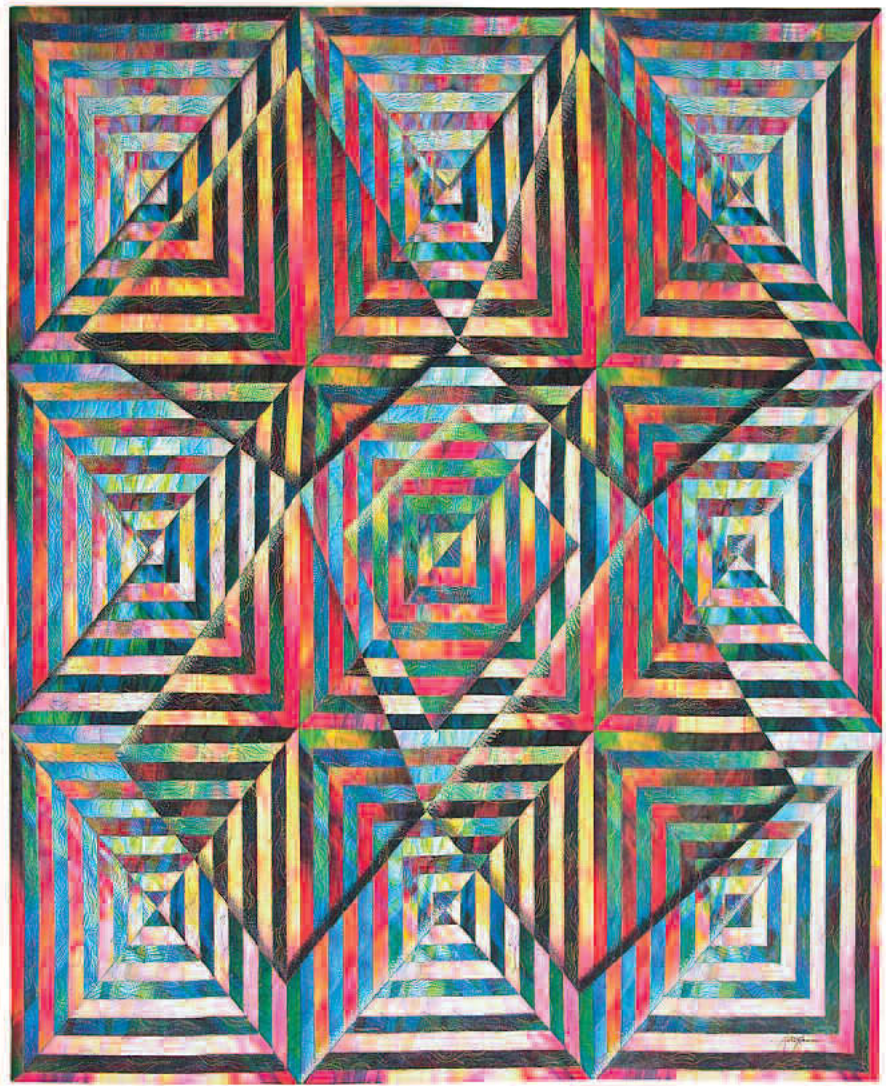
Some experimentation with your printer will give you an idea of what works best, and, for most print work, resolution at or under 300 or 360 dpi is quite acceptable and anything over is a complete waste. If your printer uses more than four colors (for example, the Epson 2400 uses 7 colors), the same "divide by four" rule applies because the extra colors generally fill in for one of the standard four colors to enhance highlight or shadow detail.

By thinking of digital images in terms of resolution, you can eliminate confusion. By understanding how much resolution is needed for your particular needs, you can help create the best image possible. ▼

SAQA active member Gloria Hansen is an award-winning quilt maker from Hightstown (East Windsor Twp.), New Jersey. She is the author of 14 computer and/or quilting-related books, including "The Quilter's Computer Companion." She is also the co-founder of GloDerWorks, a web design, hosting, and programming company with offices in the US and UK. www.gloriahansen.com and www.gloderworks.com

Squared Illusions V

34" x 42" © 2003 Gloria Hanson
www.gloriahansen.com



Press releases 101

by Cindi Huss

The press release is one of the most effective, inexpensive marketing tools we have. It is easy to write a bad press release — but almost as easy to write a stellar one. A great press release offers the reader concise information in an easy-to-digest form. Most press releases are written as a short (300–500 words) article. Assume that your release will be printed verbatim.

Interest and timeliness are both important. The audience might be interested if the person, group, event, or issue involved is local, topical (i.e., related to quilting for quilters, business for entrepreneurs, etc.) or if the subject is famous or controversial.

The structure

The Headline: Save this for last, despite your instincts. In the end, a phrase from your release might suggest itself, or you might choose something as simple as “Local Artist Has LA Debut.” The headline should be no longer than 4–5 words.

Important Facts First: Editors are very busy and might read only a few lines of your release, so put the most crucial information as near the top as possible, preferably in the first, or lead, paragraph.

The lead paragraph contains journalism’s “Five Ws and the H”: Who? What? Where? When? Why? and How? Be sure to answer as many of these questions as are appropriate for your event.

Serviceable but sparse and dull:

Amherst, MA—From June 5 through July 19 the Fiber Art Center will exhibit Haitian Vodou flags. This exhibit is funded in part by the Bank of Western Massachusetts.

Better—more informative and interesting:

Amherst, MA—Catholic symbolism, Masonic insignia, and the spiritual

beliefs of slaves kidnapped in Africa mingle freely in the sacred drapo flags of Haitian Vodou, reflecting Haiti’s complex cultural heritage. From June 5 through July 19, 2004, the Fiber Art Center (79 S. Pleasant St.) presents an exhibit of ceremonial flags made by some of the most celebrated Haitian artists working today. This exhibit is funded in part by the Bank of Western Massachusetts.

Supporting Paragraphs: Follow your lead paragraph with concise, well-written detail. Topics for supplemental paragraphs might include information about:

- Related events such as receptions, classes, lectures, trunk shows, etc.
- Your professional life and experience. Keep it interesting—this is not a resume.
- The venue or organization involved. Sometimes the venue will get more attention in the media than you will, but all coverage is good coverage and enhances your exposure.

Beware the irrelevant, uninteresting, or inappropriate. Avoid highly personal information unless you can make an important direct connection to your artwork.

The writing

Be simple and concise: Write as if you were talking to the guy next door, keeping the language clear and straightforward. Now is not the time for “artspeak” or thesis language. In addition, most releases should be no longer than one page; you are writing for editors and the general public and they, like you, have limited time and patience.

Use the active voice: Active voice simply means that the subject of your sentence takes action rather than

being acted upon. For example:

Passive: The bone was dug up by the dog.

Active: The dog dug up the bone.

Passive: Jane Doe’s art quilt “Levity/Brevity” was accepted for Quilt National (2007), which is known as one of the most important annual art quilt exhibitions in the United States.

Active: Jane Doe’s art quilt “Levity/Brevity” will hang in Quilt National (2007), the preeminent annual art quilt exhibition in the United States.

The active voice is more interesting to read and generally requires fewer words. Simply changing passive sentences to active whenever possible improves anything you write.

Use the third person: Tempting as it may be to speak directly to the reader — resist. Use the third person unless editorial guidelines specify otherwise. And in case it has been a long time:

1st person (do not use under any circumstances): I, me, my, we, our

2nd person (unlikely that you will use): you, your

3rd person (universally acceptable): he, she, it, they, him, her, his, hers, its, their, theirs

When using the third person in a press release about a gallery exhibit, you might talk about “visitors,” “viewers,” “they,” “the gallery,” “it,” “the artist,” “she,” etc. The reader is not “you” and the artist is not “I,” “me,” “us,” or “we.”

Avoid contractions: Use “She is” rather than “She’s” and “are not” rather than “aren’t.” Your releases will sound more professional and less chatty.

Avoid cliché: That about sums it up.

Consult great resources: To ensure proper grammar, consistency, and usage in your writing, check out the *AP Stylebook* (very easy to use) and the *Chicago Manual of Style* (often used in academia). Both are popular and used by many media outlets. Strunk and White's *The Elements of Style* has, deservedly, been a mainstay for decades as well. In the end, which style you use is less important than consistency.

A good thesaurus also can be helpful. Remember to keep it simple; if you find a synonym you have never heard before, chances are most of the reading public has not either.

Use a good dictionary. *Merriam-Webster's Collegiate* has been my favorite for years. If it is not in *Webster's Collegiate* and it is not a trade-specific phrase, you probably should not use it.

Proof and check spelling: Always use the spell check on your computer—but never rely on it. It will not catch misused words that result from the slip of a finger (such as “shy” instead of “why”). It is crucial that you read the entire release when you are done—and have someone else read it if possible. Then read the release out loud. Reading aloud prevents skimming, and if you stumble on a passage as you read aloud, chances are your audience will as well; so fix it.

Learn to let go: Whenever you have the opportunity, let your release sit for a couple of days so you can reread it with a fresh eye. Cut out any passages that do not support the document as a whole, particularly if your release is running long. Be brutal.

In addition, sometimes you will come up with, even fall in love with, a clever phrase to express your idea. Unfortunately it will not always work in to the release as a whole. Practicality and clarity are more important than cleverness.



Mapping the Subconscious Mind
22" x 14.5" x 1.75"
© 2006 Cindi Huss
www.cindihuss.com

Presentation

Letterhead or not letterhead: Some books and experts suggest never using letterhead while others strongly suggest using it. As with many things, there is no one right answer, so make the decision that works best for you. Whatever you decide, your presentation should be clean and understated. Most important is a substantive release and, if appropriate and possible, compelling high-quality images.

At the top of the page (below your letterhead if you have decided to use it), you should place “For Immediate Release” (time is of the essence) or “Press Release” (time is less of an issue).

Contacts: Below that (or at the bottom of the page) list one to three appropriate contacts, including their names, titles, phone numbers, and e-mail addresses. If you did not opt for letterhead, be sure to list your address as well. Your contacts should be knowledgeable about the event/issue you are touting. For example, if you will have a solo exhibit at a

gallery, both you and the gallery director should be listed (be sure you clear this with the director).

Datelines: Oddly, the dateline is the location of the subject. Sometimes you need it—sometimes you don't. For example, if Rhode Island artist Mary Contrary has a solo exhibit in Los Angeles:

Los Angeles—Impressionist macaroni sculpture by artist Mary Contrary of Countryside (RI) will hang in the Wannabe Gallery (123 Art Street) from Jan. 7 through Feb. 23, 2007. . . . [good for LA-area media]

Beyond the Release

Supplemental materials: Other items you might include with your press release as appropriate are:

- An event listing.
- Images, either:
 - Quality prints between 4" x 6" and 8" x 10" (write relevant information on the back).

See “Press releases” on page 27

SAQA: The Creative Force

By Cindy Friedman

As a member of SAQA since the late 1990s, it has been interesting for me to observe the growth curve of both the visibility and defined presence of this organization at the International Quilt Festival in Houston. Several years ago, that presence was a small and sometimes unmanned table in the back, anchoring a relatively small exhibit of members' artwork. Fast forward to October 2006 and the very impressive installation, *SAQA: The Creative Force*, in a prime floor location and with a table teeming with SAQA members/volunteers eager to sell catalogs, offer memberships, and provide information about this organization. All of this represents a dramatic step forward in promoting the stature of SAQA as well as encouraging its growth and development.

The *Creative Force* concept was to present a two-part exhibition celebrating the 17th anniversary of the founding of SAQA. The first part, curated by Yvonne Porcella, was intended to reflect and honor the

contributions of the many founding members of SAQA. The second part was a selection of work based on entries open to the entire current SAQA membership, juried by Paul J. Smith, former president of the Museum of Art and Design, New York.

The idea to reflect the history and membership of the group from the past to the present was a good one, although the actual installation and presentation did not reinforce the concept. What do I mean by that? I personally did not have previous knowledge about the concept, and as I walked through the exhibition and looked at the artwork, I was a bit confused by the mixture of older artwork with what was clearly much fresher and newer in concept and technique. There was no clear delineation between the curated and juried parts of the exhibition, as they were intermixed. Of course as soon as I picked up the catalog and read a bit, the idea made lots of sense, but I would have liked to have seen a clearer definition between the two parts in its installa-

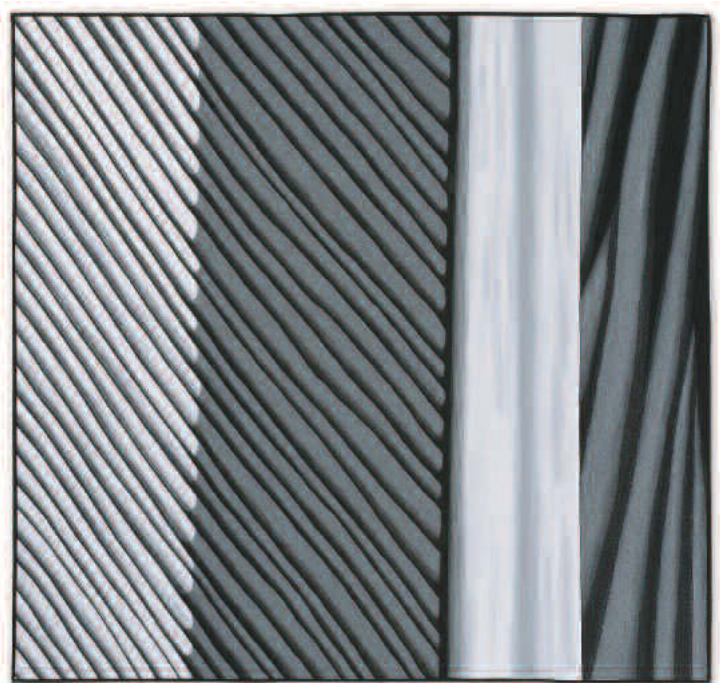
tion to reinforce the past/present theme.

Another observation was the limitation of the portable wall system used to display the quilts. The floodlight fixtures were mounted to a fixed rail attached to the top edge of the wall and were seemingly limited in their adjustability. In many cases the quilts were unevenly spot lit instead of being flooded with light as they should have been. The uneven lighting distracted from the artworks' design as well as the surface textures.

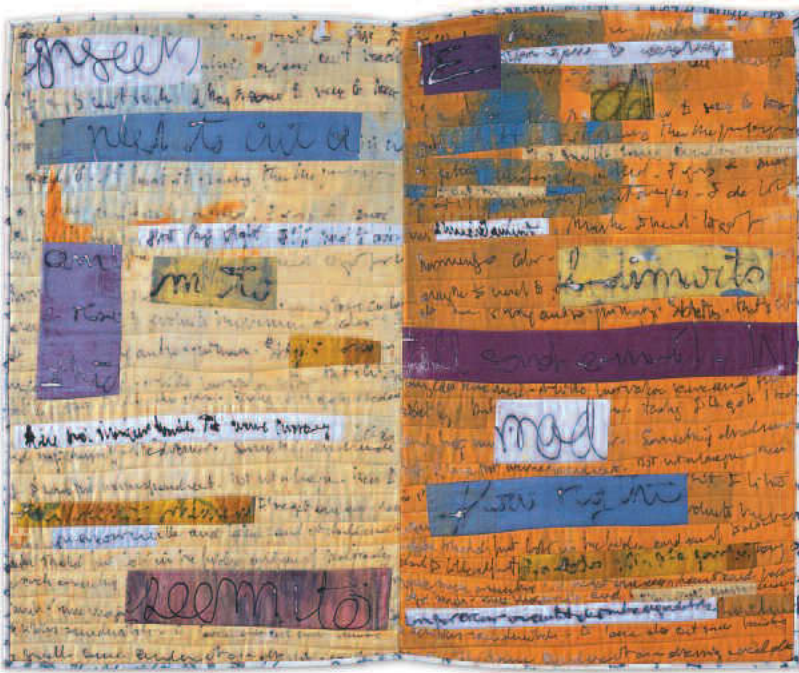
There were many practiced voices in the curated group whose trademark is so clearly their artwork that an educated eye has no need to see a signature or read a statement to identify the maker. A wide range of techniques and materials were found among these quilts — from folk art inspiration to dramatic graphic elements, from cottons to sumptuous silks, handwork versus machine stitching, and from hand-painted to mechanically reproduced images. All of these artists and artworks helped to



Geofoms: Porosity #7, 49" x 48", © Michele Hardy



Plume, 55" x 53", © Inge Mardal & Steen Hougs



Secret Diary 3, 38" x 46" © Angela Moll



Ego Sum Pauper, 59" x 42";
© Connie Rohman

build the art quilt world that we know and enjoy today.

In the words of Paul J. Smith, the juried portion of the exhibition was "a collection of the most innovative and original creations to represent a wide range of quilt art characteristic of today's artists." I saw examples of this range in Michele Hardy's *Geoforms: Porosity #7*, with a simple graphic arrangement of vibrant colors, enhanced by layers of texture added in paint and in quilting and machine embroidery. Angela Moll's *Secret Diary 3* is a combination of hand and mechanical printing processes used to express daily thoughts, which become obscured by the cutting and piecing of the thoughts themselves.

Another piece that caught my eye was the beautifully executed monochromatic *Plume* by Inge Mardal and Steen Hougs, which is an abstracted image of a feather. The precision of the stitching lines and the flat perfection of the painted cotton surface give no hint of the hidden reflected second story to be read on the quilt back. The husband-and-wife team always uses a variety of contrasting bobbin thread colors which create a second completely readable image in reverse using only the thread as design. Their artwork should really hang suspended, allowing both sides to be visible.

Connie Rohman's *Ego Sum Pauper*

features machine-embroidered text in repeated phrases forming a texture on the pieced ground, delightfully interrupted by red and yellow organic linear forms spelling out the title phrase. These appear to be reverse appliquéd, adding yet another layer of depth and complexity.

Pam RuBert's delightful humor in *The Vintage Purse* provided many amusing comments about a "today girl attempting to use a yesterday accessory." It was also a fine example of raw-edge fusing to create the surface and image.

Of course there were many other wonderful quilts in both the curated

and the contemporary collections. Fiber art is so much richer in person, and even though a wonderful catalog exists, the print reproduction process can never accurately represent the color, texture and surface complexity of fiber art. ▼

SAQA active member Cindy Friedman is a quilt artist, fashion designer, and fashion design teacher. She lives in Merion, Pa. www.CindyFriedman.com



The Vintage Purse, 36" x 58" © Pam RuBert

Art Quilts at the Whistler III

By Maxine Farkas

The *Art Quilts at the Whistler III* exhibition was held at the Whistler House Museum of Art in Lowell, Massachusetts from July 5 to August 31, 2006. The jurors were fiber artist Robyn Daniel and NQA-certified judge Beverly Fine. Thirty-eight pieces from 33 artists (from an unspecified number of entries) were accepted. Four awards were given: Best of Show to Elizabeth Poole for *Ozymandias*, Juror's Award from Beverly Fine to Leesa Gawlik for *Storage Shed*, Juror's Award from Robyn Daniel to Trisha Hassler for *Skeletons in My Closet*, and the Whistler Award to Melani Kane Brewer for *Walk in the Woods I—Cecropia*.

This year's exhibition filled both the Parker Gallery and the adjoining Lowell Art Association's Members' Gallery. There was an incredibly diverse selection of artwork. Unfortunately, there were too many pieces for the space available; the exhibition could have benefited

greatly from judicious editing. The artwork was, with a few exceptions, hung cheek by jowl, often with less than a foot of wall space between pieces. Also, there was little rationale evident in the hanging of the art. Some of the artwork was completely overpowered; some was overpowering. It was virtually impossible to look at one piece without having another intrude on one's line of sight. This juxtaposition of diverse artwork resulted in a visual cacophony that made appreciation of individual works exceedingly difficult. As Marion Barnett wrote in her review of the UK appearance of the SAQA show *Transformations* (artquiltreviews.wordpress.com/), "diversity is a very difficult thing to manage in an exhibition setting." *Art Quilts at the Whistler* was a diverse offering not managed as well as it should have been.

The Parker Gallery is most often used for exhibition of contemporary

paintings, prints, and photography, and the lighting is well suited for these media. However, when used for fiber art, the lighting appeared too harsh in some cases and too dim in others. Artwork that depended greatly on proper lighting, such as Patricia Owoc's *Patch*, suffered, as did most of the pieces hung in the Lowell Art Association Members' Gallery.

Despite the poor presentation, when one was able to restrict one's field of vision, there was much to be appreciated in this exhibition. Rosemary Hoffenberg's *Character Study* was exquisite. Her asymmetrical presentation, evocation of landscape, and use of fabric all combine to create a meditation on balance and harmony. Each revisit offered new perspectives.

Trisha Hassler's *Skeletons in my Closet* pushed the form into sculpture. The juxtaposition of steel and fabric was unexpected and exciting. Her use of layering of steel, then fabric, then steel, then fabric, spoke to and beyond the quilt tradition. The suspension of the small quilt within the steel enclosure, floating taut above and beyond the background, effortlessly carried the weight of the steel fragments sewn to it, creating a dialog between metal, fabric, and the stitch. There was an elegance and reverence for materials in the artwork that was enchanting.

Barbara Jade Triton's *Brooklyn Bench* was a multi-layered image of a moment in time. It was exceptionally noteworthy in that she continued to explore the photographic image on fabric, transcending the limitations



Ozymandias

60" x 50"

©2005 Elizabeth Poole
elizabethpoole.com



Skeletons in my Closet

25" x 18"

© 2006 Trisha Hassler
www.trishahassler.com



Brooklyn Bench

25.5" x 19"

© 2006 Barbara Jade Triton
www.barbaratriton.com

imposed by the printing process. While the overlay of stitched branches was either mildly unsettling (why were bare branches throwing shadows of leaves?) or an unfortunate addition that lacks verisimilitude, they did not detract from the central iconic image. As with much of Triton's artwork, the calligraphic line suggestive of text offered the implication of hidden meanings.

Katherine Allen's *Summer's Honey Breath* was a study in understatement, balance, and harmony. Allen's use of paint, monoprint, and screen print came together in a serene commentary on quiet summer moments. Her limited use of beading and stitch demonstrated just how effective restraint in embellishment can be. This was one of the pieces that suffered from harsh lighting and nearness to its neighbors. Fortunately, the message it carried was strong enough to warrant a second look.

Lisa Call's *Structures #33* was the high point in the Members' Gallery, intimate enough to sustain itself in the cramped quarters and strong enough to make a memorable statement.

Elizabeth Poole's *Ozymandias* dominated the exhibition. The exquisitely

rendered male torso, set off center on a field of implied text drew the eye from every distance. Poole used her stitched line to shade and define with consummate skill, merging line and color so masterfully that her imagery transcended the medium.

Art Quilts at the Whistler III was a problematic endeavor. On the one hand, the management team at the museum was wildly enthusiastic about the artwork and the idea of the exhibition, and totally involved in offering information to visitors. On the other hand, there was a lack of understanding of the issues associated with showing fiber art, and this was evident in the presentation.

The CD catalog was also a disappointment. It was completely automated. There was no recognition that one might wish to stop and dwell on a piece, nor provision for moving through the images at anything but the leisurely movement of the software. While the images themselves

were beautifully presented and would allow one to more fully appreciate the jurors' choices, the screen saver presentation does not treat the artwork as anything beyond wallpaper. Thus, as an historical document, the CD failed to satisfy. The intentions of the show organizers were good. The execution, however, left something to be desired.

It is hoped that future fiber exhibitions at the Whistler House Museum of Art recognize the issues presented by *Art Quilts at the Whistler III* and display a greater sensitivity to the needs of the medium.

Maxine Farkas is a painter, fiber artist, independent curator, author, and instructor with a studio in Lowell, Massachusetts. She is on the boards of 119 Gallery, the Arts League of Lowell, the Western Avenue Studios Artist Association, and is Chair of the Lowell Cultural Council. She is a founding member of the Lowell Fiber Studio www.lowellfiberstudio.org.

Fiber Revolution

by Dr. Geraldine Velasquez

Fiber Revolution, an exhibition of 35 wall hangings, was on display during October 2006 in the M. Christina Geis Gallery at Georgian Court University in Lakewood, New Jersey. Ironically, this is the same gallery where *Revolution in Crafts*, co-sponsored by The New Jersey Council on the Arts, was hung in 1980 and included some of the earliest wall quilts. That exhibition focused on changes from traditionally functional to experimental and innovative crafts objects at a time when art quilts were not yet hung on museum walls.

Fiber Revolution represents a group by the same name that was formed in 2002 for the express purpose of exhibiting and marketing members' works. In order for fiber to present a revolutionary thought or action, in 1980 or in 2006, there must be knowable concepts behind the stitches and colorful quilt patterns. If the name of the exhibition is meant to give us insight into the work, we seek evidence that new ideas are replacing

old ones. We expect the art quilts to have transformed their maker in some way, and for ourselves to experience some transformation by viewing the show. In this overly large and colorful show, this has occurred to a limited extent.

Is it a show of abstract formal compositions relating to modern art through the medium of traditional fiber? Or is it a show of funky images where fiber is just coincidental to the message? Contrasts are often helpful in amplifying divergent ideas, just as slides of different periods are used for comparison in art history classes. In this show, however, mixed messages distract us.

The sheer number and variety of so many works reveals the weaknesses of this group's exhibition strategy. An open member non-juried show has problems. It lacks focus and a point of view. Without a strong curator for the show, one who could weed out the weaker works and select those that amplify a dominant idea, a cacophony of voices and uneven lev-

els of accomplishment detract from the exhibition. This show does not answer the question, "Where does this group belong in the broader arena of art quilts?" This show could have been a real knockout, in all its colorful and exuberant variety, if it presented one strong idea.

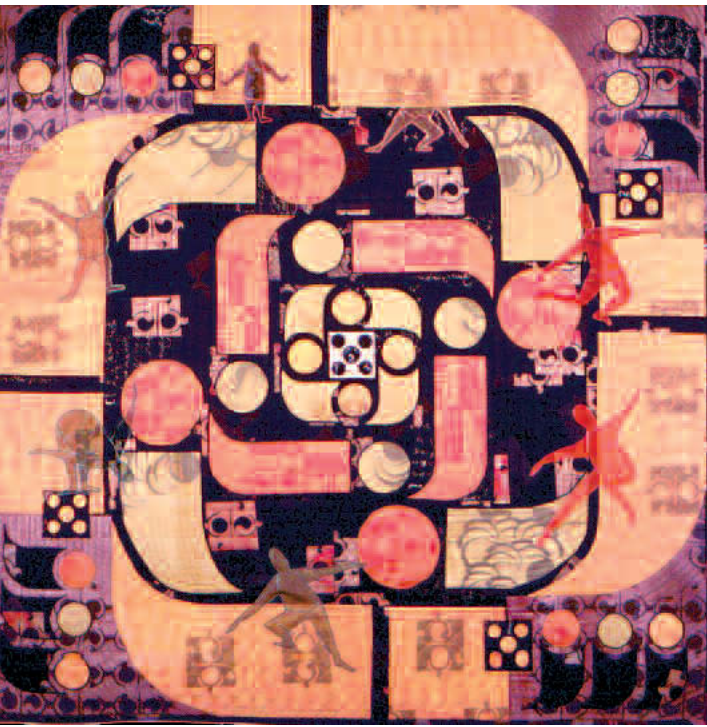
The thirty-five works represent a range of styles in geometric and figurative compositions, including a small sampling of digital techniques. Most hangings are machine stitched and many are beautifully finished with narrow bindings. A few are of noticeably poorer quality and detract from the overall exhibition. Two dominant stylistic themes emerge. The first theme focuses on the abstract aesthetic formal properties of design, yet melds this to piecing and quilting traditions of fiber art. The second theme is about images and subject. The work in the second group, in some instances, feels unnaturally forced into the rubric of art quilts. Piecing and stitching are superfluous to the messages these hangings convey.

Does this show challenge the viewer to see art quilts in a new light? In the case of a strong modernist aesthetic of the abstract quilts, the answer is yes.

One experiences Eileen Lauterborn's *Undercurrents* through a different vocabulary than traditional quilts. This is the strongest work in the exhibition. The references one immediately feels are to Mondrian's *Broadway Boogie Woogie* and to jazz rhythms. Using color masterfully in the magenta background overlaid with turquoise overlaid with orange, Lauterborn creates heartbeats and sine waves. This exciting quilt engages the viewer in a dance of life. In the literature accompanying the show, the artist tells us she is a painter and uses thin vertical ¼-inch strips cloth as if they were brush strokes. She revolu-



Undercurrents, 40" x 50", © 2005 Eileen Lauterborn



Punctuated Rhythm, 29.5" x 29.5" © 2002 Cynthia Friedman

tionizes fiber techniques to create a work of art.

Line Dance by Virginia Abrams falls into a similar category of abstract art. It is less exciting than Lauterborn's piece, because it uses color with less sophistication, and the individual hand-dyed strips move across a cool colored background with a less assertive tempo. However, we do understand that the underlying principals of this work are suited to the fabric medium.

A very pleasing quilt is the beautifully balanced composition in a smaller square by Cindy Friedman called *Punctuated Rhythm*. Seven small figures of sheer fabric dance around the quilt in a syncopated circle on top of a warm arrangement of jazz-like shapes. It is reminiscent of an early 1960s stereo record.

California Dreaming, by Deborah Schwartzman, is a large quilt depicting a more traditional subject while still maintaining an abstract vocabulary. The subject is a stylized floral design, and her impeccable choice of textured fabrics and her strong sense of color give this quilt depth and movement. The composition is active yet perfectly balanced. One interacts with this quilt on its own terms. Schwartzman achieves most of the effect of movement from the printed texture on the fabrics, not her stitching. It is a perfectly executed object

and pleasing in every way.

Pathways, by Carol Schepps, relies on spirals within squares to form interesting combinations. Using commercial fabric that has the look of hand-painted cloth, the pattern is determined by placing small arcs in opposing directions. Schepps explained that she had become tired of the circles she used exclusively and

set up a problem that she solved technically to her satisfaction. She also exhibits her quilts at fine art galleries and has entered them into shows that do not normally exhibit crafts.

The above works speak from the same vocabulary and transform the surface of quilts with underlying art historical references. We 'get' these quilts in the way we appreciate a good contemporary show of abstract paintings.

The exhibition also had some strong works that used fiber techniques to support narrative and figurative subjects. *Spirits of the Mountains*, by Elizabeth Rosenberg, is a bridge between the abstract work mentioned above and the narrative images that work so well on flat surface design. Her strong composition depicting a foreground of trees and a background of mountains brings the viewer into the scene. In opposition to the purely abstract, we let the artist tell us her story.

Photo transfer, introduced into contemporary fiber work, is the dominant element that engages the viewer in Barbara Barrick McKie's work. *Autumn in New England* is made up of fifteen 12" x 15" computer printed satin blocks of photographs taken by the artist of the landscape around her home and manipulated in a paint program to intensify the autumnal colors contrasted with

purple shadows. Each block is then overstitched and attached irregularly to the others with appliquéd leaves, leaving gaps between the blocks. Stitching is used to outline the images in the photographs rather than piecing together sections of the image in the way a quilt is built. However, the vibrancy of the colors and the quality of her photography make this a standout.

Pat Dolan gives us a personal memory that looks like a page from her artist's journal. *Grandmother's Cookie* relies on old photos that have been successfully fused onto the surface of a hand-painted background. Loose threads suggest time unraveling. It is a quiet work that whispers to us in this noisy show.

Of all the works in the show, only one does not hang on the wall but stands in the round in the center of the gallery. *Pod* is a three-dimensional construction of individual strips that Velcro® or zipper to each other. Created by Kevan Lunney to work through her grief on the death of her father, Lunney turns our notion of 'quilt' inside out. Instead of looking at it from outside, we want to crawl into this protective space and close ourselves off from the world. It speaks to us from its womb-like shape as we look beyond the stitching and the construction. We are changed by our experience of the work. The same artist created the wall hanging in contrasting shades of blues and orange that conveys joy and hopefulness. *Dancer* is the release from grief that promises better things to come. Both of these works move the viewer. They are intelligently crafted to express ideas and feelings and are highly successful.

The works that detract from the show can be described by some shared faults. First, they are poorly constructed as Martha Sielman's *Through the Porthole* glued onto a hula-hoop, and Carolyn Lee Vehslage's *Green with Computer Envy*,

See "Fiber Revolution" on page 31

Meet your regional representatives

Since the Fall of 2004, the Journal has been introducing each regional representative. We started with the West Coast reps and worked our way toward the East Coast and then around the world. During that time, some new reps have volunteered their time and effort. We will continue to work our way from West to East starting with two of our new international reps.

Carol Larson

Northern CA & NV
cwl Larson2@comcast.net
www.live2dye.com



My passion for pattern, texture, and color has evolved through decades of exploration of the fiber arts.

In 2000, I immersed in an intensive study with eight renowned textile artisans, honing my skills in abstract quilt design with original imagery screen-printed on the cloth.

As a visual person, I use sketches or photos as inspiration and/or incorpo-

ration into the work; I love creating both landscapes and abstract work equally. In my spare time I maintain my web site, www.live2dye.com, practice yoga and swim.

I maintain a home studio in Petaluma, California, north of San Francisco, with my husband of 35 years, who continually tries to square my work. I am also active in the California Fiber Artists, the Art Cloth Network and the Surface Design Association. My award-winning work has been exhibited worldwide.

The knowledge, skill, talent, creativity, and generosity of our SAQA Northern California-Nevada regional members contribute to the success and vitality of our group. My own creativity is enriched merely by association with them. We meet quarterly

on the first Wednesday at rotating locations along the I-80 corridor. Rumor has it we are the envy of all the regions ... and for good reason!

Jette Clover

Europe & Israel
jette@jetteclover.com
www.jetteclover.com



I get inspired by peeling walls, rusted signs, forgotten grave-stones, and all forms of scratched and painted graffiti. I work intuitively and in

layered collage constructions. I also like to work in monochromatic color schemes, and I strive to follow the principle of "less is more." I use a variety of surface design techniques including dyeing, painting, rusting, discharge, screening, and printing. Because of my background in journalism, most of my quilts include some form of writing. I love working in a small scale — being intimate with fabric and stitching — and I have found that that makes it easier for me to be spontaneous in my bigger pieces.

I was born and raised in Denmark. I got a degree in journalism and worked on a daily newspaper in Copenhagen. But then I married an American, and we moved to the States, where I got a degree in art history and became more and more involved in textiles and teaching. Many years later, when we moved to the Netherlands, I was able to combine my love for writing, art history, and textiles in a job as curator of education at the national textile museum. Eight years ago, however, I decided to become a studio artist and



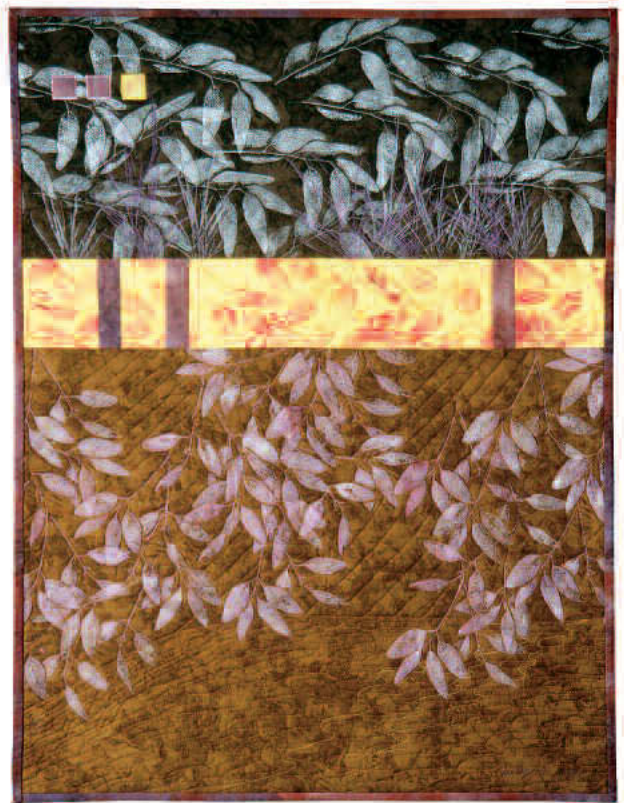
Reverberations

41" x 33"

© 2006 Carol Larson



Urban Symphony, 38" x 39", © 2006 Jette Clover



Contemplation, 33.5" x 25.5", © 2006 Sue Dennis

make art quilts full-time, first in the Netherlands and then for four years in Florida.

Last year I moved back to Europe again, this time to Antwerp, Belgium, and as SAQA rep, I hope to be able to facilitate international communication and more SAQA exhibitions in Europe.

Sue Dennis

Oceania
 bsdennis@bigpond.com
 www.suedennis.com



Shortly after I accepted Martha's offer to be the Oceania representative, I went "out bush," into the Australian outback where I have lived and

worked and where my husband, a geologist, still works. The inspiration of the bush and old mining areas pervades many of my pieces and I love getting out there, experiencing the flora and fauna first hand. It's a very humbling and grounding experience to be surrounded by the enormity of the landscape. The cloud formations, twittering birds and the flowering wattle, all manner of sights, sounds and smells, recharge my creative batteries during these visits.

Sewing has been a part of my life since I was a child, including hand embroidery and garment construction at school, fashion design and surface design later, and then patchwork and quilting. I have been a journalist, itinerant weather observer, and lollipop lady (school crossing supervisor). Currently I am wife, mother, grandmother, textile artist, quilting tutor, judge, Australian

Forum for Textile Arts Board member and World Quilt & Textile Australian coordinator.

My love of colour, surface design techniques and stitch to create texture and tell a story are used in my work which is generally a response to a physical, man-made, social or political environment. I was thrilled to be included in both *The Best of SAQA* in 2005 and *SAQA: The Creative Force* in 2006.

I'm on a steep learning curve with my new role in SAQA but will enjoy the challenge of raising the profile of SAQA in our wide geographic area of Oceania. I intend to get to know our members, their needs and issues, and with their help, plan accordingly.

Guidelines for becoming a professional artist member (PAM)

By the SAQA board

Why become a PAM?

In addition to the regular membership benefits of belonging to a network of over 1,500 fellow quilt artists, a monthly e.Bulletin, quarterly full color *Journal*, access to the members-only sections of the web site, biennial conference, and several exhibit opportunities each year, PAMs get the following benefits:

- Work in the Gallery of SAQA's web site (www.saqa.com), which then becomes part of the home page slide show.
- Listing in the Workshop Teachers/Lecturers section of the web site.
- Work included in the biennial *SAQA Portfolio* book (in 2006, SAQA sent 1,500 copies to museums, galleries, architects, interior designers, art consultants, etc.)
- Work included in the SAQA slide show, which is rented out to various groups.
- Notice of professional opportunities.
- Personal satisfaction from supporting the world's largest organization

for art quilters and its work to promote the art quilt.

Are you ready?

Many times SAQA gets asked by its members, "When does one know whether she/he should become a PAM member?" Or, "Am I PAM material?" The two levels, active member and professional artist member (PAM), were created when SAQA was originally developed. With these two artist categories, we want to be able to serve the beginning art quilt maker and the committed artist member. However, the distinction between the two is not always clear. We hope that these guidelines will help in making the choice.

SAQA feels that individuals are able to self-regulate and decide for themselves which membership level they wish to join. Recognizing that there are many paths on the road to becoming an artist, SAQA wants the guidelines to stand as roadmarks that light the way, rather than as a finite list of goals that one must achieve and overcome in order to be listed as a PAM.

Your own internal commitment to become a serious artist is the most important indicator that you are ready to become a PAM. Ask yourself if you are ready to make your artwork a high priority in your life. Do you live, breathe, and work as an artist? Do you define yourself as an artist? Do you work on your artwork every week or every day? Are you obsessed with your work? Only you can answer these questions truthfully and decide if you define yourself as an artist.

Over the past year, we have put together our guidelines for PAMs. These are what we, the board, believe a committed artist would have been doing and is presently doing in her/his life and with her/his career. They are guidelines and are listed to help you choose whether to become a PAM.

Being a PAM is not for everyone, but if you are serious about making your art be your profession, then we hope you consider becoming a professional artist member of SAQA. The benefits are many.

Suggested guidelines for the PAM

Candidates for the PAM category should show a consistent professional body of work over a period of time and meet a majority of the following criteria:

- Inclusion in at least six juried exhibitions, including three on a national level
- At least one solo exhibition
- Inclusion in at least one museum exhibition
- Work included in at least four collections (private, corporate, or public)
- Critical reviews
- Work included in publications (books, magazines, illustrated catalogs, etc.)
- Local, national or international awards, honors, fellowships, grants
- College degree (or equivalent education) in art
- Gallery representation

Materials required by SAQA when applying for PAM status:

- Current resume showing evidence of continuing achievement and growth in the area of studio art and art quilts
- Ten numbered slides or a CD accompanied by a list identifying title, date, materials, technique, size
- Artist's statement
- Other relevant materials (catalogs, reviews, etc.)

Press releases from page 17

Digital images that are at least 300 dpi at 4 x 6 inches. (JPEGs are a great universal digital format, but be sure to save your image at high quality. Include an index sheet with a thumbnail of the image, the filename, and relevant information about the image.)

- A postcard for the exhibition (if that is the subject of the release).
- A business card.

Present your release professionally. If you enclose several items, either paperclip them or use an inexpensive pocket folder.

Distribution: Some news outlets prefer to receive email, but most still prefer to receive snail mail. Of those that want email, some prefer the text of your release to be embedded in the body of your message (less chance for virus transmission), and some prefer attachments.

Lead time: Check the editorial guidelines of the media you wish to approach. Magazine lead time is generally several months, whereas you can send a release to a local paper only a couple of weeks before an event.

Last Thoughts

A variety of factors determine which articles editors run, including whether similar articles have been published recently, perceived audience interest, timeliness, etc. If you do not hear from an editor, if an article has not appeared, never fear. The editors are becoming more familiar with your artwork and may reach saturation at some point and publish an article.

Perhaps most important, you are not entitled to have an article published. Nothing will kill your chances faster than annoying an editor, either by pestering or by demanding attention. Following up discreetly about a week before published submission deadlines is fine. Simply confirm that

the editor received your release packet and ensure they have everything they need. After a few regular releases, or better yet a story, it is also fine to ask a couple of editors for feedback for improvement.

SAQA active member, artist, instructor, and writer Cindi Huss is a trained journalist with experience in news and feature writing, PR, and copywriting (marketing). She lives in Western Massachusetts. www.cindihuss.com

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)

Available from the SAQA Store:

Park Church catalog CD	\$8.00
Transformations catalog CD	\$8.00
Creative Force catalog PRICE REDUCED	\$10.00
Portfolio 13	\$37.95

Go to www.saqa.com > contact > SAQA store to purchase or for more information

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On October 20th, Marya Lowe of Vermont became Studio Art Quilt Associates, Inc.'s 1,500th member. SAQA was founded in 1989 by 50 art quilters under the leadership of Yvonne Porcella. The art quilt field continues to grow both in numbers and recognition.

Katie Pasquini Masopust has put together a **PowerPoint presentation** of the 205 artworks in **SAQA's Portfolio 13**, with a text consisting of the artists' inspiration in their own words. The presentation is designed to educate the public about art quilts. If you would like to borrow a copy of this presentation to show to your guild or other group, please contact Martha Sielman (860-487-4199; msielman@sbcglobal.net).

Bridging the Gap

from page 5

digital workshops will be held at the Ohio Inn and the marketing/artistic skills workshops will be in the upstairs rooms at the Dairy Barn.

Saturday afternoon is devoted to the mentoring sessions, which provide an opportunity to meet with the workshop and lecture presenters, including the lawyers from Gottlieb, Rackman & Reisman. There will be sign-up sheets for half-hour sessions. These sessions will provide a more intimate setting and opportunity to follow up and get answers to individual questions. The mentoring sessions are made possible through generous donations made to the SAQA Education Fund in honor of Karen Berkenfeld by her family.

After the mentor sessions will be an informal networking meeting at the Inn, followed by the Hilary Fletcher Memorial pizza and cheesecake party, hosted at the home of one of the Dairy Barn staff members. Finally,

there's even more: Karey Bresenhan will be giving a Night Owl lecture Saturday night from 9-10:30 pm.

Sunday morning is the traditional Friends of Fiber Art International brunch — a final opportunity to visit with the other attendees before everyone heads home in time to attend the Memorial Day parades.

Conference registration is limited to 150 participants, so send in your registration form early. (The registration form can be found on page 29-30 and on the SAQA web site, along with information about travel and lodging.) On behalf of the Conference Planning Committee and the board of directors, we hope you will take advantage of this exciting opportunity. The conference is informative and a great networking opportunity, as well as being tremendous fun! The bonus of seeing *Quilt National* in person is always an incredible experience. ▼

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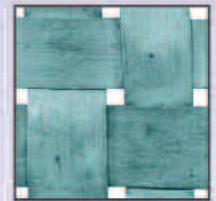
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Bridging The Gap: Quilt World To Art World

Studio Art Quilt Associates Conference

May 24-27, 2007

University Inn – Athens, Ohio



Page 1 – Registration form for events

Already a SAQA member? Yes No

Are you a Quilt National '07 exhibitor? Yes No

Questions?
Call 1-860-487-4199

Event	No. of people	Price per person	Total
A Full conference registration			
Member rate includes: all speaking presentations, networking and mentoring sessions, open admission to Quilt National from Friday 5/25 – Sunday 5/27 <i>(please note: this does not include hotel, transportation or meals.)</i>	_____	\$200	_____
Nonmember rate (includes 1 year active membership):	_____	\$250	_____
Friday, May 25 – Special events			
B Keynote speaker luncheon: “Copyright/Copywrong”			
Paula Nadelstern, with George Gottlieb and Marc Misthal of Gottlieb, Rackman & Reisman, P.C.	_____	\$20	_____
C Quilt National Banquet			
<i>(Must be pre-registered for admittance)</i>	_____	\$35	_____
Entrée choice: <input type="radio"/> Chicken <input type="radio"/> Beef <input type="radio"/> Vegetarian			
D SAQA Auction			
<i>(Must be pre-registered for planning purposes)</i>	_____	FREE	_____
Saturday, May 26			
E SAQA Breakfast at the Dairy Barn			
<i>(Must be pre-registered for admittance)</i>	_____	FREE	_____
F Keynote Speaker Luncheon: “Tales from the Collector’s Side”			
John W. Walsh, III	_____	\$20	_____
G Hilary Fletcher Memorial Party Pizza and Cheesecake			
<i>(Must be pre-registered for planning purposes)</i>	_____	FREE	_____
Sunday, May 27			
H Friends of Fiber Art Networking Brunch			
(\$19 – FOFA members; \$25 non-members)	_____	\$25	_____
Grand total			_____
<i>please total A+B+C+F+H</i>			

(Continued on back)



Bridging The Gap: Quilt World To Art World

Studio Art Quilt Associates Conference

Page 2 – Registration form for workshops

This year we have a new format. In addition to the afternoon lectures, mentoring sessions, and networking opportunities, there will be two groups of concurrent morning workshops: one focused on digital technology and the other on marketing. Each group offers four choices. You may participate in two of the four workshop choices in each group.

Please number your preferences from 1-4 for each group. We will make every effort to place you in your first choices on a first-come, first-served basis. You will be notified of your placement when we send your conference confirmation. It will also be printed on the schedule, which you will receive when you register at the conference.

Group 1: Digital technology

(Indicate your preference among these choices by numbering them 1-4)

- _____ Cheryl Ferrin – “Images and Electronic Submissions”
- _____ Julie Hirota – “Using Digital Giclées to Market your Work”
- _____ Lisa Chipetine – “Technologically Wise Investments in Your Art”
- _____ Carolyn Lee Vehslage – “Using the Internet to Market Your Art”

Group 2: Marketing & artistic skills

(Indicate your preference among these choices by numbering them 1-4)

- _____ Anna Hergert – “Marketing through e.Newsletter Savvy”
- _____ Katie Pasquini Masopust – “5 Big Steps to Writing a Textile Book”
- _____ Kim Ritter – “Making the Leap to Professional Artist...Without Tripping Over Your Own Feet!”
- FULL** _____ Sandra Sider – “Eye of the Artist: How to Critique Art Quilts” (LIMIT: 7 per group)

Method of payment:

- Check in US Dollars drawn on US Bank
Check # _____

Credit Card:

- Visa Mastercard American Express

Card Number: _____ - _____ - _____ - _____

Expiration Date: _____

CANCELLATION POLICY: I hereby acknowledge my understanding that in the event of cancellation on or after May 1, 2007, I will forfeit all said payment and am entitled to no refunds or credits.

LIABILITY WAIVER & INDEMNIFICATION: To the maximum extent of the law, your attendance and participation, including attending family members, in any SAQA Conference lectures, tours, or events, paid for or not, is conditioned on your agreement to hereby indemnify SAQA (Studio Art Quilt Associates, Inc.), its employees, volunteers, and contractors from, and never to make any claim for injury, loss, or damage to you or your accompanying family members against SAQA, its employees, volunteers and contractors, caused by its or their negligence, strict liability, or for any other reason. In addition, your signature denotes your understanding that you are solely responsible for safeguarding any and all artwork and valuables, and are responsible for any additional insurance costs associated with their replacement.

Signature: _____ Date: _____

(REQUIRED — Your signature denotes your acceptance of the above terms of the Liability Waiver & Indemnification and the Cancellation Policy)

Registration and full payment deadline: April 27, 2007

Send to: SAQA
PO BOX 572 or Fax to: 212-202-3647
STORRS, CT 06268-0572

Name(s): _____

Address: _____

Phone: _____ email: _____

Fiber Revolution

from page 23

one of three works that use computer parts loosely stitched onto a foam board covered with cloth. They lack the suppleness that quilts convey in all their interpretations. These works may have been better served through other techniques, as they do not honor the processes that are fundamental to the art quilt. It is clear that they are intended to be innovative, but the artists' concepts need to be edited and refined.

An equitable balance of good narrative works would have created an interesting counterpoint to abstraction and would have given the show an argument for the viewer to ponder. Too many works that said nothing muddled the dialogue.

One would expect that as time progresses, this relatively new group Fiber Revolution will self-select the strongest artists to represent them. Already, many of the artists have wonderful exhibition records and have won national recognition. The rest will surely mature quickly in such good company.

Overall the exhibition is dynamic. We can see the influences that have become ubiquitous today, yet were revolutionary 30 years ago. Hung in a university gallery, this show has the power to influence the next generation of crafts artists in the continuing evolution of fiber art.

Dr. Geraldine Velasquez is a Professor of Art and Design at Georgian Court University in Lakewood, New Jersey. She exhibits her surface design and mixed media and writes about crafts for national publications. She was the founding director and editor of The Forum for Research and Criticism in the Crafts at Georgian Court and published a monograph on The Creative Impulse. The Forum evolved from her research on national craft figures and their attitudes for her doctoral dissertation, and her association with the New Jersey State Council on the Arts. She was a curator of crafts and fine art exhibitions for over 25 years.

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Quick Notes

To find out more about SAQA, call Martha Sielman, executive director, (860) 487-4199; msielman@sbcglobal.net; or visit our web site at www.saqa.com. Annual membership : Active (US and international) \$50, professional artist members \$115; student (full-time, with copy of ID) \$25.

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

The *SAQA Journal* is published four times a year. Deadlines for articles are February 1st, May 1st, August 1st, and November 1st. Email articles to editor Carolyn Lee Vehslage at clvquilts@yahoo.com.

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